CHARLES CLOUGH

MAGNITUDES:
PAINTINGS FROM
THE 1980s & 1990s
AT THE CLUFFFALO INSTITUTE

Charles Clough
January, 2014
Buffalo and New York, New York
www.clufff.com

ISBN: 978-1-304-83034-0

The Clufffalo Institute
at
Hi-Temp Fabrication
79 Perry Street
Buffalo, New York 14203

Cover: *Tuvalu,* 1994, enamel on canvas, 38 x 68 inches

TABLE OF CONTENTS

Introduction:

I moved my studio from Rhode Island to Buffalo over the summer and fall of 2013. Through this process I have been face to face with works that I haven't seen in 20-30 years and most of which have never been exhibited. Among the paintings there is a range of sizes from approximately ¼ inch square to 9 ½ x 13 ½ feet. So I have organized "Magnitudes: Paintings from the 1980s & 1990s". The exhibition will be on view at Hi-Temp Fabrication, 79 Perry Street, Buffalo, New York from February 21—March 15, 2014 by appointment: 646-283-6964.

"Magnitudes" addresses size, scale and image integrity. The smaller works are reproduced here in the same size as the originals.

I am grateful to: The Adolph and Esther Gottlieb Foundation; Shelly and John McKendry of Hi-Temp Fabrication and to José Gonzalez and Ray Lenz who have assisted me there. Thanks to Ed Cardoni, John Massier and Joanna Gillespie for allowing me to present "The Way to Clufffalo: Advance or Retreat?" at Hallwalls' Cinema on March 3, 2014 and for publicizing these events. Thanks to Bruce Adams for writing the *Buffalo Spree* article that posed the question of "what is Clufffalo?", and to Elizabeth Licata and Lawrence Levite for publishing it. Thanks to Partick Robideau for stretcher construction, Grace Meibohm and staff for framing and William Brennan III for mounting the small works in silver. Thanks to Emily Hettrick for marketing and Frits Abel for introducing me to the McKendrys. Thanks to authors: Carter Ratcliff, Linda Cathcart, Charlotta Kotik, Roberta Smith, Alan Jones, William Olander, Richard Huntington, Holland Cotter, Tricia Collins, Richard Milazzo, Elizabeth Licata, Charles A. Riley II, PhD., and Max Henry. Thanks to those who look, see, and enjoy…

— C.C.

Avoca, 1995, enamel on masonite, .58 x .38 inches

Charles Clough: The Early Work

Linda L. Cathcart, "Charles Clough: The Early Work," in *Charles Clough*. Buffalo: The Buffalo Fine Arts Academy, 1983, pp. 7-12. Catalogue published in conjunction with exhibitions *Charles Clough: Recent Work*, Albright-Knox Art Gallery, Buffalo, New York, April 8-May 8, 1983, and Charles Clough: Selections 1972-1981, Burchfield Center, State University College at Buffalo, New York, April 8-May 8, 1983. Reprinted with the permission of the publisher.

Charles Clough's work is quite independent in method and visual result from that of his peers. Figurative in reference, decidedly expressionistic in technique, and utilizing scavenged images from art history as well as from current commercial sources, it does share certain qualities with other contemporary paintings. Yet, any of the categories applied to his contemporaries would fail to conjure up either a useful image or a feeling of what Charlie Clough's work is all about. This is an artist who has a particularly original point of view about the meaning of art and who has gone about it in a unique way.

My acquaintance with Clough's work occurred almost simultaneously with my assumption of duties as assistant curator at the Albright-Knox Art Gallery in Buffalo in January of 1975. On practically the first day of my new post, I was visited by two artists with whom I was to form a long lasting friendship. The artists were Charles Clough and Robert Longo. They came to my office to visit and involve me in their work and that of their friends. Just prior to my arrival they had formed an art organization which was to have an importance for the community of Buffalo (the home of a great museum and numerous universities, including Buffalo State College with its Burchfield Center), as well as an even greater art world audience all over the country.

The mid '70s were a critical time for artists. Clough, Longo, and their friends, Cindy Sherman, Michael Zwack and Nancy Dwyer, typified Buffalo artists who were coming of age at this time. All of them were admirers of the great collection of nineteenth and twentieth century art housed at the Albright-Knox Art Gallery. The works there served as an inspiration as well as a resource for these artists who wanted to be part of the continuum of art history. During the late '60s a degree of alienation between institutions and non-traditional artists had occurred. Clough and Longo wanted to make contact with the museum to learn more about art and to function better as artists themselves. Luckily their enthusiasm and mine for contemporary art was encouraged by Director Robert Buck, who saw that an institution needed contact with living artists, especially ones who were also interested in the museum, to stay alive and vital. On that first day of our meeting, Clough and Longo took me to their studios in an old ice house. Between the two studio areas was a space in which they hoped to show their own work and that of other artists. They had dubbed it Hallwalls.

I liked Clough's work in a simple way. I admired the direct style in which he worked, even though it was not easy to categorize or define its concerns. An example is the first work which Clough was invited to exhibit at the Albright-Knox Art Gallery. For the 1977 show entitled *In Western New York*, which was organized by Douglas G. Schultz and me, Clough made a work on site of a complex nature which appeared very different from those we had seen in his studio. That work had a wheel of fortune-like apparatus, in which an angel figure was revealed by turning the wheel and was accompanied by

Plandome, 1996, enamel on masonite, .60 x .43 inches

a separate wooden cut-out that seemed to represent devils, and also by some painting directly applied to the walls Although this work at first seemed unrelated to his earlier manipulated drawings and environmental pieces, there were certain elements of the technique which were continuous to his style.

For some time Clough had been taking color photographs which he was incorporating into his larger, more complicated works. By 1976 they were collaged onto board or paper and heavily painted. The photographs were of many things, but an image of an image that occurred often was one of eyes. The eye is the organ by which the viewer first perceieves the work of art, and Clough used the eye as a reminder of this. It was also unsettling to have artwork that seemed to look back at the observer. These pieces, like his installation at the Albright-Knox Art Gallery and the first work I saw, were typified by heavy brushwork and the obvious use of the artist's mark—the evidence of his hand in the gestures recorded. These early works were fresh and unsettling in their roughness. As noted previously, Clough and Longo had originally formed Hallwalls not only to show their own works, but to have a place to invite artists whom they admired, to exhibit and talk. Among the first artists they invited to Buffalo were sculptor Robert Irwin and conceptual/performance artists Willoughby Sharp and Vito Acconci. The choice of these particular artists is indicative of Clough's passion for art which is symbolic and metaphoric.

These two elements—the symbolic and the metaphoric—have continued to sustain Clough's explorations. For example, the photographic element in his work is from what Clough refers to as "bits of photographs [which] constitute my personal image bank (part of the larger public media pool), my mulch pile, cess pool, primal soup from which I evolve my many cultures…[The photography] shows faith in technology. That anything of value will become an image multiplied many times and from this plenitude of pictures will come sweet inspiration".

The development of several series grew out of a group of works Clough called "clouds" (1977). They were made by gluing magazine reproductions to large sheets of white paper and then applying paint. In the "paint creatures" (1977-78) the paint began to form figures, and then the "X" and "Y" figures (1978) Clough incorporated actual references to sexual gender.

As the work expanded in size and content, a figure of sorts was beginning to form. The early "paint creatures" were figures made of highly colored, frenetically, intensely brushed paint. Before that, his works were expressionistic paintings, into which were collaged reproductions of paintings by contemporary masters—from Willem de Kooning to Frank Stella. In both groups of works, simultaneously concealing and revealing, as well as negating and emphasizing these, Clough sought to find the things in those great pictures which touched him while also making the viewer go through the same visual examinations. Clough's method of working and his development as an artist demonstrate a tendency to recreate art history or at least paint his way through contemporary art's concerns. In his notes there are constantly entries like "a reference to Johns" and "this work responded to cave painting, LeWitt, Borofsky, antimaterialism," both of which appear in reference to installations.

Clough's "human" totems (1977-79) grew into larger images which were even more obviously figures; they had legs and sometimes arms, and were vibrant with color and exuberant paint strokes. Why did these

Tarn, 1993, enamel on masonite, .67 x .47 inches

figures depend on existing images for their life? Because the images reverberated with multiple meanings for both the artist and the viewer. These "paint creature" were followed by a series of paintings (1979-81) which are titled with the initials of the names of friends and relatives. In order to tie his work back to his own private life and those human forms he knew, Clough began this series of male and female "portraits", also designated as "X"s and "Y"s. The portraits were groups of figures, and they were—like the first pencil drawing I saw—cut out to make them more specific in meaning. In these works, Clough pays homage to an artist he admires very much—de Kooning. The last of these pieces were then shown in groupings which implied possible word meanings—if each piece is taken to represent a letter. The specificity found in this work was to continue into his later pieces.

Like most of the other "first generation" Hallwalls-affiliated artists, Clough moved to New York City. In 1978, motivated by both the desire to join the larger groups of artists with which he had formed friendships through programs at Hallwalls in Buffalo and by the desire to face the larger challenge of the New York City art world, Clough left the place where he had seen so much of the art which inspired his own growing vision. In New York, Clough faced all of the problems typical to young and penniless artists. He found a loft-type space and set to work.

At first, his work did not differ considerably from what he had made in Buffalo. He was not surprised by the wealth of information that the city provided, having made frequent trips to Manhattan before his move, and because of his wide reading of art periodicals. He did just as he had done in Buffalo and began to utilize the visual information available through his surroundings.

Clough has been able to connect his own work directly with the tradition established by American painters, while maintaining his own singular style and viewpoint. His open admiration of the modern masters has been directly acknowledged by its incorporation in his art. He has the ability to assimilate and preserve the integrity of those images he adopts, yet at the same time make them his own. Like many of his fellow artists at this time, Clough often uses second generation images. His purpose, however, is different in that his first passion is painting. Each of his works centers on the artist's ability to make a potent and beautiful image—an image which is first and foremost identified by its qualities as a piece of art. By the use of a highly-developed sense of color and an increasingly sophisticated method of composition, Clough has managed to make clear to the viewer his wish to be a powerful painter. That his paintings have a personal as well as universal content to draw upon, in addition to a distinct technique, places him among our most interesting young painters.

Alden, 1993, enamel on masonite, .59 x .55 inches

Metamorphosis in Clough's Work

Charlotta Kotik, "Metamorphosis in Clough's Work," in *Charles Clough*. Buffalo: The Buffalo Fine Arts Academy, 1983, pp. 7-12. Catalogue published in conjunction with exhibitions *Charles Clough: Recent Work*, Albright-Knox Art Gallery, Buffalo, New York, April 8-May 8, 1983, and Charles Clough: Selections 1972-1981, Burchfield Center, State University College at Buffalo, New York, April 8-May 8, 1983. Reprinted with the permission of the publisher.

Looking at the work by Charles Clough over the past two years, one feels confronted with a succession of dialogues with painters, living and dead. Their works, most of them popular masterpieces which have permeated our culture in myriad color reproductions, are the opening statements in what later develops into short stories of appropriation.

These visual narratives begin when Clough selects illustrations of one particular artwork from a vast pool of images. The selection is guided by his intuitive response to certain images available at certain times and there is no logical explanation for these preferences. He then obliterates the illustration with vigorous strokes of finger applied enamel paint, which render the original composition almost unrecognizable. During this process, judgment is suspended; a direct, visceral, instinctual response to the illustrated work takes over. Thus, the marks bestowed upon the surface flow through his "passive" hand to record the dictation of the subconscious. The technique of Surrealist automatism is clearly suggested. The new narrative situation spanning the sensibilities of centuries is equally surrealistic. The expressionism of the formal execution serves as a "decoy" to attract our immediate attention. However, to use this art historical jargon is misleading, since Clough's goals are far more complex than the mere exploration of the properties of bygone styles.

After he finishes the initial overpainting, Clough moves on to the second chapter in which the conscious intellect takes over. The overpainted piece is juxtaposed and compared with other similar images. If he is satisfied that a balanced interaction has been achieved between the painterly gesture and the impersonal surface of the reproduction, then the piece is set aside with others to be considered for further work. Thus he stocks a large "image bank" from which to choose.

According to Clough, he is, above all, striving to create harmonious interaction between all the elements present in the pictorial frame. By this frequent selection of French artists, especially Poussin, Manet, Cezanne and Matisse, as the basis for his own work, he demonstrates his admiration for the traditions of balance and serenity inherent in French art. "In a way painting comes down to rhythm and color,"[1] says Clough, in an attempt to simplify the complexity of his technique as well as the unfathomable complexity of his own thoughts. There is an echo of Matisse speaking *On Modernism and Tradition* in 1935:

"In the same way that in a musical harmony each note is a part of a whole so I wisheach color to have a contributing value. A picture is the coordination of controlled rhythms, and it is thus that one can change a surface which appears red-green-blue-black for one which appears white-blue-red-green; if it is the same picture, the same feeling is presented differently, but the rhythms are changed. The differences between the two canvases is that of two aspects of a chessboard in the course of a game of chess. The ap-

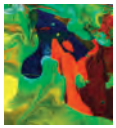
Blasdell, 1997, enamel on masonite, .66 x .52 inches

pearance of the board is continually changing in the course of play, but the intentions of the players who move the pawns remain constant." [2]

Clough explores the continually changing arrangements of his own chessboard—the picture area—with the intention of harmonizing and/or eliminating disturbing formal contradictions. He seeks to balance the composition by the use of various juxtapositions of shapes and colors, by the addition or elimination of elements and by constructing and restructuring the inner content of the work through the dialoque of past and present. Paradoxically, in his pursuit of almost classical ideals, Clough resorts to the creation of contradictory situations, as a preliminary step. The first conflict, as has been mentioned above, is created by his juxtaposition of past and present aesthetics by painting over the reproduction of the work of another artist. However, the concealment of the original work is only symbolic—Clough is not affecting the real work but only one of a myriad likenesses. These copies are as alienated from both the original and the originator as is a mass-produced article from the worker who operates the conveyor belt. In *The Work of Art in the Age of Mechanical Reproduction,* [3] Walter Benjamin discusses the influence of mechanical reproduction techniques as opposed to those of the craftsman, on the very essence of art. He points out that a work of art has always been reproducible and that, throughout the centuries, copies of famous art works have been made in smaller or larger quantities. However, until the late eighteenth-century, these reproductions could only be made by a lengthy and usually costly process. With the advent of lithography, this situation began to change. The nineteenth-century invention of photography and its impact on the development of reproduction techniques caused the most profound change in our appreciation of art works of both past and present, and influenced the very mode of creation. "One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced. These two processes lead to a tremendous shattering of tradition…" [4] This shattering of a traditional perception of a well-known art work and its reactivation are at the core of Clough's work. The availability of mechanical reproductions, providing both the stimulus and the raw material, enables the whole process to take place.

Clough's use of the reproduction is well in keeping with what is claimed to be a distinguished characteristic of Post-Modernism—the employment of imagery lifted from both high and mass culture. The popularity of this method suggests that he feeling of true originality in our image-oriented and image-saturated culture is almost impossible and that it would therefore be presumptuous to strive for truly new visual inventions and creativity. "I really do not believe in originality, but in the existence of shared archtypes which serve as inspiration in various ways to various people," says Clough.

Appropriation of prefabricated images became a distinct mode in the late 1970s and in the 1980s. Practised by many young artists, some of whom rapidly achieved prominence within the current art structure, there are however distinct differences in the way in which this mode is used by its practitioners. These differences are manifest in both the choice of images to be appropriated and in the formal execution of the resulting



Lipnica, 1994, enamel on masonite, .63 x .57 inches

piece. The impersonal surfaces of Jack Goldstein's strictly black and white, airbrushed "spectacles;" Nancy Dwyer's figurative line drawings, with their seemingly simple technique, which frequently explore emotionally charged issues of human health with mocking irony; Richard Seehausen's large canvases of love/hate relationships painted with a vigorously expressionistic brushstroke—all of these works explore imagery found in popular magazines. Not only painters, but also photographers have resorted to appropriation. Among those who explore the imagery of the art of the past is Sherrie Levine, who rephotographs reproductions of diverse art works. This further distances the original painting from its multiple re-presentation while in this process creating new content within her own work. In her simultaneous use of art historical material and of photography there is a kinship with the work of Clough.

Charles Clough occupies a special position among his peers. His work is not easily categorized—it exploits the properties of both photography and painting, with the same degree of emphasis. The interaction of these media serves Clough's interest in exploring both the impersonal surface qualities of the mechanically reproduced image and the highly personal surfaces of his enamel-painted gestures. An on-going relationship with one particular image, developed through a sequence of modifications, is another characteristic of Clough's work.

Clough is not content simply to "lift" an image and use it allusively. After the initial applications of paint on the surface of the illustration, the chosen image is rephotographed. Then when the color enlargement is printed, it is often manipulated so as to change the color scale. Sometimes the negative is flopped from left to right, or printed several times on one sheet of photo paper. He chooses one enlargement as his background and collages others over it. This new configuration is either left alone or is again painted over with enamel colors, thus distancing it yet further from the original illustration.

Venous Plexus, 1982, was begun by painting over the illustration of Manet's *Concert at the Tuileries*. It was photographed and enlarged into several color prints, some of which were cut and used in a large horizontal collage onto which more paint was applied. Another enlargement was trimmed laterally and the remaing central part was painted over. This reulted in a square version of *Venous Plexus 3,* 1983. These works had their origins in the same small piece, but each developed an independent identity as a result of the tranformation of its formal elements. *Nasion 7,* 1981, resulted from the combination of several works, *Den of Axis, Jugum* and *Lunate*, all of 1981. These were photographed and cut and the sections were glued onto *Nasion*, 1981. In the new collage, the distinct brushstrokes of *Lunate* are legible. A comparison of the sequence of works also clearly shows the manipulation of the negative. A white area in the center of *Jugum* becomes a focal point of the left side of a new composition, *Nasion 6*, 1981, as a result of a deliberately flopped. *Nasion 6* was then rephotographed, enlarged and again painted over. The result is *Nasion 7* which shows segments of all of the previous works, painted over with fragmented staccato lines

For a large mural called *Sparky*, which will be placed in the Allen/Hospital Station of the Buffalo subway system, Charles Clough chose numerous reproductions of works by Charles Burchfield as the initial impulse for his complex explorations. With typical ambivalence Clough points out that "yes, he has chosen Burchfield as the base for the Buffalo piece because

Akron, 1992, enamel on masonite, .68 x .57 inches

Burchfield worked in Buffalo for so long, but no, he has chosen him because he was a good painter, whom he had not yet incorporated into his own work." Obviously, both reasons are partially true. The main reason, however, was his nagging desire to change his color scale from a "crayon box" rainbow color scheme to a spectrum closer to Burchfield's muted tones. This interest in more subdued colors developed as a reaction to his earlier, rather "democratic," to use Clough's own word, choice of colors. Having explored various juxtapositions of bright hues for several years, Clough felt the need to try more neutral tones, and to create works in which the selection of colors is a more thought-out process. Thus, in the course of this transition, an exploration of Burchfield's subtle color schemes was a logical step. Typically, Clough recorded his ideas not only in innumerable sketches but also in copious notes which, in their collage-like structure, parallel the visual work. His notes provide a verbal description of formal elements present in his compositions:

The Resolution of Sparky

"Meditation on Burchfield. Why did he stay in Buffalo? What is the quality of his inspiration? How can I use his meanings to express mine? What's the essence of Buffalo? Great Lakes sensibility? How Motown drives across Erie? How I want to freeze to death/the economics of winter/a cold war Guernica for a frigid zone Phoenix/Buffalo was a was be, by water Buffalo got west (to India?)/the forest after the fire/all those steeples and hills (blending greys) how I gain a better sense of neutral values to get to Manet through Burchfield…/and get a superior proportion of hot to cold/sparks in ashes, sparks to fire lost civilization's forgotten power/tank of content, soul of the city/Sparky the heat, the symbol of city's passion".[5]

Pontine, 1982, shows the lessons learned from working with Burchfield material. Its pearly greys, blues and greens contrasting with light and dark brown, bring his whole palette into a state of calm, which conveys a sense of contemplation to the viewer. Several enlargements were made from the negative of this piece. In some of them, the color of the enlargement has been manipulated. Some were printed from the negative, which was flopped from left to right. The prints were then cut up and shapes were combined to reflect the composition of the initial small piece. The new compositions were then once more overpainted.

One of these new works, *Pontine 2*, 1982, alludes to the first small piece in much of its structure and color, but it is distinctly different in its overall impact. Clough explores the art of allusion to its fullest. Alluding to the works of old masters as much as to his own, he manipulates our expectations. The elements to which he alludes are both present and absent: they appear and disappear with the swiftness of a silverfish. The viewer's mind is led to an inferential interpretation of the forms with which he believes himself to be confronted.

It would be hard not to see allusions to Abstract Expressionism in the painted gestures in Clough's work. However, close scrutiny often reveals that these too are illusionary, since what we see is, in fact, the impeccable flatness of a mechanically reproduced surface. The two elements have equal importance— the results for which Clough is striving depend on this interaction of gesture and impersonal reproduction.

Visual contradictions and illusion are intrinsic characteristics of painting as explored by Clough. He talks vividly about his fascination with Gorky's masterpiece, *The Liver is the Cock's Comb*, 1944, at the Albright-Knox Art Gallery. Many years ago, when confronted

Lacona, 1998, enamel on masonite, .66 x .61 inches

with this piece for the first time, Clough spent hours trying to decipher the various shapes and their allusions. He endowed the work with his own meaning, derived from the interaction of the illusionary protagonists of the pictorial space. This painting has remained one of Clough's favorite pieces precisely for its inexplicable form and content and for its high degree of painterly illusionism.

Clough's fascination with ambiguity found an excellent tool in photography. He has been interested in the medium for many years and began to use photography on a regular basis after 1971. Slides and negatives serve him as visual notes—they fill the role of a sketch book.

"These bits of photography constitute my personal image bank (part of the larger public media pool), my mulch pile, cess pool, primal soup from which I evolve my many cultures…shows faith in technology—that anything of value will become an image multiplied many times and that from this plenitude of pictures will come sweet inspiration."[6]

The romanticism inherent in this statemement is one of the qualities specific to Clough, and it is a quality responsible for many features of his work. His obsession with gesture and the physical properties of paint, his instant inspiration transferred to onto the surface of the piece with "expressionist" ferocity, his love of contradictions and obscurity, all stem from this characteristic. The medium of photography enables Clough to explore all of the contradictions in greater depth. The flatness of the mechanically enlarged and reproduced surface of his sketch is in sharp contrast to the density of paint on the small original sketch. The painted surface invites us to touch, to get to close physical contact, whereas the photo enlargement creates a distance, withdrawing into illusionary space. The painted gesture is unique: the one in the photograph can be repeated indefinitely in an additive process. What is personal and intimate becomes impersonal and remote.

There is a sense of self-mocking irony in this process which indicates the artist's pervasive doubts which are embedded in the synthetic surface of the photographs. Through photo reproductions, artists have been made aware of the entire history of art and inevitably have to deal with this heritage. Thus the artist has become, consciously or unconsciously, a critic of past movements and a commentator upon the state of his own mass-produced culture. He is influenced by and influences it in return, through the fast dissemination of visual information. The artist has to make decisions as to what elements of his culture have the potential for further growth in his own work. He must make the same set of basic decisions as in the past—selecting his subject matter and a set of formal means for transcribing an idea into a visible presence. And since an artist's mind is and always has been seismographically sensitive to the tremors within the society, he is naturally haunted by the imagery generated by television, that *liber pauperum* of the modern age, and of film, which stands for the successfully staged psychodrama of the Catholic church. Engulfed by the cultural waves emanating from color television, bombarded by the plethora of advertisements and illustrations in magazines and books, faced with a swift succession of "hyped" fashions, artists respond in the idiom of their time—by appropriating segments of their own reality in an attempt to present it anew.

"What moves men of genius, or rather, what inspires their work, is not new ideas, but their obsession with idea that what has already been said is still not enough."[7] This statement by Eugene Delacroix summa-

Hohenroda, 1998, enamel on masonite, .74 x .58 inches

rizes the situation today as keenly as it did in the mid-nineteenth century. Certain laws of creation remain unchanged through the ages, as man strives for a better understanding and assessment of his own situation.

"I do not reveal new unknown thoughts, but continue the revelation of something which was an initial inspiration for myself." This is Clough's own assessment of his approach. By deconstructing the already existing imagery of other artists and reassigning it to another context, Clough reveals new qualities inherent in the appropriated works while at the same time creating his own independent commentary. The initial dependence upon the earlier piece is overcome by the complex process of Clough's own work, proving in a new way that the choice of a temporary dependence can be the first step towards developing an independent identity.

Unless otherwise noted, all quotations are from conversations between the artist and the author, New York, November 1982–January 1983.

1. Carter Ratcliff, "Expressionism Today: An Artists' Symposium: Charles Clough," *Art in America*, December 1982, vol. 70, no. 11, pp. 62, 63, 139.
2. Jack D. Flam, ed., "On Modernism and Tradition," *Matisse on Art* (New York: E. P. Dutton, 1978), p. 72.
3. Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, (New York: Schocken Books, 1969)' pp. 217-251.
4. Ibid., P. 221.
5. Unpublished notes by the artist, 1982.
6. Ibid.
7. Eugene Delacroix *The Journal of Eugene Delacroix* (Ithaca, New York: Cornell Paperbacks, 1980) p. 40.

Heuvelton, 1993, enamel on masonite, .70 x .64 inches

The Los Angeles-New York Exchange

(excerpt) Roberta Smith, LACE, Los Angeles, California, 1983, (Catalog © Committee for the Visual Arts, by permission)

Charles Clough's endeavor might be characterized as the problem of making paintings in the "age of mechanical reproduction," in other words, of reconciling painting to the existance of photography. Like Reese Williams, Clough uses the photograph, but only as a point of departure; photography enables him to, quite literally, build on the "foundation" of older art, to have his cake and obliterate it too. Clough paints over postcards and other art reproductions, photographing and blowing up the results and then painting on them again. His paintings are essentially, abstract, gestural, and brightly colored—sparkling whites, blues, pinks, and golds abound. Much of the sparkle comes from the fact that their surfaces, despite the animated brushwork, have the crispness of a four-color reproduction. These cool surfaces foil the hot, expressionist brushwork, just as the abstractness is foiled by an occasional foot, head, or eye peeking through—remnants of, clues to some underlying Delacroix or Rubens. Likewise, the weird impression that one is actually looking at a blown-up "detail" of an Old Master painting is overturned when you see that the details of Clough's fake-real paintings actually *are* details of Old Master paintings. Clough's work bespeaks an admiration of Rubens, DeKooning, Delacroix—all artists who worked "direct;" but, full of endless ironies and entendres, both visual and conceptual, it is anything but direct. In its disjunctive layering of time, scale, and technique, it continually reiterates how photography has altered the way we see and how painting, perversely adjustable, perseveres.

While Clough literalizes the photograph by dematerialing painting, Nachume Miller, who came to painting via installation work, takes a more staunchly literalist approach. He works in a muscular, often monumentally-scaled style which seems to cross Michelangelo with Leger and Bacon, and he paints on everything from flimsy ginghams and checks, to canvas, to plywood and patterned plaster relief. His imagery runs and reruns the gamut, usually juxtaposing two or more pictorial conventions: Modernist abstraction, Gris-like still-life, Leger-like portraiture, or Michelangeloesque figuration. In contrast to Clough, Miller's materials often have a worn, distresed look, as if he wants to downplay painting's beauty and play up its existence as a common object in a not too cheerful world. While Clough's paintings are full of white and light, Miller's, regardless of the image, are consistently dark, his colors almost always undercut by black. In this and many other ways, he continually defines an ambiguous position to painting's present and its past, grand tradition.

Bemus, 1994, enamel on masonite, .79 x .69 inches

Charles Clough

Alan Jones, Galleria Peccolo,Livorno, Italy
August-September 1986

In an age of slap-dash painting, some painters still trod the less travelled path, that of deliberately taking the time to evolve a vocabulary of their own. Charles Clough began with, quite literally, a "hands on" approach: fingerpainting. "I worked on very tiny paintings on paper for four years to develop a sense of imagery. As spontaneous as my work looks, it is all about the development of an image". Often Clough would fingerpaint over pictures from remaindered art history texts. Later, he would enlarge the results photographically, and at a certain point he even made several "Machine Paintings", by means of a 3M process: a bank of airbrushes hooked up to a computer "painted" on canvas by scanning a transparency. The result? "They were *gross*!" Recalls the artist. "I mean, they looked like tenth generation stain paintings."The question of faithfully translating the qualities of his miniatures into larger works remained unsolved.

The next step was taken last year; openly declaring his obsession with the schlock abstraction of Jenkins, Neiman, Nierman, Sansone, Matta—meets Spin-art in deep space, the painter took to using stencils to apply thick paint over airbrushed backgrounds, creating what he termed "an ultimate ironical phoney painting. I thought of them as poster reproductions." Clough found out how much he needs the whole automatist, Ab-Ex, zen gestural process—the physical act of painting. "There were two problems. First, the stencil paintings were too didactic. But much worse than that, they weren't any fun to make".

But using stencils to push the paint around on a larger surface ultimately helped Clough successfully break the scale barrier. "Stencils suggested making blotter pads shaped like big fingers. Add a couple of gallons of paint to the canvas, and the big fingers to articulate the color-shapes". Clough is clear about his motives: the quest for the *lucky accident* "to reach that magic moment when you become so involved in the work—the sheer joy of making—that you achieve a sort of suspension of the ego," contrasted to the working methods of the highly intentional painters. Clough sees his paintings as being about *edges*, not the edges of the traditional formalist rectangle, but "the kind of edges the ocean has on a humid windy day, of smoke and clouds, of the change in chemical states, the boundary between a solid and a liquid, a liquid and a gas". Retaining deep affinities with de Kooning, Pollock and the British painter Hodgkins, Clough, with his bent for photography, is attracted to the work of Gerhard Richter, who achieves a sort of unrealism on canvas. "I'm very taken by Richter's highly sophisticated facility".

Clough is interested in simultaneity, in the way a static painting can operate in time. Filmakers have influenced him. "Paying attention to time in films by Michael Snow, Stan Brakhage and Warhol, amongst others, changed my sense of how time operates in relation to painting".

Celoron, 1995, enamel on masonite, .94 x .73 inches

2 Painters: Charles Clough and Mimi Thompson

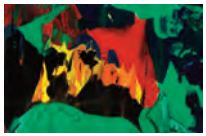
William Olander, The New Museum, New York, N.Y. November 1987—January 1988 (by the publisher's permission)

Much attention has been paid in the last few years to the resurgence of abstract painting, either in its late modern form (the work of, for example, Elizabeth Murray, Sean Scully, and Gary Stephan) or its revivalist, postmodern development (the generation of artists, such as Peter Halley, Peter Schuyff, and Philip Taaffe). Too little attention, however, has been paid to yet another option: work which is skeptical of the first, suspending belief in the humanist tradition of modern painting, with its continuing faith; and self-consciously aware but uninterested personally in the second—sidestepping irony and appropriation in favor of something more "felt" if not more genuine. Key figures in the evolution of this curious dialectic include Jasper Johns, Joan Snyder, and Cy Twombly. More recent figures include Ross Bleckner, Carroll Dunham, and Deborah Kass. To the latter, I want to add Charles Clough and Mimi Thompson.

Charles Clough is well known for the strange hybrids of painting and photography which he developed over the last decade. Indeed, if they had not been so curious and so hybrid—if one or the other of the photographic or painterly aspects had been more prominent—Clough could probably have counted on a secure place in the postmodern canon, either in the progressive arm, identified with appropriation, or the retro arm, associated with Neoexpressionism. But since the beginning, he has been unwilling to disentangle either himself or his work from the various issues, even though of late he has devoted himself almost exclusively to painting. This shift, however, has not clarified matters. On the contrary, it has only made the state of his art more complex and contradictory.

For instance, when I first saw Clough's new paintings, I was unavoidably reminded of the "lyrical abstractions" of that second generation of color field painters which emerged in the late 1960s—work by Darby Bannard, Dan Christiansen, and David Diao—which was an attempt to extend the perimeters of late modern painting. That someone so sophisticated as Clough would turn to work so debased, and in the likes of LeRoy Nieman or Paul Jenkins, whose pictures currently function within the culture not as paintings but as signs of paintings. (It's not surprising that the Hollywood version of a painter, in films like *An Unmarried Woman* and *Legal Eagles*, is now a stain painter, like Jenkins, rather than an expressionist—a Picasso or Pollock.) From out of this amalgam, Clough has developed yet another hybrid—a painting which is simultaneously genuine and artificial, cultural and natural, full and empty, without resorting, overtly at least, to the ideological apparatuses of late modernism.

Although Mimi Thompson's work does not tread so firmly on that line which separates the artificial from the natural, as does Clough's, on first viewing it too has a mildly off-putting atmosphere about it. The colors are too bright or garish or wildly synthetic; the way the paint has been applied lacks finesse, as if the artist did it with her eyes closed, or as if there is no interest in the way the paint is laid down; the gounds are too pretty (hot pink, lime grren) or too flat (beige); the whole look is too stereotypically "feminine." And then there are those awkward shapes which don't resemble anything so much as arbitrary markings, and those too-



Cohocton, 1995, enamel on masonite, .67 x 1.08 inches

tall canvases. But given time, we begin to warm up to this eccentric vision. I start to notice that certain forms are repeated from painting to painting; thay areas of paint which look so flat have a resonance of their own; that the colors are not so garish as popular. Indeed, the paintings begin to look both pop (as much as an abstract painting can be pop) and expressionist, without exactly engaging in the rhetoric of either. As Thompson says, "Ambiguity…can create a vocabulary that resembles a backward thesaurus."

In many ways, our appreciation of both of these artists' work operates in a similarly backward manner. The paintings have to be metaphorically unfolded, laid out and then put back together—deconstructed, if you will. Once accomplished (and this is a timely *and* time-consuming process: these paintings do not give up their secrets easily), we can begin to experience the pleasure that is the act of looking at paintings, and we can recognize, in Thompson's words, "the point where tension holds and there is a kind of hum," and in Clough's, "the indispensability of illusion, illusion and simulation, 'not what it looks like…other than it looks.'"

Altmar, 1995 enamel on masonite, 1.12 x .70 inches

Chance & Choice

Charles Clough, 1988

I affirm the Aristotelian view of art as catharsis: that art provides a symbolic screen for psychological projection. Art is simultaneously "purposeless" and socially useful through its emancipation of the imagination and its transformation of cruelty into symbol. Art offers the utopian moment—a sublime location for our terrific will.

***

My subject is a web of metaphysical categories including:

1. Unity: wholeness, integrity, fragmentation, connectedness and cosmic parameters.
2. Identity: similarities and differences, sums of distinguishing characteristics,units of consciousness and processes of projection, introjection and transference.
3. Freedom: the fixed limits of nature, the shifting limits of society, the free exchange of ideas and the boundless imagination.
4. Creation: the process of nature as a metaphor for thought and action and the correlation of form and content to establish the symbolic realm.
5. Truth: the limits of nature, the nature of belief and the interpretation of the ambiguous.
6. Utopia: progress or a timeless ideal, perfect moments or a state of grace.
7. Nothingness: death, oblivion, the absolute, the infinite and/or the unimaginable.

***

Painting is my behavior of choice in accordance with my belief that my gift of talent corresponds to that particular division of labor. I'm concerned with my impulses and how they coincide with moments in history. I'm not interested in the zeitgeist, believing that it is the artist, rather than the times, that leads. I make the paintings because they don't exist and so again won't I.

"What moves the genius, or rather, what inspires the work is not new ideas, but their obsession with the idea that what has already been said is still not enough." —Eugene Delacroix, *Journal*.

"The painting symbolizes an individual who realizes freedom and deep engagement of the self within his work. It is addressed to others who will cherish it, if it gives them joy, and who will recognize in it an irreplaceable quality and will be attentive to every mark of the maker's imagination and feeling." —Meyer Schapiro, *Modern Art: 19th + 20th Century Selected Papers*.

"Illusion: a word lost to us through obfuscation. *Illudere*, Latin: 'to play against', it is the play against the immediate quality of 'real' experience which is the painter's strength. To form a many-dimensioned experience is his pride. By initial paradox he plays a personal game against the commonplace and establishes his domain—the domain of the imagination, or the metaphysical domain." —Dore Ashton, *A Reading of Modern Art*.

"With painting we enter the sphere of the romantic. For, while in painting it is still external shape that must manifest the inner life of the spirit, what is manifested is indeed the particular subjectivity of

Wilson, 1992, enamel on masonite, .79 x .98 inches

mind returning into itself out of its corporeal existence. The medium in painting, as we saw, ceased to be heavy matter treated as such; it became matter reduced to a coating of color which offers us only a pure appearance of material objectivity. When painting's mastery of color is complete, objectivity vanishes into thin air, so to speak.

"…it is color alone that brings to view the more ideal content that painting is capable of expressing.

"…it is the art of coloring that makes the painter a painter." —*Hegel: On the Arts, Selections from G.W.F. Hegel's Aesthetics or the Philosophy of Fine Art,* Compiled and edited from lectures delivered 1823-29, by Heinrich Gustav Hotho (1835-38). Translated by Henry Paolucci, 1979.

***

My "anxiety of influence" accrues to diaphanous Orientals and visceral Italians and most especially to the gravitational pull of the Abstract Expressionist paintings collected by the Albright-Knox Art Gallery in Buffalo, my home institution. I'm an art lover and my litany of infatuations is one thick book. I am biased toward the intuitive, the painterly and the sublime.

Of Huang Hsiu-fu's Tenth Century classification of painters, the first and most difficult is the spontaneous *i* style: "Those who follow it are unskilled in the use of compasses and squares…they scorn refinement and minuteness in the coloring and make forms in an abridged manner. They grasp the self-existant, which cannot be imitated, and give the unexpected." Osvald Siren, *The Chinese on the Art of Painting.* 1963.

Leonardo "quickened the spirit of invention" through the contemplation of confused shapes in the clouds, muddy water and stained walls. Alberti located the imitation of nature in the accidental and pleasurable realization of the resemblance in one element of nature to the image of another. Sprezzatura was Castiglione's Sixteenth Century doctrine: "the true artist will work with ease…the nonchalance which marks the perfect artist…one single unlabored line, a single brushstroke, drawn with ease so that it seems that the hand moved without any effort or skill and reached its end by itself". Rorschach stressed that there is only "a difference of degree between ordinary perception—the filing of impressions in our minds, and interpretations due to projection." —Ernst Gombrich, *Art and Illusion,* 1956

***

Representation is function of intention. Resemblance, however, may be purely accidental. The moment of appearance associationally configuring into image is the threshold at which direct experience mediates into myriad symbolic planes. The flash of familiarity is the spark of consciousness. Conflicting or multiple associations present a flickering shimmer of resonating meaning. The illusion of perfectly natural chance rests upon the act of exquisitely cultural choice.

Jean-Claude Lebensztejn on Alexander Cozens' *New Method* (1785): "a blot is a hint or a crude resemblance of the whole effect of a picture. To blot, is to make varied spots and shapes…producing accidental forms without lines, from which ideas are presented to the mind. This is conformable to nature: for

Hagaman, 1996, enamel on masonite, .94 x .84 inches

in nature, forms are not distinguished by lines, but by shade and color. To sketch is to delineate ideas; blotting suggests them…from the rudeness and uncertainty of shapes made in blotting, one artificial blot will suggest different ideas to different persons; on which account it has the strongest tendency to enlarge the powers of invention, being more effectual to that purpose than the study of nature alone.

"The blot is a system of differences, this differenciates it from drawing defined as related qualities brought together…in contrast to associational imagery in nature the blot is artificial. The artist deliberately mimes the action of chance…Chance presupposes an absence of intent; it does not set its sights on anything, least of all the production of chance…Should it happen that a blot is so rude or unfit, that no good composition can be made from it a remedy is always at hand, by substituting another…the true blot is suspended between pure chance and excessive strength of intent."

"(Vittorio Imbriani:)…the blot is a concordance (in a musical sense) indisensible to any pictorial work even on as vast a scale as Micheangelo's Judgement: for the blot represents the very first glance cast on event. The blot is a concordance of effect able to revive an emotion and exalt the imagination to the point of making it create. The blot is the *sine qua non* of painting; the essence of the pictorial idea."

"In a sense the best imitation is an imperfect one. We could even say that the difference separating imitation from object will determine the imitation's degree of excellence…confused, uncertain images have a greater power on the imagination to form the grander passions. The obscure, the uncompleted, in short, the sublime are linked to terror, i.e. to the fear of death. But the sublime is a source of what Burke calls delight and Kant, a negative pleasure—the sublime is a pleasure produced by the feeling of a momentary checking of the vital powers and a stronger outflow of them—like orgasm (*la petite mort*)—where death and jouissance are made to interpenetrate. A pleasure rooted in the sublime is a brief simulacrum of death. A reading of a theory of the blot is itself formless, indefinite, sublime, mortal. Its vocation is the uncorrect and the fantastic…the blot violently imposes a pleasure found in lack." In Black and White, from *Calligram;Essays in New Art History,* Norman Bryson Editor, 1988.

***

A symbolic freedom is manifest in the range of painterly effect. The qualities of used paint are metaphors for the variety of experience. And a key to the mechanism of metaphor is resemblance. "Philip Wheelright distinguished between metaphors whose primary function is to express (epiphors) and metaphors whose primary function is to suggest (diaphors)…Diaphors suggest new possible meanings by emphasizing the dissimilarities between the referents rather than expressing the similarities. No pure diaphors exist, for if there were no analogy between the parts of the metaphor, we could not understand it as intelligible…The purest diaphor is doubtless to be found in non-imitative music and in the most abstract painting; for whenever any imitative or mimetic factor is present, whether an imitation of nature or of previous art or a mimesis of some recognizable idea, there is an element of epiphor."

"Not only does the recognition of similarities not seen before produce new insights or new meanings, but especially the identification of dissimilarities

Savona, 1995, enamel on masonite, 1.19 x .67 inches

allows for the possibility of transformation of these dissimilarities into previously unthought of similarities, thereby ensuring the creation of new meaning." —Earl R. Mac Cormac, *A Cognitive Theory of Metaphor,* 1985.

"A vast pun, a free play, with unlimited substitutions. A symbol is never a symbol but always polysymbolic, overdetermined polymorphous. Freedom is fertility, a proliferation of images, in excesss. The seed must be sown extravagantly, too much, or not enough, overdetermination is determination made into chance; chance and determination reconciled. Too much meaning is meaning and absurdity reconciled." —Norman O. Brown, *Love's Body*, 1966.

"In every work of art something appears that does not exist." —Theodor Adorno, *Aesthetic Theory*, 1970.

"It is the illusion of vitality that sustains painting. This is the illusion without which painting cannot live." —Frank Stella, *Working Space*, 1986.

The truth of illusion is the power of resemblance to generate meaning.

***

Within my paintings of the past ten years, a relative dialectic exists between a vista configuration and a vortex configuration. The former relates more closely to Euclidean space articulated by sacadic gesture and is more readily comparable to the landscape tradition. The latter is radially or axially oriented and is concentrated into a less athletic but more replete mark. The vortex paintings simultaneously, if ambiguously, hold the genres of the portrait, the still-life and the landscape on a single ground—portrait as cartoon caricature, still-life as floral display and landscape as celestial bodies in cosmic space or sub-atomic scenarios. The logo-gestalt operates like facial characteristics as a ratio of infinite variations on a predictable theme, thus engendering the synthesis of a Pop-like mechanistic familiarity with an Abstract Expressionistic spontaneous mystery.

Ezra Pound's Vorticist doctrine appropriately articulates my desire: "The actual aims of Vorticism are hard to define. The word was meant to suggest suction, whirlpool, maelsrom, a state of exultation, spiritual daring, aggressive intellectual action.

"…one attempts to find a perceptual gestalt which will introduce order into the initially chaotic confusion of line, form and disembodied color areas. The attempt is likely to be inadequate, if not actively thwarted, and on subsequent viewings of the same of the same painting one will probably trace different perceptual structures. The result is an unresolved interplay of of alternative structuring operations, which the perceiver holds in a satisfying imaginative tension.

"…the image as an intellectual and emotional complex presented 'instantaneously to produce that sense of sudden liberation, that sense of sudden growth, which we experience in the presence of the greatest works of art.'

"I am interested in art and ecstasy, ecstasy which I would define as the sensation of the soul in ascent, art as the expression and sole means of transmitting, of passing on that ecstasy to others." Ezra Pound quoted by Alan Robinson, *Symbol to Vortex, Poetry, Painting and Ideas, 1885-1914*, 1985.

***

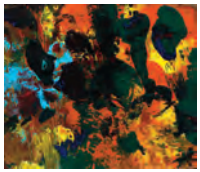
To put the color: to pour, to touch the color: to blot, to blend the color: to smear—color-shape is

Nelliston, 1999, enamel on masonite, 1.13 x .72 inches

manifold, an all of everything. Occasionally the touchy, chancy chaos yields arabesques of chromatic articulation worth the will to keep, and a congruency of making, viewing and imagination is achieved in the pursuit of jouissance to a flash of satori. The magic moment of evanescent inspiration lies in the auspicious accident of the inflection of color.

"…that state of condensation of sensations which constitute a picture." Henri Matisse, *Notes of a Painter*, 1908.

"The ludic metamorphosis leads us to regard language (symbol) as body and body as language (symbol). All plenitude turns out to be inscribed upon a 'void' which is simply what remains when the overabundance of meaning, desire, violence, and anguish is drained by means of language (symbol)." Julia Kristeva, *In the Beginning Was Love: Psychoanalysis and Faith*, 1987



Delanson, 1996, enamel on masonite, .85 x 1.00 inches

Clough's abstractions are refreshingly direct

Richard Huntington, Buffalo News, Friday March 4, 1988 (by permission)

Charles Clough's new gestural abstractions at Nina Freudenheim Gallery are extraordinary paintings, no doubt. But what are we to think about them, to feel about them? They seem to me to be brilliant and happy contradictions, heroic and sappy at the time, some unimaginable meeting of transcendentalism and a Pepsi commercial.

Clough's energetic blots and smears are nominally indebted to Jackson Pollock's great labyrinths of thrown and dripped paint. (Clough, as a former Buffalonianwho spent many of his college days at the Albright-Knox Art Gallery, has often expressed his great fondness for the abstract expressionists generally.) But he cleverly ducks the standard expressionistic implications of an art made by such extreme painterly methods. He strips his art of any remnant of apocalyptic vision and Pollock's dark Jungian refrain is replaced by something like a Dizzy Gillespie riff.

Amazingly, given the tenor of these postmodern times, Clough is unabashedly bright and unapologetically jolly. He makes what would seem to be an impossible kind of art in the '80s—painting entirely angst-free, without a note of bleating irony or self-congratulatory media mimicry. He doesn't analyse, philosophize or sound the horn of artistic self-pity.

The paintings—inevitably, I think—are uneven. Clough tries to set off such subtle pictorial triggers that he must have a time of it separating the out-and-out decorative paintings from the not-quite decorative paintings. He often is on the verge of bombast or settling for a brilliant display of painterly gimmickry. And when all fails, he resorts to "solving" a picture in a conventional abstract way.

But all this is part of the risk that Clough takes to make some very fine paintings. He has systematized his his painterly devices so that they become something like neutral tools rather than expressive devices. With his "effects" all in hand, he can walk the line between structure and randomness and between flatness and illusion with a phenomenal ease.

Often he toys with familiar abstract structures but seldom lets them dominate. And he has a beguiling way of unobtrusively muting the heroic implications of flung paint, pouring and blotting as though Pollock never existed.

Look at "Lilydale." In this big vertical painting a great red blob drifts downward, leaving in its wake a colossal smear of pink and orange and yellow that suggest half-formed spheres hurtling through some sweetly-colored cosmic space. Two orange tendrils of paint reach downward from this delicious smear and at once mark off miles of illusionistic space within retreating blue "sky." Blurred globes, the color of unripe grapefruit, invade from the left without giving so much as a shudder to the exquisite balance of the drama at the center.

Clough so cannily measures out his effects that we seem to get the whole emotional story at a gulp. Nothing appears to be "behind" a Clough, no layer of meaning, no hidden message of universal scope. He demands nothing, and by not demanding

Winnetonka, 1997, enamel on masonite, 1.20 x .72 inches

we are invited to act.

The brilliantly colored "Pierre," so Miro-like in character, purposely keeps Miro's multi-layered wit at arms length. The interaction of shape and color and the potential metaphoric meaning of gyrating blobs are cunningly denied.

Clough has done what few painters can, or are willing to do, today—give abstract painting a direct voice, unencumbered by the double shuffle of appropriation and the obviousness of historical parody.

Oriskany, 1995, enamel on masonite, 1.34 x .73 inches

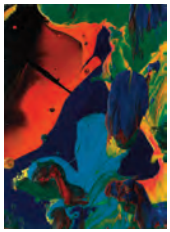
Charles Clough at Scott Hanson

(review) Holland Cotter, Art in America (by the author's and editor's permission), June 1988

Charles Clough was, along with Robert Longo, one of the founders of Buffalo's Hallwalls in 1974, and while his early paintings evidenced the pull between esthetic engagement and distancing that marked the work of his colleagues, they never seemed geared to take a hard-line critical route. A Clough piece from the early '80s would, for example, typically consist of photo enlargement of a "classic" work (Manet, say, or a de Kooning, to name two artists with whom Clough felt particular rapport) which he would use as a ground for his own expressionist overpainting. He then cut up and collaged the new painting and photographed it, only to begin the whole paint-and-cut manipulative process of rebellion and respect over again for a second and final time.

The results were arresting but sometimes unconvincing—conceptually rich but formally effortful and overwrought. Clough's recent work, in his fourth solo New York show, made a far stronger statement by doing away with the photographic component altogether and concentrating on almost preposterously painterly painting. The pigment seems to have been applied with a squeegee-like instrument to achieve wide swirls of smeared and dragged color, like finger painting, played out across empty white fields of gessoed canvas. Stylistically, the results are somewhere between the gestural aerobics of Abstract Expressionism (especially the Sam Francis wing), the fluid automatism of Chinese calligraphic painting and piled-up, Tiepoloesque cumuli (the large size of these canvases further underlines the Baroque connection). Rather in the manner of clouds, in fact, the paintings lend themselves readily to representational readings—*The Smoke of Venus* is literally a pillar of gray smoke, or a fertility goddess, or a snowman, or none of the above; the red and yellow enamel paint in *Liz* translates into a golden sun peering through apocalyptic clouds—or a close-up of microscopic biological life.

Both interpretive elasticity and a kind of smiling stylistic appropriation (the resemblance, for example, to Paul Jenkin's color-field platitudes and to Gerhard Richter's mock versions of the same) produced some of the work's humor, and raised some doubts about the seriousness with which it took itself. After all the immense organically modeled forms these paintings offer are as insubstantial as they are monumental, and the vast fields of churned-up, conflicting gestural action are as purposeless as they are intense—an expressionist grammar without an expressionist content. Yet Clough's work seems always to have had far less to do with cutting painting down to size (Tom Lawson, among others of Clough's contemporaries, has that job) than with enjoying the crowded, powerful history of its practise, and this recent work is his clearest means yet to that end. As with a painter like van Dyck, the movement of the brush here really does seem to mean practically everything, and as often an homage to painters he loved, the present work is an homage to paint itself—and one which understands the fragile absurdity of its position.



Afton, 1995, enamel on masonite, 1.16 x .84 inches

Charles Clough: Hot Paint and the Cold Shoulder

Tricia Collins and Richard Milazzo, Scott Hanson Gallery, New York City (by the authors' permission) March 1990

If you're going to get Charlie's work, 'get' in the sense of 'understand', then you're going to have to start with a few basics. (Charlie would ask, why not 'get' also in the sense of obtain?) It's painting with a 'difference'. But don't get us wrong. This difference does not belong to Derrida—although Charlie would say "why not?" and then proceed to exhaustively deconstruct his own paintings. Making too clear what is already clear: that deconstruction is a crucial part of Charlie's paintings—indeed, one might even argue that it is seminal to the paintings, if not their very soul. Except, in the end, Charlie's deconstruction would sound more like how Baba Ram Das's maxim, "Be Here Now," gets converted (and rightfully so) to 'Beer Now' than how the 'e' in Derrida's 'differance' gets changed to an 'a'. (Do we hear in the margins of this 'a' the resonant sounds of 'A+', the echo of approval, the inverted margins of approbation, the splendor that is the bureaucracy of professional, academic criticism?) There is nothing in Charlie's paintings that can speak to the cosmic, the transcendental, or the sublime, without also addressing what makes perception itself infinitely accessible, diurnal or commonplace, negotiable. In other words, this difference (and Charlie would spell it with three 'a's', just to be sure), this 'diffaranca' belongs to what is common rather than marginal, in humankind, and therefore, it also belongs to Charlie—even if he gets a 'C–' for spelling and for the work not fitting the *status quo* of the way things are and the way paintings should be painted during this moment in History. That is, it plays to an 'openness' that is distilled not only from the History of painting, and Abstract Expressionism in particular, but from the experience of creativity in general, the will to symbolic expression, and the experience of perception itself as a common denominator.

So, what precisely is this 'diffaranca', this 'far-fetched', disorderly painting with bad penmanship and bad spelling habits? (Even as Charlie tries to comply, there emerge from the bowels of this structural miasma of a word or a non-word, the letters 'f a r', which signify in abreviated form the declamations 'far-out' and 'out-of-sight'.) It is the distance necessary to what makes the symbolic order negotiable, proximate to experience, approachable. In a word, this non-word, this non-painting, this false, undogmatic, disloyal, unfaithful difference, constitutes itself simply as painting that gets you bad grades, and expelled, ultimately from the academy of that's-way-things-are. A school of thinking, in general, that transacts a static, deracinated aesthetic (and social) experience, endemic to the rules of the game, the established reality-quotient. It is painting that gets you into trouble with the 'authorities', if you're lucky, or just ignored, if you're unlucky, simply because you acknowledge the demands of *structural* closure, but fly in the face of *stylistic* closure. "Difference', here, is distributed either according to limits that are deeply felt and shared in human experience or rules that temporarily enforce the limits of fashion. It is the shadow-reality of desire, the reality that literally shadows our day-to-day impatience with the way-things-are. In cold, geometric, hard-edged times, a free-flowing, seemingly undisciplined, 'unconceptual' looking, gestural painting, can land you in a world outside of History—or, at least, outside the

Malone, 1993, enamel on masonite, 1 x 1 inches

going rate. *What is even worse is hot painting that gives you the cold shoulder.*

On the other hand, Charlie gives you the raw, hot, splashy ontology of paint, or, at least, its semblance; but, on the other, he gives you the cold, indifferent, remote, impersonal epistemology, or rather epistemological effect, of the photograph, or rather, of the photo-mechanical 'cause' and causality of our Age, or at least, its semblance. Semblance upon semblance, expendable truth upon expendable truth, competing semblances, inexpendable appearances, equate to false difference, and the synthetic value of this false difference equates to a presiding groundlessness in Charlie's work. Looking at one of Charlie's paintings is like watching the struggle of first principles being played-out on a huge cinemascope movie screen. Or it is like experiencing the ontological and epistemological vectors of changing truths playing themselves out on a matrix of inexpendable falsehoods. (For 'ontology' read unruly desire, overwhelming sex, the unmitigated yearning of the Body, the boundless flesh or surface of things, in general, and painting, in particular; for 'epistemology' read the facticity of representation, the acute stillness of the mind, the endless closure of the knowing self, and the transference, displacement, and "ultimate distance" in relation to the Other, in general, and through photography, in particular.) It is hard to rely on anything in Charlie's paintings, especially the difference he posits or asserts, and then negates, only to reassert again, between means and ends, proximity and distance, illusion and reality, pretension and grandiosity, code and experience, self and Other, "figure and ground, past and present, the image from an art book and [his] intention." Everything is up for grabs.

"In a way, painting comes down to rhythm and color. That's what draws the eye. And if I wanted just the rhythm and color, I'd be an Abstract Expressionist. But I feel guilt or something. I feel I have to acknowlege everything else. Do all the steps. The whole Greenbergian flatness thing, for instance. It sustains me. I swallowed all the critical ideas hook, line and sinker. 'Art in the Age of Mechanical Reproduction', for example. I was really taken by that essay. So Abstract Expressionism is terrific, but I'd just as soon see my images transferred into print—into four-color reproduction.

"The cultural baggage I carry around gives me a foundation which I acknowledge by using images from magazines and books. I paint on top of them. So I lose the distance—I bring the image up close and touch it. Then I photograph it, so it becomes untouchable. It goes back into the distance. Next, I touch it again, paint over it. And if the work gets reproduced, it of course has to be photographed all over again. So I see myself as setting up these resonances—layers, showing the touch and denying the touch. This idea of cover and recover. It ends up with the skinniness of the photograph. I like that. My things look like they are about touch, but you can't touch them.

…"I wanted to extend that to include anything that had ever been made flat, so everything became fair game—old master painting, everything. Willem de Kooning. I went to his studio because I wanted to touch the hand. I haven't washed it since. Magritte. The Soutine touch, and of course there's Manet. And Sargent. I love the facile painters.

"What I like most about painting, all kinds of painting, is that it ain't what it looks like. Not that it's simply an illusion. I like contradiction, that my things

Manlius, 1997, enamel on masonite, 1.16 x .89 inches

can have an old master look, the look of Abstract Expressionism and a look of shiny smoothness. I like those paradoxes—flatness and its opposite, the way the photo reveals and the paint conceals. Shuffling and reshuffling, then adding another deck and reshuffling that. I try to condense all those layers into a single image, so that, for me, what is describable by the printing process is the important part. It is really a struggle. I don't know, I guess it is—sort of a contingent struggle, in a way.

…"I think what I do is both. As I paint, I'm learning history in reverse. It's like I'm doing my schooling backwards, but it's also my life—to get an image and examine it, suck it dry and throw it away, then move on to the next victim. The result is all these layers of painting and photography, which I set up to look grandiose. That's 'pretension'. I think it is grandiose, but it's got all these trimmings. Decoys. And there's always the idea of blending. With 'picturism' the emphasis is on distancing but, like I say, I'm more interested in bringing the image close. I have this personal, Abstract Expressionist way of covering an image with paint, but everything else gets in between that style and the final image. Relationships develop. So it's not just me alone, painting. I have this conversation with the outer world, which takes place in my imagination.

"The conversation blends everything, and the blend sets up a relationship between figure and ground, past and present, the image from an art book and my intention. And so on. The blending convo lutes those relationships, confuses them. So I'm not trying to find an ultimate distance where I can put a pristine, untouchable image. The point for me is the variety of the relationships. I see art as a metaphor for many of the things we experience—for abruptness or smoothness or how one thing flows into the next. I'd like to put all the pieces together. That's not possible, but I imagine it—the inclusiveness and busyness, this compacted, impacted, condensed quality, all adding up; a body of work, each piece conditioning what follows, cumulatively, so that it contains my sense of experience. Something like that." [1]

If they look like Abstract Expressionist paintings, then they are. Which is the going syllogism. Superficiality, in our culture, is the true test of a thing's being, a thing's ontology, a thing's thingness [sic]. But what if they aren't. What if the complex of appearances or surfaces or semblances turns out to be more complex than that, and it is stereotype-as-essence, or even essense-as-transcendental monotype, or reality as (the outcome of) static or reified existential transactions, that delude us? What if they are pretenders to the throne. We have certainly learned to look at Gerhard Richter's series of *Abstract Paintings* as something other than latter-day Abstract Expressionist exercises. If anything, they seem to legislate the decline and fall of Ab Ex. We know somehow that they bracket, if not actually, discontinue, the heroic, or even the anti-heroic, sentiment; that they do not, to say the least, participate wholeheartedly in the gesture.

So perhaps, in Charlie's case, as in Richter's, it is not exactly a what-you-see-is-what-you-get scenario. No more than the professional sexual experience is. Perhaps there is more to it than meets the eye—or less. Either way, we'd be back to semblances. Semblances of what is there, or semblances of what is not. A democracy of shadows and self-annihilating principles. Pleasure and reality, superstructure and understructure, discourse and freedom, call each other's bluff. Assertion and nega-

Wanaka, 1995, enamel on masonite, 1.21 x .86 inches

tion run the gamut in Charlie's world. What there isn't (or what there is too much) intersects the way things aren't. Heidigger and Quine sipping martinis at Gatsby's summer estate on Long Island. Irony or denial and superfluity or excess participate as equals in an indiscriminate void called the contemporary Social. A talented situation, at best.

In Richter, there is, indeed, a deep commitment to painting, to painting as such, to painting as a material threshold—but ultimately, what is absolute in the venture is qualified. What is *experienced* by the viewer is (constitutes itself as) what has been *studied* by Richter. There is, in other words, a greater commitment to the *relation* between perception and judgment than to the void of painting as an existential predicament. (No mean feat, by the way.) However, in Charlie's scheme of things, he would place a trace of this predicament equally at the behest of study and experience, perception and judgment, the absolute and the qualified. In other words, the relation between the terms, the contract, must itself sustain the ridicule of a phenomenological commitment to both truth or sincerity and deceit or falsity. Nothing can escape the possibility that the relation itself between any given set of terms (hot and cold, black and white, right and wrong, good and evil) or members of a social or aesthetical contract is not stable, finalized, terminal. Everything, in Charlie's view, including the risks we do not take are up for grabs.

With regard to such risks, what if it turns out, irony on ironies, that Charlie's paintings are, after all, less mediated than all of that, or that the experience the paintings circumscribe is, indeed, somehow, unmediated in character? This is putting aside how the paintings are actually generated (which is to use a big mechanical thumb, rather than a brush), and then edited; and it is also to sidestep what Charlie's intentions are, at least in part (which is to free expression from the boundaries of the individual ego so that it might radiate outward, beyond identity, beyond the identification process, and beyond the identical itself in human discourse and desire, to achieve a grandeur of a disparate Self, a disparate Other, and a disparate World). A big "thumb" that risks the lunatic antics of the cartoon world; a process of editing that is not unrelated to Madison Ave.'s manipulation of images and signs; a set of intentions that, rival the process of individuation itself. These are, nevertheless, the elements that would necessarily have to factor into an unmediated state of things. But, what if, despite such factors and considerations, it turns out at Charlie's paintings refuse to enlist themselves among the austere fashions of the rational mind? What if their parenthesis does move beyond the valley of the periodic dolls? What if it is painting without a difference, without a sense of propriety, without a care in the world? Charlie would say "why not"? Supreme overflow. Undeconstructed affection for the way-things-are and the way-things-aren't. Why not?

Clough, pronounced like 'tough'. Clough, as in one cool guy. As in the syncopated soul of a boundless, shadow-reality. as in the attempt to "acknowledge everything." As in the "ultimate distance." Clough, as in one cool guy. Up for grabs and untouchable.

1 Charles Clough, quoted by Carter Ratcliff, in "Expressionism Today: An Artists' Symposium," in *Art in America*, December 1982.

Yupka, 1995, enamel on masonite, 1.21 x .86 inches

Redemptive Play

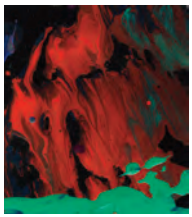
Carter Ratcliff, Catalog Essay from the exhibition: *Charles Clough* at the Roland Gibson Gallery, Potsdam College of the State of New York (by the author's permission), March 1—April 14, 1991

In the paintings of Charles Clough, colors sometimes form puddles. Sometimes they thin out. Feathering themselves to atmospheric thinness, they let other colors show through. Clough's paintings are dramatic. Each has the atmosphere of an occasion where much has happened, or is happening now, as if one's looking had the power to animate what one sees. A streak of hot orange or dark, smoldering maroonish brown rushes over the surface. Red turns on itself, luxuriantly. A bright green patch glows. Nearby, colors are not so easily named, for they have met in slippery collision and intermingled.

Clough is a painterly painter. He has lived and worked and shown his work in New York since the late 1970s. So he counts as a descendent of the action painters who sent tides of agitated paint through Manhattan galleries during the 1950s—Willem de Kooning, Franz Kline, Joan Mitchell and many more. In these revivalist times, it is necessary to point out that Clough offers no nostalgic homage to his forbears. He has reinvented action painting twice, once in the late 1970s and again in 1985. The second reinvention produced all but the earliest work in this show. His art is careening forward, yet Clough has not lost his stylistic origins. The eye that finds action paintings legible knows how to read the works on view here.

During the 1950s, paint agitated by the action painter's gesture was read as an index to feelings. Viewers recognized this seismography of the emotions as a fiction. They understood that, as de Kooning slashed at the canvas with his brush, he was as deliberate in his way as a compulsively neat geometer like Piet Mondrian. Action painting's audience had a flair for the irony of pictorial abandon carefully regulated. The style puts liberty and order in a tense relationship. Clough's images give of the same tension. This is invigorating but doesn't feel entirely familiar. One can, if one likes, find in each of his paintings a solid pictorial architecture. Yet there is a slipping, sliding, contingent quality to to the structures that enforce order in Clough's images. By contrast, signs of his spontaneity have a quirky orderliness, an impersonality.

When the job is to convey the painter's idiosyncratic sensibility, a brush is the standard tool. Clough doesn't use one. He paints with an instrument he has dubbed the big finger. There are several of these fingers, small ones for small works, large ones for large. Even the smallest count as big, because it is larger than the artist's own. Clough makes these devices by fastening a disk to the end of a stick or a long pole. Padded, the disk is gently convex—like a finger tip. Clough has written that "the last time I earnestly used a brush for making paintings was in



Livonia, 1997, enamel on masonite, 1.52 x 1.22 inches

high school." In recent conversation he praised "the mops and squeegees and other alternatives to brushes that painters found during the 1960s. I see the big finger as continuing that kind of experimentation."

Now and then, Clough gets ideas for other painting tools. "The big finger is my basic instrument—my equivalent to the violin—so naturally I think of equivalents to the other instruments in the orchestra," he says. "But I haven't invented them yet. I am too involved in using the instruments I already have." One understands this involvement. Clough's painterly performances are virtuosic. From the eye's pleasure in swimming through the textures of his paintings one learns how much pleasure, how much unalloyed fun, Clough must have as he works.

Every time this painting instrument touches the surface, he must be prepared for a shock of delight—or of disappointment, though that is not an especially troubling possibility. A promising but unrealized effect can often be set right with another touch of the big finger. "The tools are the rules," he says, meaning that the fingers, big and not so big, define the working procedures. As Clough points out, "The shapes that can be made with the tools are the shapes that get made. My instruments generate a grammar of usage, all the various smears and airy effects you see in my work. I play with the tools and keep the results I like."

Sometimes a piece that appeared to be finished receives more paint months or years later. This is not reworking. It is more like the resumption of interrupted play. Paintings completed after an interval look as unlabored as the ones he finnished in a single session. Clough's paintings all look fresh, uncannily so. He can rely on a spontaneity of touch, because his instrument's limitations render it innocent of those doubts that can make a painter's brush turn awkward. His work gives him the look of something he could not possibly be: a painterly painter utterly without performance anxieties

At their most archly mannered, '50s action paintings still offered themselves as personal testaments. When European neo-expressionism invaded the Manhattan galleries in the early 1980s, New Yorkers saw its anguished images of the human figure as surrogates for the artists who had painted them. Messy paint signals intense self-regard. Not, however, in Clough's case. He uses messy paint to slip free of individuality's grip. The touch that shapes his imagery is characteristically Cloughian, but it doesn't assert his presence, or not insistently, because literally speaking that touch is not his. It is the touch of the big finger. With his painting tools, Clough puts a measurable distance between himself and his works. Metaphorically, he opens a gap between his intentions and his imagery. Through this opening, a universe of meanings enters his art.

Clough's paintings suggest landscapes and skyscapes, clouds and turbulent mist. They suggest leaves of leaf meal, foliage fallen and mulched by rough weather—see in particular, *Neutrino* (1989). Elsewhere, he gives his color the placid, tender bril-

Canajoharie, 1998, enamel on masonite, 1.03 x 1.11 inches

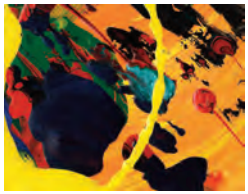
liance of spring. A striated smudge with the luster of a translucent mineral might, with another glance, glow like a petal. *June Eighteenth* (1987-89) evokes a volcano at night, *March Eighth* (1986-88) a foaming cataract—effects too orgasmic to be stable. Forms erupting with phallic energy also can seem penetrable, engulfing, vaginal. In *Will* (1989) clustered swirls of color present a face with two eyes and a baboonish nose. Having sailed into isolation, a swirl like this looks galactic—see *Osculent* (1989-90). Yet one can still see a face here. Clough's imagery encourages the eye to be inventive, not cautiously but recklessly, even willfully.

As allusions proliferate, they stir up memories of earlier styles. Color flows through *Fan the Sickle* (1990) in arcs and billows as theatrical as in any Baroque paintings on 17th-century ceilings. *June Seventh* (1985-89) glows like the clouds, drenched with Venetian sunlight, where Tiepolo set afloat his allegorical subjects. When Clough's paints get thick and his colors turn dense, one remembers European expressionists, especially the painters of *Die Brucke*, with their penchant for lurid purples and reds. Reminders of Joan Mitchell, Alfred Leslie, and other action painters flicker through Clough's canvases. So do recollections, probably unintended, to painterly painters of the late 1960s and early '70s known as Lyrical Abstractionists. Pictorial incident as lush as Clough's makes it impossible to say precisely what the artists intends. This is not a difficulty. The artist invites the imagination to wheel freely through these images, finding whatever it can find, making the image its own.

Nearly everything to be glimpsed in Clough's paintings—from hints of feathers of space dust to what may be oblique references to the action painter Norman Bluhm—looks flat. Meanings shift insistently, and at times Clough's color looks like sheer paint—matter unburdened by image, though vulnerable to the imagination. One can choose to see Clough's paintings as pure (but never simple) abstractions. After all, he never pictures anything except, on occasion, space and light, the premises of everything else that is visible. A word like "cloud" or "eye" migrates freely through Clough's oeuvre, easily attracted to flurries of color, which just as easily let the word go. Meaning has this instability at the beginning of life, when all is new.

* * *

To be born and become conscious of the world is not merely to learn a skill. It is to grasp meanings. To make sense of things—at least, is to make them what they are for oneself. I don't deny the biological givens, the social and cultural patterns, that shape our experience. An infant doesn't invoke meaning from the void, like god in Genesis—though, according to painters like Clyfford Still and Barnett Newman, that is what the right sort of artist does. If we set aside their hyperbole, we should also dismiss the equally hyperbolic notion that factors beyond our control shape our experience completely. The imag-



Bellerose, 1994, enamel on masonite, .97 x 1.25 inches

ination is not god-like, nor is it helpless, To grasp a meaning is to give a meaning, to endow something with significance. This is exciting. When one is young the experience of even the most ordinary thing—say, a material like sand or mud—is sometimes amazingly vivid. One seems to make it up as one goes along. The immediacies of Clough's art recall the primordial time when it seemed as if the self and the world were one's own to make.

Dabbing and smearing with his "crayon-box" colors, as he calls them, Clough places his images on the border between articulation and chaos. His art is determinedly indeterminate. This is the quality that he disliked in Abstract Expressionist paintings when he first saw them, as a school child, at the Albright-Knox Art Gallery in Buffalo, New York, where he spent his youth. "I was suspicious of abstract painting when I first saw it," says Clough. "It seemed easy, something I could do without trying. On the other hand, the museum surroundings announced that these paintings were important. I didn't get it." He liked illustrations of people doing things. These images were interesting and they showed evidence of a comprehensible skill. He liked even better the minerals, the flora and fauna, guns and other mechanisms on display at Buffalo's history and science museums. It is easy for me to imagine Clough as a super-bright kid on field trips to those places, fascinated by technology and information about the past. To master all that would be to arrive at maturity. He was eager to grow up.

When he did and it was time to put away childish things, he hesitated, or so I believe. He must have remembered the world's power to entrance. With recollections like these came primordial qualities of feeling that now seemed regressive. Yet Clough was reluctant to abandon them. Detained by the past, he took none of the usual paths to the future. He became an artist. After school at Pratt Institute, Brooklyn, and Toronto's Ontario College of Art, Clough returned to Buffalo. During the mid 1970s, he founded an alternative space in the city called Hallwalls. Among the artists that coalesced around Hallwalls were Robert Longo and Cindy Sherman. Their shared obsession was the aura of untouchability that photographs, movies and television impose on their subjects. Giving this effect of removal the name of "distance," they dedicated their art to mimicking it in what they hoped was a revelatory way. From experiments with distance came Sherman's photos of herself in B-movie roles—make believe film stills, which argue that public identity is exterior to the self, an artifice produced by image manipulation. Comandeering iconic impulses and large scale from the first post-war generation of American painters, Longo put these heroic devices to work in gorgeous and emotionally withdrawn paintings, sculptures and performance pieces. Barnett Newman had said, in 1948, "The sublime is now." Three decades latter, Longo sought the sublime in the vast, uninhabitable zones of artificial temporality, of non-time, generated by the media. It was the Hallwalls ambition to reveal the

Elbridge, 1997, enamel on masonite, 1.07 x 1.07 inches

mechanisms that fill our culture with estranged imagery. Or, as Clough has said, "figuring out how an image works seemed like something fun to do." During these years, he made art by mixing photography and painting. Understanding each medium as a challenge to the other's premises, Clough looked for ways to reconcile their differences. He played abstraction off against recognizable images, usually of eyes, genitals, fingers, toes—body parts that make highly charged contact with the world and with other bodies.

By the early 1980s Clough had settled in New York and been spotted as a lively presence in a lively time. Tearing color reproductions of paintings from books and magazines, he painted them with his fingers until the image disappeared beneath elegantly smeared pigment. This was his first reinvention of action painting. "I bring the image up close and touch it," Clough explained in 1982. "Then I photograph it, so it becomes untouchable, it goes back into the distance. Next, I touch it again, paint over it. And if the work gets reproduced, it of course has to be photographed all over again. So I see myself as showing the touch and denying the touch. This idea of cover and recover. It ends up with the skinniness of the photograph. I like that."

Then, suddenly, he didn't like it. Having become media-wise, he was playing with replication and displacement and other tactics that force images into the distance, as the Hallwalls scenario had demanded. He was illuminating the fear that, by mediating our experience, the media numb us. Criticism of Clough's critique were favorable. Still, I believe, he felt that he had estanged himself from the impulses that led him to become an artist. Though finger painting kept these primordial impulses alive, his analytical maneuvers entangled them in irony. He had distanced them. He wanted to bring them close and keep them there.

If impersonality is an artist's problem, an absolutely personal style is the obvious solution—obvious but not available. In even the most personal style, much is conventional. Much is culturally conditioned. Only in a daze induced by an ideal of pure subjectivity can an artist hope to make thoroughly personal art. This was clear to Clough, a Hallwalls veteran who had come to terms with Pop Art while still at school. He had long known that the choice is not between personal and impersonal art, but between kinds and degrees of impersonality. Though fingerpainting was satisfyingly uninhibited, he had contained its energies in tight patterns of production and reproduction. He had regulated the image by analyzing it. Then, in early 1985, he invented the big finger and reinvented action painting a second time. His art was no longer cool and detached. Clough had found a hot, immediate kind of impersonality.

By displacing touch from his fingers to the tip of his new instrument, he put the painting process at a distance. Yet the big finger also kept him in immediate, sensual contact with the painted surface. This tool pointed the way past Clough's media-critiques

Malverne, 1996, enamel on masonite, .90 x 1.33 inches

in the early '80s manner, past ironies about expressionist sincereity, past the traditional face-off between self and world. It led him to that region of memory where self and world are in flux. Meanings are provisional. Behavior is uninhibited. Many have noted that messing about with paint is in some ways an infantile activity. It recalls the days when one's excretions were as fascinating as anything in the world. As adults discourage fascinations like these, the child's attention begins to take approved paths. Acquiring a language, one learns to give things their usual names and to understand them in ways the world has already made familiar. Meanings stabilize and one forgets that learning about the world and language—and images—once felt like inventing these things for oneself. Clough's brilliantly unstable images revive the excitement of that time, when the self is not yet entirely formed. Thus his revamped action painting, though recognizably Cloughian, has a peculiarly selfless quality.

Borrowing a phrase from D.W. Winnicott, Clough calls the painting a transitional object—a seemingly magical presence standing at the border between the early self and the exterior world, mediating their relations. I don't mean that Clough appeals to magic. No alumnus of Hallwalls would do that. He understands that any return to the past is symbolic, and that symbols must employ conventions if they are to be legible. Yet he insists that legibility not be confining, for image or viewer. Provocative and elusive, Clough's images remind us of the way it was, early on, to have fluid boundaries, a sense that reality is a work in progress, and no idea of the distinctions between work and play.

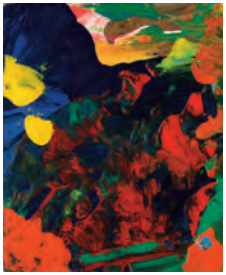
Feeling that the sovereignty of their imaginations is boundless, young children are grandiose and often aggressive—traits that we neither outgrow nor willingly recognize in ourselves. Clough gives them the run of his art. His paintings seethe with infantile violence. Because it discharges itself through the play of symbols, this violence cannot be hurtful. Its energies transformed by art, it becomes an extravagent pleasure. This transformation prompts Clough to wonder if painting is able, as he puts it, to "save the world." In his most optimistic moods, he concludes that it can, or at least the experience of art could "subvert aggression."These hopes assign his art a purpose: to transpose into an esthetic mode the grandiose acts of imagination that, in childhood and too often in our adult lives, are at best indifferent and at worst cruel to others.

I suspect that Clough reflects on the large purposes of art only when his feelings have withdrawn a bit from the act of painting. As those pleasures ebb, he feels the need to give his playfulness a point in the adult world. Yet, when Clough returns to painting, his interest in finding a rationale for art must give way to his delight in wielding the big finger. Then it is not his anaytical sobriety that redeems play, but his play that redeems the adult mind we all possess—the grown-up menatality built from patterns of thought and feeling to rigid for anything but

Matinecock, 1993, enamel on masonite, 1.10 x 1.13 inches

work. Henry David Thoreau wrote in his journal for 1851 that a day's work turned his "very brain into a mere tool." Technological innovation requires complaints like this to be updated regularly. The Hallwalls artists understood that, in our era, images generated by the mechanisms of the media can deplete self as effectively as traditional machinery once did and still does. Early in his career, Clough had reason to be suspicious of mediums and tools. With analytical finese, he played painting off against photography. The invention of the big finger signaled the sudden end of his suspicions, his realization that, with the right sort of tool, work becomes play. A tool's effect need not be oppressive. It can liberate, and so can its products, especially if they are works of art.

Notes. The artist's comments on the work of the early 1980s, which employs fingerpainting and photography, are from an interview with the author, which was published in Art in America, December 1982. The artist's comments on his recent work and his childhood were made in conversations with the author, which were held in January and February 1991, and in a letter to the author, written on January 24, 1991.



Poquott, 1992, enamel on masonite, 1.40 x 1.14 inches

Charles Clough's Dreampix

Elizabeth Licata, Art in America, July 1992, (by the author's and editor's permission)

Charles Clough half-jokingly refers to his work as "pomo-ab-ex-post-imp-fauvish dreampix," a label which betrays his rueful awareness of painting's current situation as well as his confidence in its possibilities. Keeping one foot solidly planted in the modernist tradition, Clough simultaneously explores strategies based on art-historical citation and mechanical distancing. The result is an exhilarating and oddly compelling body of work.

A survey of Clough's career took place last fall at multiple venues on his home territory in western New York State. Buffalo's Burchfield Art Center Hallwalls Contemporary Art Center presented early work and 20 years' worth of drawings, the State University of New York at Fredonia showed paintings from the last five years, and the Castellani Art Museum of Niagara University reprised a three-painting installation commissioned by the Brooklyn Museum. Held concurrently, these exhibitions highlighted the range of Clough's working methods and concerns.

During a brief period in the early '80s, the artist flirted with literal-minded appropriation, smearing swipes of paint Abtract-Expressionist style over photographic reproductions of canonical art works and then rephotographing the results. Adding more paint and taking more photographs, sometimes adding collage elements and airbrushing the photos along the way, he continued until he had created a dense, multireferential surface. *Acetone* (1983) and *The Resolution of Sparky* (1982-84), a project which found its final expression as a large mural for Buffalo's subway system, are typical examples from this process-obsessive period. Clough eventually discarded his photo-smear technique, which had attracted much attention, because he felt himself too entangled in the irony of conceit. Since the mid-'80s he has concentrated on the problem of painting abstractly with traditional materials, refusing, like many other artists today, to give up on painting's possibilities. Unlike many recent abstractionists, though, Clough stops well short of reaffirming abstraction as an instrument of straightforward emotional expression.

If Clough was once entranced by the easily replicated photographic image, the irony is that today he finds his painting in competition with a juggernaut of media-obsessive art which he himself helped set in motion during the early days of Hallwalls, the Buffalo exhibition space he cofounded with Robert Longo, Cindy Sherman, Nancy Dwyer and Michael Zwack in 1974. At Hallwalls, Clough created one installation using "eye vises"—paint smeared photos of eyes that were hung on opposing walls so that the viewer was caught between them. Other installations were mechanically driven, employing pulleys and rotary devices to move the visual elements.

Clough shows a continuing fascination with funky imagery, but now he incorporates that machinery into the process of painting. In the mid-'80s he began applying paint with what he calls "the big finger"—a crude device consisting of a wooden pole with a round pad at the end. This apparatus produces large, somewhat uniform blots and sweeps of paint. More importantly, it distances the artist's hand from the gestural maelstroms that result. Three paintings from 1985— *Oysters*, *The Governor* and *Doubloon*—define Clough's approach in this phase of his of his work. They were made as a special project for The Brooklyn Museum's Grand Lobby where

Goshen, 1997, enamel on masonite, 2.95 x 3.06 inches

they were shown under the collective title "Three Paintings for One Wall." These works refer to some of the greatest hits from the museum's collection of 19th-century paintings, among them Albert Bierstadt's *A Storm in the Rocky Mountains—Mt. Rosalie*, Benjamin West's *The Angel of the Lord Announcing the Resurrection* and several pieces by Childe Hassam and Henry Twachtman. Clough uses these sources as more than inspiration. With his "big finger," he approximates their composition schemes on a scale (*The Governor* measures 14 by 21 feet) that rivals the majesty of 19th-century landscape canvases. These three works are at once intimidating and hilarious in their mock grandeur; they count among late 20th-century art's final words on the visionary landscape.

In many of his paintings, Clough's gestural marks hover in a circular pattern on the canvas. Suggesting inner and outer space rather than earthbound vistas. They maintain the artist's characteristic balance of exaggerated expression and the "mechanical" distance provided by his "big finger." In a few paintings, such as *September Twelfth* (1985), the circular movement is subdued, and puddles of color settle into configurations like Rorschach blots overlying bits of lyrical gestural activity.

Other of Clough's works, especially his recent "vortex" paintings, depend less on historical antecedents. One of the most successful is *Fan the Sickle* (1990), a painting in which two rainbowlike segments are slapped together over a cluster of apocalyptic red swirls. Clough makes this bombastic mixture credible by subduing the high-key swirls with cool sweeps of blue and green, and allowing darker forms to drift in from the right. With its various elements balanced in Hofmannesque push-pull fashion, the painting's vigor remains unabated.

In his "vortex" paintings, Clough's blots seem magnetically drawn to the center of the canvas. Shapes cavort in a centrifugal whirl, and the pictorial space becomes a dizzying fun house. Large works like *Grozny* and *Chagrinulator* (both 1990) use size in order to intimidate rather than invite the viewer. What seem to be grotesque eyes and orifices—ears, mouths—open up, revealing ever-receding depths of swirling paint. Yet even in Grozny's leering, cartoonish visage, the artist never completely forsakes his Abstract-Expressionist heritage.

Clough's view of the contemporary context requires him to be aware of the artist's dual role as hero and fool. When, in his work, the hero begins to take himself too seriously, the fool steps in and speaks directly to the audience. Sometimes the jester is at center stage from the beginning, as in the absurd fireworks of *The Social Contract* (1990), which suggests a slapstick critique of "masculine" painting traditions like Action painting. But here the exuberance of the work's central, backlit phallic shape nevertheless reminds us of art's heroic ability to transform humdrum bodily references. At other times Clough's title choices undercut presumptions of painting's sincerity. Ever since he started making art objects, his titles have been consistently humorous and occaisionally ribald. While Clough may simply date his paintings, he also comes up with titles like *Chagrinulator, Holus Bolus, Colliculus* or *Parabulia*, which call forth campy images of B-movie monsters and Roman heroes.

Clough's long-standing concern with both abstract and representational imagery was clear to see in the notebook drawings exhibited at Hallwalls last fall. The artist's earliest notebooks are filled with sketches of body parts as well as variations based on his own fingerprints; also evident is his early interest in the amorphous facelike shapes that have come to fruition in the

Cistron, 1996, enamel on masonite, 2.22 x 4.52 inches

"vortex" paintings. Throughout the notebooks, too, we find diagrams of various apparatuses for moving paint around, as well as studies from modern masterworks such as Cézanne's *The Great Bathers* and Gorky's *The Liver is the Cock's Comb*.

Many items from this list might appear in the notebooks of virtually any serious artist, but it is the combination of all of them that provides the best insight into Clough's agenda. The wide-ranging stylistic quotations in his paintings serve to acknowledge his debts to earlier traditions and at the same time free him to make new connections. Clough is making a distinctive contribution to what appears to be a common enterprise for many contemporary artists: the rejuventaion of a vocabulary of abstract painting.

Nunda, 1996, enamel on masonite, 3.95 x 2.85 inches

Uncanny Likeness: Charles Clough's Recent Paintings

Charles A. Riley II, PhD., Grand Salon, New York, New York, (by the author's permission) November 17—December 17, 1994

Just before the opening of the current exhibition at the Grand Salon, when Charles Clough should have been (as he usually is) painting like mad all day long in his busy midtown studio, he was up at the Metropolitan Museum of Art one morning procrastinating his way through the blockbuster shows of his beloved progenitor Willem de Kooning as well as the early Impressionist works of the Salon of 1859 and the decade following. Standing in rapture before these heroic examples of the painterly and the gestural, Clough, without any trace of anxiety, feels his link to the tradition of color and paint. He says, "I'm an art lover and my litany of infatuations is one thick book." Like Mallarme's mythic, universal "Livre" or the brushstroke that de Kooning imagined could "contain all colors at once," Clough's dream is of a work that achieves an impossible inclusiveness, pulling together the Baroque, the Romantic, Symbolism, Surrealism, Abstract Expressionism and even the aesthetic of the Far East. Together with the current exhibitions of the Impressionists, de Kooning and Cy Twombly—and looking ahead to the coming Franz Kline retrospective—this exhibition of Charles Clough's recent paintings will delight those who want (we might even say need) to have their diet of paint. The work of a true virtuoso both in terms of color and gesture, Clough's explosions in blues, reds, golds and every other tone should satisfy that appetite.

Charles Clough is probably the top colorist around these days. The mighty vistas and spinning vortices of his compositions, which strain the horizontal and vertical bounds of the canvases to the point that they always seem to be forcibly cropped, bring together landscape and portraiture. Their perpetual motion and energy derive from Clough's sense of the paint's potential, so reminiscent not only of Hans Hofmann, the master, but of Howard Hodgkin, Gerhard Richter and early Kline as well. As Clough has stated, "To put the color; to pour; to touch the color; to blot; to blend the color; to smear; color-shape is manifold, an all of everything. Occaisionally the touchy, chancy, chaos yields arabesques of chromatic chiaroscuro worth the will to keep and a congruency of making, viewing and imagination is achieved in the pursuit of jouissance to a flash of satori. The magic moment of the evanescent inspiration lies in the auspicious accident of the inflection of color." This kind of faith in chromaticism and its literal significance is rare in our era, well past the moment when Josef Albers declared that "color deceives continually" and the Minimalists decided it could not be trusted at all .

Clough steers the primary interaction of his colors to a metaphorical and psychological dimension as well. The result is a depth experience of surprising and even disturbing darkness. As he explains, "In my paintings you have a glimpse of content crashing against a glimpse of the absolute. They are a way of addressing Nature and chaos at a moment that incorporates birth

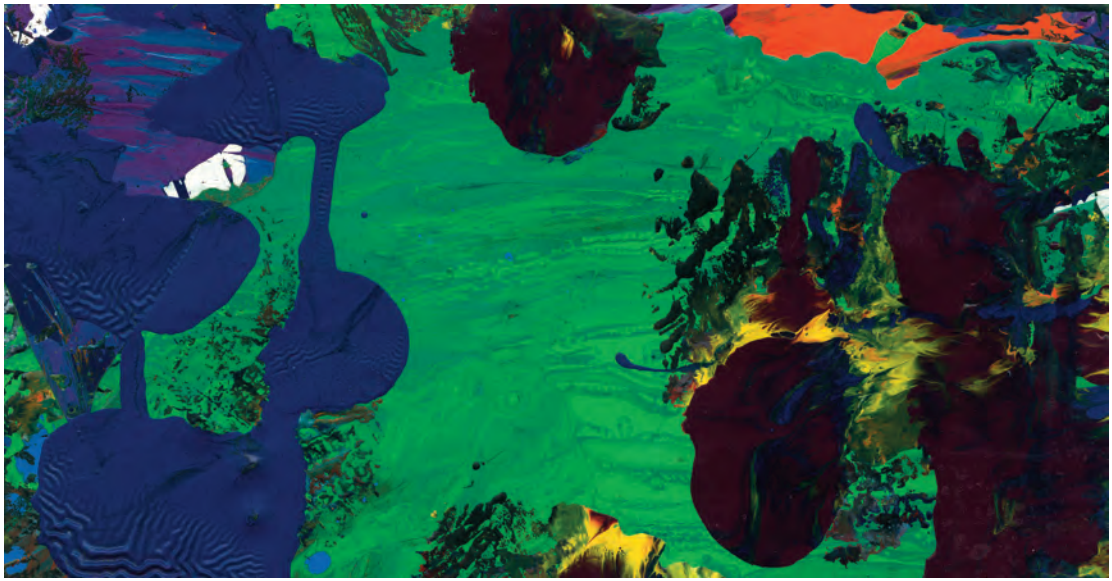
Dioscuri, 1996, enamel on masonite, 3.96 x 4.15 inches

and death, conception and destruction. I want drama, deep tension—trauma."This is a mighty load for a Modernist work to carry, but in Holy Family, to take one example, it is impossible to deny that Clough has tapped into the tension of the family romance, original sin and redemption brought by the touch of that Kline-like black character and surrounded by the artist's signature swirl of orange, gold and red against a cloud of blue. Although the work is not based on a particular Old Master version of the theme, it makes you feel the connection to the deep-rooted greens and reds of Mathias Grünewald. "I affirm the Aristotelian view of art as catharsis: that it provides a symbolic screen for psychological projection," he has written. In his Society of Faces, based in part on Iroquois ritual masks, Clough bathes that screen in pinks and greys that suggest de Kooning, but lets loose around them his flame-like orange and red passages.

None of this—the depth experience, the sense of motion, the raw power—is possible without exceptional technical accomplishment. Clough's sonorous maroon and blue bass harmonies and ringing top notes of gold and orange have as their operatic counterpart the articulated chest tones demanded by Verdi, known in his time as "the Attila of the voice." Like a good Verdi baritone, Clough has the necessary fluency and clarity in his grip. His technical innovations include the invention of the "big finger," huge disk-like pads on extended handles that he uses to twirl and blot his revolving color forms. As he notes, "The tools are the rules, but I don't think anybody breaks paint the way I break paint. By locating my technique I found my promised land and each painting is another vista on that promised land." Step up close to Jaziz or Sine Qua Non and you will see the mingling of blues and whites, the flowing lava-like hot tones over the dark blues, and heavy spots of pure color that layer up these works. When he titled *Sine Qua Non*, Clough probably had in mind an observation by Jean-Claude Lebenstejn on Alexander Cozen's New Method (1785): "The blot is a concordance of effect able to revive an emotion and exalt the imagination to the point of making it create. The blot is the sine qua non of painting; the essence of pictorial idea".

Clough learned by looking and painting analytically. He started with close observation of the paintings of Clyfford Still and Morgan Russell that he had at his fingertips in the Albright-Knox Art Gallery in his native Buffalo. The pulsing, full-bodied tones of Russell's painting, along with an obvious tip of the hat to Hodgkin and early Kline, are palpably behind the dark mass
es of Castalia. It takes its title from the fountain and river sacred to the muses in ancient greek literature. Against those slabs of color you have little touches, like that spray of orange just over your left eyebrow that you can only see from up close. These works channel a flow of dark chromaticism, which is more in the tradition of Kline than in that of de Kooning or Twombly who built their paintings on cream.

That current continues in another work that takes its title from a river—Lethe—which has a firmer geometry, and almost a hint of symmetry like the play of image and reflection, which in turn suggests the great Talisman of Paul Serusier. With a strong need to try out



Sprimont, 1995, enamel on masonite, 2.99 x 5.75 inches

a wide range and quantity of images, Clough works on several scales at once, down to miniature paintings on board that are, remarkably, fully composed and articulated just like the vast ones he has done on corporate commissions and for The Brooklyn Museum. "The tools allow me to negotiate scales from the fourteen by twenty-one foot works down to a tiny quarter inch by half-inch piece. Of course I dream of acres of canvas stretched over a dry lake in Utah, because the finite is one of my greatest fears," he says.

While metaphysics is an inevitable part of any conversation with Charles Clough about painting, and his faith in color is profound, he retains a strong Modernist impulse to test the premises of his aesthetic. In addition to his paintings and drawings, he is a poet and ardent landscape photographer. His composite images of waterfalls and woodland scenes, which bear an obvious relation to the cataracts and dappled light of his paintings, crowd the tables in his studio. In fact, the use of photography and the act of painting over photography have been essential to his development, and he uses one to dialectically challenge the other. "Initially I was skeptical of painting's conventions, its seeming perversity, so each likeness to convention is a function of critical necessity and experiencing belief." That doubting sensibility may be an essential dynamic element of Clough's studio practise, but out in the light of the gallery these works give paintings its proof.

(This essay is based on a series of studio visits and interviews generously granted by the artist during the past year).

Fremitus, 1995, enamel on masonite, 4.52 x 4.17 inches

Charles Clough

Max Henry, Artnet Online February, 1999

The painter Charles Clough is best known for high-gloss expressionist paintings that elevate bravura brushstrokes to technicolor heights. In his exhibition last fall in New York, aptly titled "More Is Never Enough," Clough augmented the selection of seven new paintings with a group of five sculptures, ten pairs of stereographic photographs and a digitized movie made of 1,029 individual postcard-sized finger paintings. The installation suggests that the artist, like so many of his colleagues who came of age in the late 1970s, is a conceptualist at heart.

In place of the brush and other typical painter's tools, Clough uses an instrument he calls the "Big Finger," a large balloon-like contraption that he invented to spread poured house enamel on masonite into broad gestural constellations. Each of these works measures about four by five feet. Their slick shiny surfaces are distinguished by their strokes and individual pools of color, and their frenetic compositions compel the viewer to take pause with each panel. Not since Hans Hofmann has an abstract expressionist been able to compose so well with the entire palette.

Think of the manic energy of a Jackson Pollock with the intellectual gumption of British painter Howard Hodgkin and you'll get what Clough is about. With obtuse titles such as *Bevatron* (a proton accelerator), *Cataclasis* (a metamorphic fracture and rotation in the grains of rock), or the Welsh word *Sunket* (which literally means "something"), the artist suggests a geological point of view. Would that be prehistoric, or just massive? Or maybe Clough is a geology buff (he is). The sculptures are found stones placed on carefully designed wood pedestals. It's impossible not to consider the stones as mirrors of the gestures in his paintings. In the catalogue accompanying the show, he writes of how "irresistible" he finds "the thrust and endurance of geology's lifeless resistance." Others will recall Brassaï's brilliant photographs from the 1930s of "unconscious sculptures," and the 1,000-year-old "self-portraits of nature" seen in an exhibition in the summer of 1996 of Chinese Scholars' Rocks at the Asia Society Galleries in New York.

Clough's photographs seem to be simple color snapshots, slightly varied views of the same stone or trunk or bough butted side by side. Printed instructions in the gallery tell the viewer to stare at the pictures with crossed eyes, thus creating a 3-D effect. Indeed, it works rather well, considering. The movie is literally a "moving picture," with 1,029 variegating finger-painted images projected on a computer screen within a two-minute continuum. The thing is both a compressed digital replica of all those little paintings, while at the same time providing an irascible palette, a spontaneous combustion and encyclopedic knowledge that is fitting for the cyclonic whirligig of the Internet.

Tarsus, 1995, enamel on masonite, 3.06 x 6 inches

Calculated Color Collisions: Highlights from the Studio of Charles Clough

Charles A. Riley II, PhD, catalog essay,
Cutchogue Library, Cutchogue, New York

Exploding inner peace
Chaotic equipoise
Rendered with outlawed
Volatile organic compounds
The tawdry glamour
Of shiny
Enamel
—from a poem by Charles Clough

Prepare yourselves for an art experience unlike any other you have known: Charlie Clough is coming to Cutchogue. (Cue fanfare and trumpet voluntary). One of the greatest masters of color among painters of our time, this veteran artist's unabashed exploration of a staggeringly vast range of the medium's possibilities has thrilled connoisseurs and critics over the course of a distinguished three-decade career, marked by more than sixty solo exhibitions (mostly in Manhattan). His paintings are in the collections of several prominent institutions and corporations, including the Smithsonian, the Brooklyn Museum, the Albright-Knox Art Gallery in Buffalo, the Indianapolis Museum of Art, the Hood Museum at Dartmouth College as well as Citicorp, J.P. Morgan Chase & Co., and Prudential, to name just a few. Luckily for all of us, the works in our exhibition are quintessential Clough, highlights of the period many consider to be the peak of his painting (he has more recently been involved in film and photography, sculpture and environmental projects). It was a phenomenally productive period starting around 1985 during which his massive Chelsea studio was always brimming with hundreds of brilliantly hued enamel-on-masonite paintings. They ranged in size from thumbnail gems to vast, multi-canvas installations, one of which created a sensation at the Brooklyn Museum in 1986. As the artist observes:

I made approximately six hundred paintings using enamel paint and big finger tools between 1985 and 1998, when I concluded that method. Circa ten percent of these works remain in my possession. The works for the Cutchogue Library exhibition were selected for their painterly power. They are my favorite works still with me and are typical of my works in museum collections. These paintings tell a story of technique and career. They are a connoisseur's playground and a challenge to those on the East End who cherish painting. In an art world which values the gestural abstractions of Gerhard Richter, Howard Hodgkin, Cecily Brown and Sue Williams, I present works, compositionally, more tightly wound and chromatically, more vividly drenched. As expressions of rage and transgression, I believe the works compare well to those of Jean-Michel Basquiat.

The paintings are the thrilling products of Clough's own technical innovation. He pours the enamel straight from the can onto masonite panels that are flat on the floor (a la Pollock). Eschewing brushes, he guides and deploys the paint using what he calls "big fingers" – disk-like pads of various diameters on long handles that he uses to push, draw, twirl and, in a signature gesture often

Perpignan, 1993, enamel on masonite, 3.10 x 6.26 inches

seen in these paintings (traces of the flourishes are among the rewards of close viewing) a twisting arabesque that spins the paint in a whorl no other artist could ever imitate. Strolling around the gallery, we can appreciate the range of his powers to invent. The dark rhapsody entitled Cunaxa, for example, is dominated by a sweeping pennant of crimson that feathers into oranges, blues and, surprisingly for those who follow conventional color combinations, greens. Surging below and around it, however, are molten crests of dark green and, for sheer drama, black laced with deep burgundy. Many prominent artists fear strong colors, which dominate form and are traditionally meant to defer to line. As Clough defiantly says, "I break color." It is a thrilling spectacle for those of us who love color, a heroic virtuoso pushing painting's most dangerous dimension to its extremes. For the sheer excitement of fireworks, for example, watch the explosion of blues and complementary golds in July Tenth, which highlights another of Clough's characteristic moments, the interplay of blue and white. Sometimes (as in Metron) he pulls these two
together in a streak reminiscent of the celebrated "loaded" brush strokes of Willem de Kooning, or, as in July Tenth, he pools them in a way reminiscent of Sam Francis, another Abstract Expressionist of the golden era.

The inner compositional logic of these high-energy, high-entropy works is not always readily apparent particularly to the eye taken by surprise by their vivid hues. The secret is to find the core from which the color world emanates. Often a central point that is literally deeper below the layered surface of surrounding colors (like Arshile Gorky, Clough is a genius at opening windows of incident below a surface), it can be readily grasped in Torvus, for example, in which the maelstrom of pounding blacks, greens and reds spirals toward that gold and white light near the center, or Repullutate, which drops a black hole worthy of Stephen Hawking into a planetary pageant of divided blues, reds and golds that resemble close-ups of Jupiter.

Only the logic of our sensations reminds us that these are static objects. In Clough's dynamic work, everything seems kinetic. Movement in the arts is a charged concept. While some forms have the obvious advantage of embodying movement (dance is the prime example, with music a close second), the visual arts before movies had to create the illusion of movement. Certain painters and sculptors excelled at this, notably El Greco, Turner, Cezanne (those shimmering trees!), Rodin, Pollock and the great ex-patriate German Abstract Expressionist Hans Hofmann, an important teacher and significant antecedent to the present work. Charlie Clough's art is an utterly masterful example of how movement infuses art and the life of art on many dimensions. First there is the gesture flinging itself to and fro, up and down before our eyes. Then you recall that color is movement, essentially, because it depends on vibrations. The interaction of color is a stimulant that never leaves our retinal mechanism at rest. Clough's manipulations of scale and witty plays on art history also disturb the framed, contained object of our attention. What he has called "accidents that waited to happen" have a way of colliding with one another in the studio or gallery. To cite an artist about as removed in temperament and technique as one can find from Charlie Clough, I am reminded of a brilliant observation once delivered by Piet Mondrian, he of

Waterloo, 1995, enamel on masonite, 5.67 x 3.35 inches

the straight lines and gridded primaries: "The important task of all art is to destroy the static equilibrium by establishing a dynamic one." Certainly the achievement of a dance like Clough's Tinnitus is the realization of Mondrian's challenge. Never still, never inured to the artistic materials around him, Clough as painter, photographer, poet, filmmaker, sculptor and thinker is a mental pepetuum mobile. As interested as he is in poetry (the movement of sound and meaning through time) and film, it is fascinating to know as well that Clough creates his own livres d'artiste (books of the artist), which I enjoy flipping to create a movie-like effect from drawing to drawing. As one of his longtime champions, the internationally renowned curator Richard Milazzo, once observed, "Looking at one of Charlie's paintings is like watching the struggle of first principles being played out in a huge cinemascope movie screen." It is our privilege to spend our summer with this epic pic playing before our eyes.

Syncytium, 1995, enamel on masonite, 4.25 x 4.84 inches

Charles Clough

EDUCATION

New York University, Information Technologies Institute 1997-98
State University of New York at Buffalo, Center for Media Study 1973-74
Ontario College of Art, Toronto 1971-72
Pratt Institute, Brooklyn 1969-70

TEACHING

2008 Adjunct Instructor, Rhode Island School of Design, Providence, RI
2001 Adjunct Instructor, Columbia University, New York, NY

FELLOWSHIPS AND COMMISSIONS

2013 Adolphe and Esther Gottlieb Foundation Grant
2009 Pollock-Krasner Foundation grant
2007 Geisai Fellow, Pulse Art Fair, Miami, FL
1993 Mural Commission, SONY Corporation of America, San Jose, CA
1992 Arena Painting at Artpark, Lewiston, NY
1989 Painting Fellowship, National Endowment for the Arts
1985 Video Commission, MTV
1984 Mural Commission, Niagara Frontier Transportation Authority, Buffalo, NY
1983 Graphic Artists Fellowship, CAPS, NYS Council on the Arts
1982 Painting Fellowship, National Endowment for he Arts

SOLO EXHIBITIONS

2014 Hi-Temp Fabrication, Buffalo, NY
2013 David Findlay, Jr. Gallery, New York, NY
2012 "The Way to Clufffalo", UB Art Galleries, University at Buffalo, Buffalo, NY
2011 "Charles Clough - Degrees of Harmony, An in depth look at the artist's creative process", Castellani Art Museum, Niagara Falls, NY
White Columns, New York, NY
2009 Nina Freudenheim Gallery, Buffalo, NY
2007 Geisai, Pulse Art Fair, Miami, FL
Lido Mochetti Gallery, Westerly, RI
Norwich Arts Council, Norwich, CT
2005 Revival House, Westerly, RI
2004 Cutchogue-New Suffolk Free Library, Cutchogue, NY
2003 Newport Art Museum, Newport, RI
2002 Von Lintel Gallery, New York, NY.
Nina Freudenheim Gallery, Buffalo, NY
Hoxie Gallery, Westerly Public Library, Westerly, RI
2000 Galerie Liesbeth Lips, Rotterdam, The Netherlands
1999 Meibohm Fine Arts, East Aurora, NY
1998 Tricia Collins Contemporary Art, New York, NY
Galerie Liesbeth Lips, Rotterdam, The Netherlands
1996 Tricia Collins Contemporary Art, New York NY
Albertson-Peterson Gallery, Winter Park, FL
1995 Castellani Art Museum, Niagara University, Niagara Falls, NY
1994 The Brooklyn Museum, Brooklyn, NY

Pawling, 1995, enamel on masonite, 2.81 x 8.19 inches

Tricia Collins Contemporary Art, New York, NY
Galerie Liesbeth Lips, Breda, Netherlands

1993 Grand Salon, New York, NY

1992 Castellani Art Museum, Niagara University, Niagara Falls, NY
Country Store, Old Chatham, NY

1991 Roland Gibson Gallery, SUNY Potsdam
Michael C. Rockefeller Gallery, SUNY Fredonia
Hallwalls, Buffalo, NY
Burchfield Art Center, Buffalo, NY
Nina Freudenheim Gallery, Buffalo, NY
Barbara Gillman Gallery, Miami, FL

1990 American Fine Arts Co. , New York, NY
Scott Hanson Gallery, New York, NY

1988 Nina Freudenheim Gallery, Buffalo, NY
Galerie Liesbeth Lips, Amsterdam, The Netherlands
East Aurora Public Library, East Aurora, NY
Scott Hanson Gallery, New York, NY

1987 American Fine Arts Co., New York, NY
Carl Solway Gallery, Cincinnati, OH

1986 The Patterson Library and Art Gallery, Westfield, NY.
Galleria Peccolo, Livorno, Italy
Harris, Samuel and Company, Miami, FL

1985 The Brooklyn Museum, Brooklyn, NY
Real Art Ways, Hartford, CT
Nina Freudenheim Gallery, Buffalo, NY
Galerie Liesbeth Lips, Amsterdam, The Netherlands
Jack Tilton Gallery, New York, NY

1984 University of Southern California, Los Angeles, CA
Pam Adler Gallery, New York, NY
Karen Lenox Gallery, Chicago, IL
Galerie Liesbeth Lips, Delft, The Netherlands

1983 Albright-Knox Art Gallery, Buffalo, NY
Burchfield Art Center, Buffalo, NY
Pam Adler Gallery, New York, NY
Linda Farris Gallery, Seattle, WA

1982 Pam Adler Gallery, New York, NY

1981 Nina Freudenheim Gallery, Buffalo, NY
Linda Farris Gallery, Seattle, WA
Piu due Cannaviello, Milan, Italy
Galleria N'apolitana delle Arti, Naples, Italy

1980 Pam Adler Gallery, New York, NY
Linda Farris Gallery, Seattle, WA

1979 CEPA Gallery, Buffalo, NY

1978 Artlink, Fort Wayne, IN

1977 Gallery 219, SUNY at Buffalo, NY

1976 Hallwalls, Buffalo, NY

1975 Gallery 219, SUNY at Buffalo, NY

1974 Gallery 219, SUNY at Buffalo, NY

1973 Music Room, Norton Union, SUNY at Buffalo, NY

TWO PERSON EXHIBITION

1987-88 New Paintings by Charles Clough and Mimi Thompson, New Museum, New York, NY

GROUP EXHIBITIONS

2013 The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, Virginia Museum of Fine Arts, Richmond, VA
Many Things Placed Here and There: The Dorothy and Herbert Vogel Collection, Yale University Art Gallery, New Haven, CT
Dorothy and Herb Vogel: Fifty Works for Fifty

Tusculum, 1993, enamel on masonite, 3.69 x 6.94 inches

States, The Fleming Museum, University of Vermont, Burlington, VT
Dorothy and Herb Vogel: Fifty Works for Fifty States, Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV
2012
Wish You Were Here: The Buffalo Avant-garde in the 1970s, Albright-Knox Art Gallery, Buffalo, NY
Art in Embassies, U.S. State Department, New Delhi, India
Abstraction in America, part II The 1970s and 1980s Albright-Knox Art Gallery at Chautauqua Institution, Strohl Art Center / Gallo Family Gallery, Chautauqua Institution, Chautauqua, NY
The Dorothy and Herbert Vogel Collection: Fifty Works for Rhode Island, Museum of Art, Rhode Island School of Design, Providence, RI
The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States: New Hampshire, Hood Museum of Art, Hanover, NH
The Collecting Impulse: Fifty Works from Dorothy and Herbert Vogel, The Blanton Museum of Art, Austin, TX
2011
The Dorothy and Herbert Vogel Collection: Fifty Works for Maine, Portland Art Museum, Portland, MN.
Living for Art: Gifts from the Dorothy and Herbert Vogel Collection, The Phoenix Art Museum, Phoenix, AZ
Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection, High Museum of Art, Atlanta, GA
Selections from the UB Art Galleries Permanent Collection, UB Art Galleries Anderson Gallery, Buffalo, NY
Collectors Humble and Extraordinaire: The Herbert and Dorothy Vogel Gift, Plains Art Museum of Fargo, ND
The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, The Weatherspoon Art Museum, Greensboro, NC
Exquisitely Modern: 50 Works from Herbert and Dorothy Vogel, Honolulu Academy of Arts, Honolulu, HW
Public/Private Pairings with Works from the Gerald Mead Collection, Castellani Art Museum, Niagara Falls, NY
Continuum The MacKrell Collage Archive Project by Gerald Mead, University at Buffalo Anderson Gallery, Buffalo, NY
2010
NEW VISIONS: Contemporary Masterworks from the Bank of America Collection, Mint Museum of Art in Charlotte, NC
Moxie and Mayhem: Acquisitions for a New Museum, Burchfield-Penney Art Center, Buffalo, NY
Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection, Albright-Knox Art Gallery, Buffalo, NY
Fifty Works for the First State: The Dorothy and Herbert Vogel Collection, Delaware Art Museum, Wilmington, DE
The Dorothy & Herbert Vogel Collection: Fifty Works for Fifty States, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Collecting the Vogel Way, Academy Art Museum, Easton, MD
Living for Art: The Dorothy & Herbert Vogel Collection, Montclair Art Museum, Montclair, NJ

Cadastre, 1995, enamel on masonite, 5.74 x 4.61 inches

2009
The Dorothy & Herbert Vogel Collection: 50 Works for 50 States, Columbia Museum of Art, Columbia, SC
The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, Oklahoma City Museum of Art, Oklahoma City, OK
The Pictures Generation 1974-1984, curated by Douglas Eklund, Metropolitan Museum of Art, New York
Exposed! Revealing Sources in Contemporary Art, curated by Heather Coyle, Delaware Art Museum, Wilmington, DE
2008
Collected Thoughts: Works from the Dorothy and Herbert Vogel Collection; Indianapolis Museum of Art, Indianapolis, IN
Agency: Art and Advertising, Kevin Concannon, PhD, and John Noga, curators, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio
Westerly Invitational, The Industrial Trust Building, Westerly Land Trust, Westerly, RI
A Collage Survey: Collected Works, Curated by Gerald Mead, Anderson Gallery, University at Buffalo
2007
Surface Matter: Collage from the Collection, Albright-Knox Art Gallery, Buffalo, NY
2006
Abexbox, curated by Mark Stone, Chashama, New York, NY
2005
Salon des Independents, Hygienic Galleries, New London, CT
2004
Wet & Fresh, A Survey of Current Watercolor in Western New York, Burchfield-Penney Art Center, Buffalo, NY
2003
New York Scene, Galerie Liesbeth Lips, Rotterdam, NL
2002
xpressionism, Burchfield-Penney Art Center, Buffalo, N.Y.
2001
Faculty Exhibition, Leroy Neiman Gallery, Columbia University, New York, N.Y.
Benefit Exhibition, White Columns, New York, N.Y.
2000
Drawings and Photographs, Matthew Marks Gallery, New York, N.Y.
Summer Group Show, Tricia Collins Contemporary Art, New York, N.Y.
1999
Head to Toe: Impressing the Body, University Gallery, University of Massachusetts, Amherst
Inaugural Exhibition, Fuoco Arte Contemporanea, Orvieto, Italy
1998
The Choice, Exit Art/The First World, New York, N.Y.
The Agency of Meaning, Burchfield-Penney Art Center, Buffalo, N.Y.
Black and Blue, Tricia Collins Contemporary Art, New York, N.Y.
Over the Mantle, Over the Couch, Tricia Collins Contemporary Art, New York
1997
Abtract Painting, Carrie Haddad Gallery, Hudson, N.Y.
Conversion, Tricia Collins Contemporary Art,

Denpasar, 1995, enamel on masonite, 4.06 x 8.19 inches

New York, N.Y.
1996
Reconditioned Abstraction, Forum for Contemporary Art, St. Louis, Missouri
Collector' Choice A State of Collecting, Orlando Museum of Art, Orlando, Florida
Artist's Toys, the Burchfield-Penney Art Center, Buffalo State College
Gallery Group, Galerie Liesbeth Lips, Rotterdam, Netherlands
1995
Alternatives: 20 Years of Hallwalls Contemporary Arts Center, 1975-95, the Burchfield-Penney Art Center, Buffalo State College
Human/Nature, the New Museum, New York, N.Y.
A, Working Title, E-Space, Los Angeles, Ca.
Invitational, Anita Shapolsky Gallery, New York, N.Y.
Paint, Deep Space, New York, N.Y.
Doggie Style, Rick Prol Studio, New York, N.Y.
1994
Across the Trees and Into the Woods (A Sculpture Show), The Rushmore Festival, Woodbury, New York, curated and catalog essay by Collins & Milazzo
Recent Acquisitions, The Burchfield-Penney Art Center, Buffalo State College
Small Paintings, Bill Maynes Gallery, New York, N.Y.
Invitational, Anita Shapolsky Gallery, New York, N.Y.
American Drawing Today, curated by Phillipe Briet, Ecoles des Beaux Arts of Lorent, Rennes et Quimpec, Brittany, France
Hallwalls Twentieth Anniversary Benefit, Hallwalls, Buffalo, N.Y
Drawing Together, Nina Freudenheim Gallery, Buffalo, N.Y.
X-Sightings, David Anderson Gallery, Buffalo, N.Y.
The First Fundraising Event to Benefit American Fine Arts, Co., American Fine Arts Co. New York, N.Y.
1993
Elvis Has Left the Building, curated and catalog essay by Collins & Milazzo Sandro Chia Studio, New York, N.Y.
New Abstraction, Robert Leitti Arte Contemporanea, Como, Italy
Sailing to Byzantium with Disenchantment, curated by Ellio Cappucio, Sergio Tossi Gallery, Prato, Italy
The New Museum Benefit, The New Museum, New York, N.Y.
White Columns Benefit, White Columns, New York, N.Y.
1992
Thirtieth Anniversary Exhibition, Carl Solway Gallery, Cincinnati Oh.
One Day of Painting, American Fine Art Co., New York, N.Y.
The New Museum Benefit, The New Museum, New York, N.Y.
WFMU Benefit, Germans Van Eck Gallery, New York, N.Y.
1991
Who Framed Modern Art or the Quantitative Life of Roger Rabbit, curated and catalog by Collins & Milazzo, Sidney Janis Gallery, New York, N.Y.,
Outside America: Going Into the 90s, curated and catalog essay by Collins & Milazzo, Fay Gold Gallery, Atlanta, Ga.
The Bibliophile's Cabinet, curated by Alan Jones, Paul Kasmin Gallery, New York,
The Big Picture: Recent Large Scale Painting, curated by Kip Eagan, Museum of Art, Palm Beach, Fla.
Invitational, Tony Shafrazi Gallery, New York, N.Y.

Sherkston, 1994, enamel on masonite, 4.06 x 8.87 inches

1990
All Quiet on the Western Front, curated and catalog by Antoine Candau and Gerard Delsol, Espace Dieu, Paris, France
Clyfford Still, A Dialogue, Philippe Briet Gallery, New York, N.Y.
1989
Charles Clough, Jack Goldstein, Walter Robinson; Scott Hanson Gallery, New York, NY
The New Museum Benefit, The New Museum, New York, N.Y.
White Columns Benefit, White Columns, New York, N.Y.
Jayne H. Baum Gallery, New York, N.Y.
Los Angeles Art Fair, Los Angeles, Ca.
1988
Art at the End of the Social, curated by Collins & Milazzo, Frederick Roos Museum, Malmo, Sweden
Selections from the Dorothy and Herbert Vogel Collection, Arnot Museum, Elmira, New York; Grand Rapids Art Museum, Grand Rapids, Mi.; Terra Museum, Chicago, Ill.; Laumiere Sculpture Park, St. Louis, Mo.; Art Museum of Florida International University, Miami, FL
Twelve from New York, Recent Aquisitions for the Nordstern Collection, The Grey Art Gallery, New York University, New York, N.Y.
Collage, curated by Nancy Weekly, The Burchfield Center, Buffalo, N.Y.
1987
Art of Our Time, The Dayton Art Institute, Dayton, OH
The Wayward Muse, A Historical Survey of Painting in Buffalo, Albright-Knox Art Gallery, Buffalo, N.Y
New York Scene, Galerie Liesbeth Lips, Amsterdam, The Netherlands
P.S. 3 Benefit, P.S.3, New York, N.Y
From the Collection, The Burchfield Art Center, Buffalo, N.Y
The Inspiration Comes From Nature, Jack Tilton Gallery, New York, N.Y.
Painted Pictures, curated by Andy Grundberg, Midtown Art Center, Houston, TX
Ex Photo, curated by Ann Rosen, The Pyramid Club, New York, N.Y.
Over and Above, curated by Paul Laster and Renee Ricardo, Pictogram Gallery, New York, N.Y.
America, curated by Peter Bach, Albert Totah Gallery, New York, N.Y.
1986
Ultrasurd, Curated by Collins & Milazzo, S.L. Simpson Gallery, Toronto, Canada
Artextreme: Philadelphia Inaugural Exhibition, Philadelphia, Pa.
Paintings, Galerie Liesbeth Lips, Amsterdam, The Netherlands
Gallery Group, Jack Tilton Gallery, New York, N.Y.
Clough, Hopkins, Robinson, Schott and Wachtel, curated by Colin DeLand, American Fine Art Co., New York, N.Y
1985
A Summer Selection, Leo Castelli Gallery, New York, N.Y.
Niagara Falls: New Impressions, The Burchfield Art Center, Buffalo, N.Y.
Homage to the American Elm, Gallery 53, Cooperstown, N.Y.
An Affair of the Heart, Albright-Knox Art Gallery, Buffalo, N.Y.
20/20, B.K. Smith Gallery, Lake Erie College,

Senlac, 1995, enamel on masonite, 6.62 x 5.94 inches

Painesville, Oh.
Painting 1985, Pam Adler Gallery, New York, N.Y.
Gallery Group, Jack Tilton Gallery, New York, N.Y.
Ten Gallery Artists, Nina Freudenheim Gallery, Buffalo, N.Y.
Chicago Art Fair, Chicago, IL
Basel Art Fair, Basel, Switzerland
Madrid Art Fair, Madrid, Spain

1984

Painters and Photography/Photographers and Painting, Thorpe Intermedia Gallery, Sparkill, N.Y.
8 in '84, Benefit exhibition, Ronald Feldman Gallery, New York, N.Y.
CAPS Graphics Traveling Exhibition, Fashion Institute of Technology,
New York Kirkland Art Center, Clinton, N.Y.
Art on Paper, Weatherspoon Museum, Greensboro, N.C.

1983

CAPS Graphics Traveling Exhibition, College of the Finger Lakes, Canandaigua, N.Y; Marist College, Poughkeepsie, N.Y.
Gallery Group, Galerie liesbeth Lips, Delft, The Netherlands
Art Today, Ward Gallery, Rochester, N.Y.
The A-more Store, Jack Tilton Gallery, New York, N.Y.
Hundreds of Drawings, The New Gallery of Contemporary Art, Cleveland, O.
Three-dimensional Photographs/Selected Artists, Castelli Graphics, New York
The Los Angeles New York Exchange, LACE, Los Angeles, Ca.
Selections, Karen Lenox Gallery, Chicago, Ill.

1982

The Americans: The Collage, Museum of Contemporary Art, Houston, Tx.
Partitions, Pratt Manhattan Center, New York, N.Y.; Pratt Institute Gallery, Brooklyn, N.Y.
20th Anniversary Exhibition of the Vogel Collection, Brainerd Art Center, Potsdam, N.Y.
Art on Paper, Weatherspoon Gallery, Greensboro, N.C.
Invitational, Nina Freudenheim Gallery, Buffalo, N.Y
Gallery Group, Pam Adler Gallery, New York, N.Y.
Upstate Landscape, Gallery 53, Cooperstown, N.Y.
Commodities Corporation Collection, Museum of Art, Fort Lauderdale, Fla.; Oklahoma Museum of Art, Oklahoma City, Ok.; Santa Barbara Museum, Santa Barbara, Ca.; Grand Rapids Art Museum, Grand Rapids, Mi.; Madison Art Center, Madison, Ws.; Montgomery Museum of Fine Arts, Montgomery, Al.
Analaga, Chromo-Zone, Toronto, Canada
Great Big Drawings, Hayden Gallery, M.I.T., Boston, Ma.
New Directions: New York and Toronto, Toronto International Art Fair, Canada
Gallery Group, Pam Adler Gallery, New York, N.Y.
Painting Show, Linda Farris Gallery, Seattle, Wa.
Abstraction, an American Tradition, Henry Gallery, University of Washington, Seattle, Wa.
Thirty-five Artists Return to Artists Space, Artists Space, New York, N.Y.

1980 Gallery Group, Pam Adler Gallery, New York, N.Y.
The Painterly Photograph, Washington Project for the Arts, Washington, Media Studies Inc., Buffalo, New York, N.Y.
7 Young Americans, Sidney Janis Gallery,

Weslaco, 1995, enamel on masonite, 7.44 x 5.75 inches

New York, N.Y.
Painting and Sculpture Today, Indianapolis Museum of Art, Indianapolis, IN
With Paper About Paper, curated by Charlotta Kotik, Albright-Knox Art Gallery, Buffalo, N.Y.; Museum of Fine Arts, Springfield, MA
Genius Loci, curated by Achille Bonito Oliva, Acireale and Ferrara, Italy
Pam Adler Gallery Artists, Dade County Community College, Miami, Fla.
1979
Invitiational, Pam Adler Gallery, New York, N.Y.
Hallwalls, Five Years: A Traveling Exhibition, Upton Gallery, SUNY?at Buffalo, N.Y.; A-Space, Toronto, Canada; Parsons Gallery, The New Museum, New York, N.Y.
Six Artists Under Thirty, curated by Dr. Edna Lindemann, The Burchfield Art Center, Buffalo, N.Y.
1978
37th Annual Western New York Exhibition, Albright-Knox Art Gallery,
Buffalo, N.Y.
Traditions/Five Painters, curated by Linda Cathcart, Artists Space,
New York, N.Y.
Buffalo-Chicago-Exchango, N.A.M.E. Gallery, Chicago, Ill.
1977
New Art Auction and Exhibition, Artists Space, New York, N.Y.
In Western New York, Albright-Knox Art Gallery, Buffalo, New York, N.Y.
1976
Begegnung mit Buffalo, Auslands Institute, Dortmund, West Germany
Hallwalls Group Show, Artists Space, New York, N.Y.

PUBLIC AND CORPORATE COLLECTIONS
Academy Art Museum, Easton, MD
Akron Art Museum, Akron, OH
Albright-Knox Art Gallery, Buffalo, NY
Bank of America, San Francisco, CA
Batus Inc. New York, NY
Birmingham Museum of Art, Birmingham, AL
Blanton Museum of Art, Austin, TX
Brooklyn Museum of Art, Brooklyn, NY
Boca Raton Museum of Art, Boca Raton, FL
Boise Art Museum, Boise, ID
Burchfield-Penney Art Center, Buffalo State College, Buffalo, NY
Castellani Art Museum, Niagara University, Niagara Falls, NY
Cedar Rapids Museum of Art, Cedar Rapids, IA
Citibank, New York, NY
Commodities Corporation, Princeton, NJ
Colorado Springs Fine Art Center,
Colorado Springs, CO
Columbia Museum of Art, Columbia, SC
Contemporary Art Museum, University of South Florida, Tampa, FL
Dayton Art Institute, Dayton, OH
Daum Museum of Contemporary Art, State Fair Community College, Sedalia, MO
Delaware Art Museum, Wilmington, DE
Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV
Eastman House, Rochester, NY
Fogg Art Museum, Harvard University, Cambridge, MA
Frederick R. Weisman Art Museum, University of

Norn, 1994, enamel on masonite, 5.75 x 7.81 inches

Minnesota, Minneapolis, MN
Frost Art Museum, Florida International University, Miami, FL
Hecht, Higgins & Peterson, New York, NY
High Museum of Art, Atlanta, GA
Honolulu Museum of Arts, Honolulu, HW
Hood Museum of Art, Dartmouth College, Hanover, NH
HSBC Bank, Buffalo, NY
Huntington Museum of Art, Huntington, WV
Hyde Collection, Glens Falls, NY
Indianapolis Museum of Art, Indianapolis, IN
JP Morgan Chase & Co., New York, NY
Joslyn Art Museum, Omaha, NB
Luther W. Brady Art Gallery, George Washington University, Washington, DC
Memphis Brooks Museum of Art, Memphis, TN
Metropolitan Museum of Art, New York, NY
Miami Art Museum, Miami, FL
Milwaukee, Art Museum, Milwaukee, WS
Mississippi Museum of Art, Jackson, MS
Montclair Art Museum, Montclair, NJ
Museum of Art, Rhode Island School of Design, Providence, RI
Museum of Contemporary Art, Los Angeles, CA
Museum of Modern Art, New York, Franklin Furnace Artists' Books Collection
M& Co. New York, NY
National Gallery of Art, Washington, DC
New Mexico Museum of Art, Museum of New Mexico, Santa Fe, NM
New Orleans Museum of Art, New Orleans, LA
Newport Art Museum, Newport, RI
Nora Eccles Harrison Museum of Art, Utah State University, Logan, UT
Oklahoma City Museum of Art, Oklahoma OK
Owens Corning Fiberglass, Toledo, OH
Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Phoenix Art Museum, Phoenix, AZ
Perkins, Coie, Seattle, WA
Physio-Control, Seattle, WA
Plains Art Museum, Fargo, ND
Polk Museum of Art, Lakeland, FL
Portland Art Museum, Portland, MN
Portland Art Museum, Portland, OR
Princeton Art Museum, Princeton, NJ
Prudential Insurance, Newark, NJ
Ray Pierce Collection, Nichols School, Buffalo, NY
Rich Products, Buffalo, NY
Robert Hull Fleming Museum, University of Vermont, Burlington, VT
Seattle Art Museum, Seattle, WA
Seattle First National Bank, Seattle, WA
Security Pacific Bank, Seattle, WA
Shoes Or No Shoes?, Kruishouten, Belgium
Smithsonian American Art Museum, Washington, DC
South Dakota Art Museum, South Dakota State University, Brookings, SD
Southeast Bank, Miami, FL
Speed Museum of Art, Louisville, KY
Spencer Museum of Art, The University of Kansas, Lawrence, KS
Standard Federal Bank, Troy, MI
University Art Collections, Wake Forest University, Winston-Salem, NC
University of Alaska Museum of the North, Fairbanks, AL
University of Michigan Museum of Art, Ann Arbor, MI

Lodix, 1999, enamel on masonite, 7.31 x 6.25 inches

University Museum, Southern Illinois University, Carbondale, IL
UB Art Galleries, University at Buffalo, Buffalo, NY
University of Southern Florida, Tampa, FL
University of Wyoming Art Museum, Laramie, WY
Virginia Museum of Fine Arts, Richmond, VA
Wake Forest University, Wake Forest, NC
Weatherspoon Art Museum, University of North Carolina at Greensboro, NC
Wiregrass Museum of Art, Dothan, AL
Yale University Art Gallery, New Haven, CT
Yellowstone Art Museum, Billings. MT

PUBLICATIONS BY THE ARTIST
(Books)

1. 1993, Ptg. 1993, Edited by Mary Haus, Foreward by Tricia Collins & Richard Milazzo, 22 color Xeroxes of paintings.
2. 1993, Surface Verses Probe, excerpt of Studio Notes with 9 same-size color Xeroxes.
3. 1994, Untitled, 86 color Xeroxes of paintings.
4. 1995, Ultramodernism: the Art Charles Clough, texts by Hal Crowther, Anthony Bannon PhD, Linda L. Cathcart, Charlotta Kotik, William Olander, Holland Cotter, Tricia Collins & Richard Milazzo, Carter Ratcliff, Charles A. Riley II, PhD and Clough.
5. 1996, XXV, excerpt of Studio Notes with 26 same-size color ink jet prints.
6. 1996, The First Book of Stereo Views: Buds, Brooks & Rocks, 20 B&W laser jet prints
7. 1996, Space Invaders, cut out photos
8. 1998, Chelsea Momento, 105 stereo views, color ink jet prints.
9. 1998, More is Never Enough, exhibition catalog.
10. 1999, Reviews 1998-99
11. 2000, Charles Clough, text by Carter Ratcliff, 18 color ink jet prints.
12. 2000, Caesura, 57 stereo color ink jet prints.
13. 2000, Charlie's Trip, 24 stereo color ink jet prints.
14. 2000, The Art Complex Museum, 24 stereo color ink jet prints.
15. 2001, The Zodiac Conclusion 23 color ink jet prints.
16. 2001, Terminal, 47 stereo color ink jet prints.
17. 2001, Journal Features, 78 stereo color ink jet prints.
18. 2001, A Certain Modest Glory, 6 1/2 x 9 1/2", 24 stereo color ink jet prints.
19. 2001, The Columbian Watercolors, 6 1/2 x 9 1/2", 18 stereo color ink jet prints.
20. 2001, Two Stones, 17 stereo color ink jet prints.
21. 2001, Certain Matter, 46 stereo color ink jet prints.
22. 2001, Niagara Gorge, 76 stereo color ink jet prints.
23. 2001, Westerly in May, 31 stereo color ink jet prints.
24. 2001, From the Garden of Josephine DeSimone, 32 stereo color ink jet prints.
25. 2001, Comolli Granite, 43 stereo color ink jet prints.
26. 2001, Drawings & Watercolors, 48 color ink jet prints.
27. 2002, With Kolinsky, 52 color ink jet prints.
28. 2002, Views, 43 color ink jet prints.
29. 2002, The Stream Story, 59 color ink jet prints.
30. 2002, Stream, 1,005 color ink jet prints.
31. 2002, Aquariums, 27 color ink jet prints.
32. 2002, Drawings & Watercolors, 99 color ink jet prints

Chirchik, 1997, enamel on masonite, 7.81 x 5.94 inches

33. 2002, North Words, 70 ink jet prints of drawings, 40 facsimile inkjet prints of Studio Notes, 8 1/2 x 8 1/2"
34. 2002, Gungywamp, 92 stereo color ink jet prints.
35. 2002, Afters, 70 ink jet prints.
36. 2003, Newportfolio, essay by Nancy Whipple Grinnell, 50 color ink jet prints.
37. 2003, Spring 2003, (watercolors) 112 color ink jet prints.
38. 2003, Spring 2003, (photos) 92 stereo color ink jet prints.
39. 2003, Outcrop, 39 stereo color ink jet prints.
40. 2003, Kinney Azalea Garden, 73 stereo color ink jet prints.
41. 2003, Wilcox Park, 115 stereo color ink jet prints.
42. 2003, Summer 2003 Pt 1, 80 color ink jet prints.
43. 2003, Summer 2003 Pt 2, 86 color ink jet prints.
44. 2003, The Standard Project, 20 color ink jet prints.
45. 2004, Stream and the Display Repro, 204 color ink jet prints.
46. 2004, Drawings Fall 03-Spring 04, 69 color ink jet prints.
47. 2004, Watercolors Fall 03-Spring 04 Pt 1, 81 color ink jet prints.
48. 2004, Watercolors Fall 03-Spring 04 Pt 2, 84 color ink jet prints.
49. 2004. Watercolors Fall 03-Spring 04 Pt 3, 89 color ink jet prints.
50. 2004, Paintings, text by Charles A. Riley II, PhD, 11 color ink jet prints.
51. 2004, Drawings Fall 03-Spring 04, 69 color ink jet prints.
52. 2004, Watercolors Fall 03-Spring 04 Part 1, 81 color ink jet prints
53. 2004, Watercolors Fall 03-Spring 04 Part 2, 84 color ink jet prints
54. 2004, Watercolors Fall 03-Spring 04 Part 3, 89 color ink jet prints
55. 2004, Paintings, text by Charles A. Riley II, PhD, 11 color ink jet prints, catalog for the exhibition: Charles Clough: Paintings at the Cutchogue-New Suffolk Free Library, Cutchogue, NY.
56. 2004, Black & Wash, 36 ink jet prints.
57. 2004, Summer Color 2004, 36 color ink jet prints.
58. 2004, Book of Books, catalog of hand-bound, inkjet printed book to that date.
59. 2005, Charles Clough: Paintings, 11 color ink jet prints.
60. 2005, Charles Clough Revival House, catalog for the exhibition: The Art of Charles Clough at Revival House, Westerly, RI, text by Sidney Slow, 21 illustrations.
61. 2005, Charles Clough: Three Paintings, 3 color ink jet prints.
62. 2006, Charles Clough: Paintings, 4 color ink jet prints
63. 2006, The Westerly Sculpture, 45 color ink jet prints
64. 2006, Charles Clough: One Painting, 354 color illustrations.
65. 2007, Charles Clough: The Westerly Transition, catalog for the exhibition: The Westerly Transition at the Norwich Arts Council, Norwich, CT.
66. 2007, Pepfog Clufff (first version), 13 color illustrations.
67. 2007, Charles Clough: The Afters, 36 color illustrations.
68. 2007, Pepfog Clufff (final version), 119 pages,

Altona, 1992, enamel on masonite, 7.44 x 5.44 inches

illustrated monograph, ISBN 978-0-6151-7814-1
69. 2008, A Canon of Our Own, edited by Charles Clough, Rhode Island School of Design, Two-Dimensional Design, Class 1004-5 repainted the history of art, 198 pages, ISBN 978-0-6152-1128-2
70. 2008, Charles Clough: Pepfog 3, 120 color illustrations.
71. 2008, Charles Clough's Westerly Art Project, Summer 2008, 88 pages ISBN 978-0-615-25516-3
72. 2009, Charles Clough: Pepfog 9.1, 330 pages
73. 2009, Charles Clough: Pepfog 9.8, 248 pages
74. 2009, From Eyes and C-notes to Pepfog With Books, 80 pages, catalog for exhibition at Nina Freudenheim Gallery, Buffalo, NY, November, 2009-January 2010, text by Charlotta Kotik
75. 2010, Charles Clough, Paintings 1985-1999, 88 pages
76. 2010, Charles Clough, Pepfog and WAP Paintings, 2010, 62 pages
77. 2010, Charles Clough, O My Goodness, 120 pages

(Articles)
-Robert Burke, Catalog essay, 1994, Grand Salon, New York
-For C. Taylor Kew, F.N. Burt Company Bulletin, Fall, 1992 (Buffalo, N.Y.)
-Where the Meaning Begins, panel discussion on abstraction moderated by Charles Clough, with: Leonard Bullock, Cora Cohen, Ron Gorchov, Richard Hennessy, Lucio Pozzi, Jeffrey Wasserman and John Zinsser, Tema Celeste, Syracusa, Italy, no. 35, April-May 1991
-Alternative to Nothingness, An Anthology of Statements Celebrating the Twentieth Anniversary of White Columns, New York, edited by Collins & Milazzo, 1991
-What's Wrong With This Picture?, Cover Magazine, No. 6, Spring 1982, New York, N.Y.

PUBLICATIONS ABOUT THE ARTIST
(Catalogs)
-All Quiet on the Western Front, Antoine Candau and Gerard Delsol, Espace Dieu, Paris Fance, 1990
-The Americans: The Collage, Linda Cathcart, Contemporary Art Museum, Houston, Tx. 1982
-Art at the End of the Social, Collins & Milazzo, Frederick Roos Museum, Malmo, Sweden, 1988
-Art on Paper…Since 1980, Gilbert F. Carpenter, Weatherspoon Art Museum Greensboro, N.C., 1982
-Charles Clough: More is Never Enough, Charles A. Riley II, Grand Salon, New York, N.Y., 1998
-Charles Clough: Paintings 1994, Charles A. Riley II, Grand Salon, New York, N.Y., 1994
-Charles Clough: Ptg. 1993, edited by Mary Haus, Grand Salon, New York, N.Y., 1993
-Charles Clough: The Vision Thing, Bill Maynes, The Country Store, Old Chatham, N.Y., 1992
-Charles Clough: Redemptive Play, Carter Ratcliff, Roland Gibson Gallery, SUNY Potsdam, New York, 1991
-Charles Clough: Hot Paint and the Cold Shoulder, Collins & Milazzo, Scott Hanson Gallery, New York, N.Y., 1990
-Charles Clough, Alan Jones, Roberto Peccolo Gallery, Livorno, Italy, 1986
-Clough, Linda Cathcart and Charlotta Kotik, Albright-Knox Art Gallery and Burchfield Art Center, Buffalo, N.Y., 1983
-Commodities Corporation Collection, Sam Hunter, Princeton, N.J. 1982

Babka, 1996, enamel on masonite, 7.44 x 5.37 inches

-Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection, 2008, The National Gallery of Art, text by Ruth Fine
-Genius Loci, Achille Bonito Oliva, XIV Rassegna Internationale d'Arts Acireale Turistico-Termale, Palazzo di Citta, Acireale, Italy, 1980
-Great Big Drawings, Katy Kline, Hayden Gallery, Massachusetts Institute of Technology, Boston, Ma., 1982
-Hallwalls: Five Years, A Traveling Exhibition, Marcia Tucker and Roger Denson, The New Museum, New York, N.Y., 1979
-New Directions: New York and Toronto, David Burnett, Toronto International Art Fair, Toronto, Canada, 1981
-Outside America: Going Into the 90s, Collins & Milazzo, Fay Gold Gallery, Atlanta, Ga., 1991
-Painting and Sculpture Today 1980, Indianapolis Museum of Art, Indianapolis, Ind.
-The Painterly Photograph, Anthony Bannon, Washington Project for the Arts, Washington, D.C. 1980
-Partitions, Ellen Schwartz and John Perrault, Pratt Manhattan Center, New York, N.Y., 1982
-The Pictures Generation 1974-1984, Douglas Eklund, The Metropolitan Museum of Art, New York, NY, 2009
-Six Artists Under Thirty, Dr. Edna Lindemann, The Burchfield Art Center, Buffalo State College, 1980
-The Standard Federal Bank Art Collection, Troy, Mi., 1992
-35 Artists Return to Artists Space, William Zimmer, Artists Space, New York, N.Y., 1981
-Traditions/Five Painters, Linda Cathcart, Artists Space, New York, N.Y. 1980
-20th Anniversary Exhibition of the Vogel Collection, Georgia Coopersmith, SUNY Potsdam, 1982
-Ultrasurd, Collins & Milazzo, S.L. Simpson Gallery, Toronto, Canada,
-The Wayward Muse: A Historical Survey of Painting in Buffalo, Susan Krane, Albright-Knox Art Gallery, Buffalo, ?N.Y. 1987
-Who Framed Modern Art or the Quantitative Life of Roger Rabbit, Collins & Milazzo,
Sidney Janis Gallery, New York, N.Y. 1991

(ARTICLES)
Bannon, Anthony, The Art of Charles Clough Makes Old Masters New, Buffalo News, April 15, 1983
Brenson, Michael, Review: Charles Clough, The New York Times, December 27, 1985, p.c26
Butera, Virginia, Review: Charles Clough, Artsmagazine, New York, April 1982
Cameron, Dan, The Groundhog Report, Artsmagazine, New York, February, 1985, p.96
Cohen, Ronnie, Review: Charles Clough, Art News, New York, May, 1983
Collins (Tricia) & Milazzo (Richard), Tropical Codes, Kunstforum, Cologne, Germany, December 1987-January 1988
— Three New Artists, Bottom Line, New York, December 15, 1989
— Hyperframes, Editions Antoine Candau, Paris, France, Volumes I & II, 1989-90
Cotter, Holland, Review: Charles Clough, Art in America, June 1988
—Review: Clough, Goldstein, Robinson, Tema Celeste, Syracusa, Italy, October-December 1989
Cox, Meg, Postal Clerk and Wife Amass Art Collection in New York Flat,, The Wall Street Journal, January 30,

Keos, 1994, enamel on masonite, 6.37 x 7.75 inches

1986, p.1
Cyphers, Peggy, Review: Clough, Goldstein, Robinson, Artsmagazine, New York, October 1989
Denson, Roger, Charles Clough, Tema Celeste, Syracusa, Italy, May-June 1991
Donovan, Pat, Clough's 'Big Finger' Points to Influence of Old Masters, Business First Magazine, Buffalo, May 13, 1985
Drohojowska, Hunter, The L.A./N.Y. Cultural Exchange, L.A. Weekly, July 1-7, 1983
Evans, Sarah, There's No Place Like Hallwalls: Alternative-space Installations in an Artists' Community. Oxford Art Journal, March 2009, Vol. 32, Num. 1
Foster, Hal, New Abstract Painting,, Art in America, May, 1986
Galuszka, Frank, Abstract Painting and Cybernetics, Carrie Haddad Gallery, September 1997
Glueck, Grace, The Screen Comes Into Its Own, The New York Times, September 19, 1982
Gross, Jonathan, Breaking, MTV Style, American Film Magazine, May 1986
Hanson, Bernard, Art Review, The Hartford Courant, December, 1986, p. G6
Harkavy, Donna, Charles Clough, Artsmagazine, February, 1982
Haus, Mary, "Big Fingers" at the Paint-in, Art News, January, 1993
Huntington, Richard, Clough's abstractions are refreshingly direct, Buffalo News, March 4, 1988
—Charles Clough, thinking big in public, Buffalo News, June 14, 1992
—,Big fun in the art world, Buffalo News, August 14, 1992
Johnson, Ken, Calendar, New York Times, November 6, 1998
—, Calendar, New York Times, June 24, 1998
Jones, Alan, Art Breaks, The MTV Collection, NY Talk, November, 1985, p. 61
—,Charlie Clough, The Fine Art of Finger Painting, NY Talk, November 1985, p. 61
Kimmelman, Michael, Art in Review: The Choice, New York Times, December 18, 1998
King, Elaine A., Abstract Art From Albright-Knox Art Gallery, Buffalo at Chautauqua Institution, Artes Magazine, 23 October 2012
Knight, Christopher, Los Angeles-New York Exchange Leaves Us With a Trade Deficit, L.A. Herald Examiner, June 26, 1983
Kotik, Charlotta, Grand Lobby Installation by Charles Clough, Bulletin of The Brooklyn Museum, December, 1985, p. 3
Licata, Elizabeth, Charles Clough's Dreampix, Art in America, July, 1992
Linker, Kate, Charles Clough at Pam Adler, Artforum, April, 1984
Madoff, Steven Henry, What is Postmodern About Painting: The Scandanavian Lectures,, Artsmagazine, September, 1985, p. 116
Munchnic, Suzanne, Same Old Statements from 6 New York Artists, L.A. Times, June 27, 1983
Olander, William, Two Painters: Charles Clough and Mimi Thompson, On View at the New Museum, (Bulletin), November 27, 1987
Patton, Phil, The Art Comeback, New York Magazine, April 21, 1986
Picot, Pierre, Righteous Intentions, Artweek, July 2, 1983, p. 56
Ratcliff, Carter, The Short Life of the Sincere Stroke, Art in America, January, 1983

Ignipotent, 1999, enamel on masonite, 9.12 x 6.25 inches

—, Contemporary American Art, Flash Art, Summer 1982
Robinson, Walter, 1985 Review: Public Art, Art in America Annual, 1986-87, p. 42
Shapiro, Harriet, Using Modest Means the Vogels Build a Major Collection, People Magazine, September 8, 1986
Smith, Melissa, For Charles Clough, a solo show that raises the question: What was the 'Pictures Generation' really about? CaptialNewYork.com, February 6, 2013
Smith, Roberta, Surface Effects, Village Voice, January 31, 1984
—, Intermural Painting, Village Voice, February, 23, 1982
—, Review:, Clyfford Still: A Dialogue, New York Times, October 26, 1990
Sturman, John, Review: Over and Above, Art News, May 1986, p. 138
Williams, Marshall, Coats of Many Colors, The Westerly Sun, August 26, 2008
Tatransky, Valentin, Charles Clough, Artsmagazine, April, 1984
Taylor, Paul, A New Avenue for Art…Madison, Vogue, February, 1986, p. 80
Tully, Judd, Review: Charles Clough, Artworld (New York), March, 1983
Turner, Elisa, At the Galleries, The Miami Herald, October 23, 1986
Upshaw, Reagan, Charles Clough at Pam Adler, Art in America, September, 1982
Westfall, Stephan, Review: Charles Clough, Artsmagazine, March, 1986
Woodward, Richard B. A Museum Grows in Brooklyn, Art News, September, 1986, p. 79

LECTURES

Key note, Creative Problem Solving Institute, June 21, 2013
Burchfield Penney Art Center, Margaret E. Bacon Award Speaker's Series,
April 16, 2012
Hallwalls Center for Contemporary Art, Buffalo, NY, November 15, 2010
Nina Freudenheim Gallery, Buffalo, NY, November 21, 2010
The Westerly Public Library, Westerly, RI, March 30, 2008
The Lyman Allyn Museum, January 21 and May 18, 2007
Rhode Island School of Design, April 13, 2007
The Newport Art Museum, March 10, 2003
The Burchfield-Penney Art Center, October 17, 1999
Worcester State College, Worcester, Massachusetts, April 21, 1999
Webster University, St. Louis, Missouri, November 15, 1996
The Brooklyn Museum, Brooklyn, N.Y., April 10, 1994
Castellani Art Museum, Niagara University, Niagara Falls, N.Y., April 9, 1992
SUNY Potsdam, Potsdam, NY, October 7, 1991
SUNY Fredonia, April 8, 1991
Albright-Knox Art Gallery, Buffalo, N.Y., October 5, 1986
University of Hartford, January 28, 1986
Arnot Museum, Elmira, N.Y. October 4, 1986
The Brooklyn Museum, Brooklyn N.Y., March 22, 1986

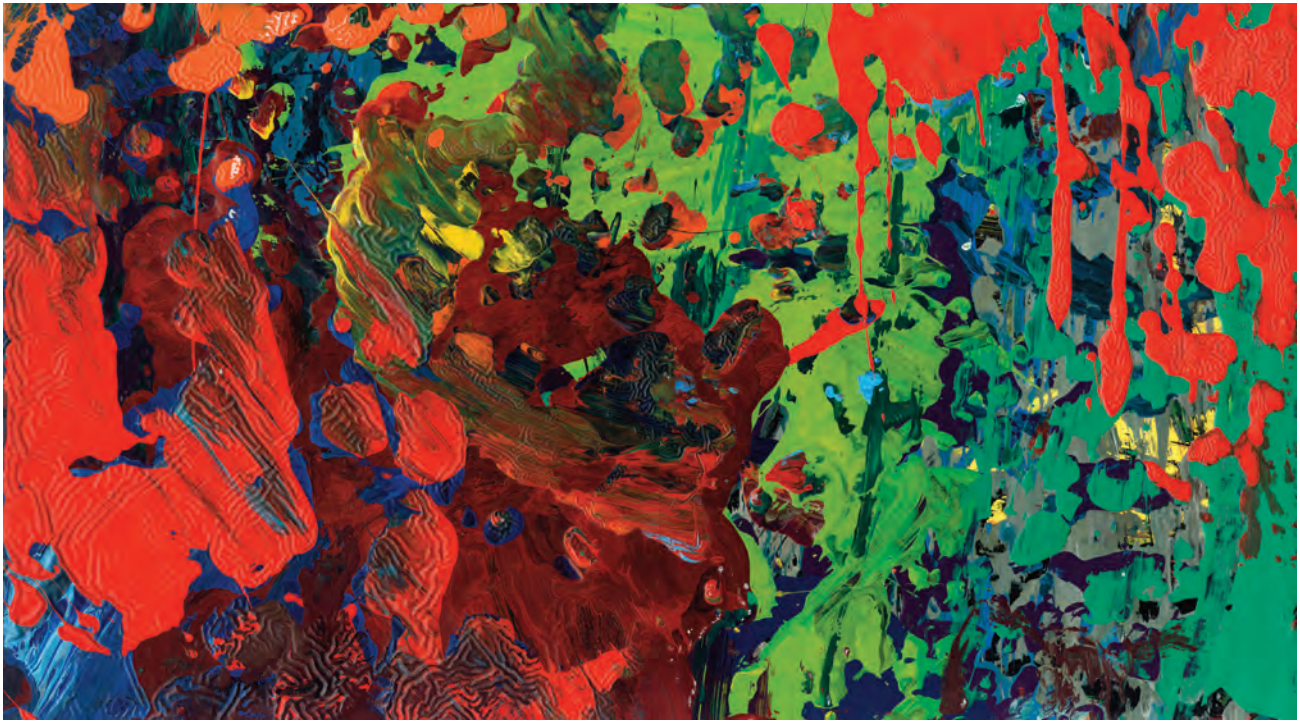
Nisi, 1997, enamel on masonite, 5.87 x 9.87 inches

University of Southern California, Los Angeles, Ca. February 12, 1985
The Wadsworth Athenaeum, Hartford, Ct., November 4, 1985
C.W. Post University, Greenvale, N.Y., May 19, 1984
Yale University, New Haven, Ct., September 22, 1984
SUNY Buffalo, November 4, 1983
Buffalo State College, December 2, 1983
The Burchfield Art Center, Buffalo, N.Y. February 12, 1983
The Funnel, Toronto, Canada, April 4, 1982
And/or, Seattle, Wa., June 18, 1980
California Institute for the Arts, Valencia, Ca., October 15, 1979
Minneapolis College of Art and Design, May 10, 1977

BROADCAST
60 Minutes, CBS, January 8, 1995
CBS Sunday Morning, CBS, May 10, 1987
All Things Considered, National Public Radio, October 24, 1986
Andy Warhol's Fifteen Minutes, MTV, October 20, 1985

INSTITUTIONAL SERVICE
Founded HALLWALLS, Center for Contemporary Art, with Robert Longo and Cindy Sherman in 1974.
Co-director and Curator of Painting and Photography, 1974-77.
Chairman, Committee for Incorporation, 1977.
President of the Board of Directors and Executive Director, 1977-78.
President of the Board of Directors, CEPA, Photography Gallery, Buffalo, N.Y. 1977-78

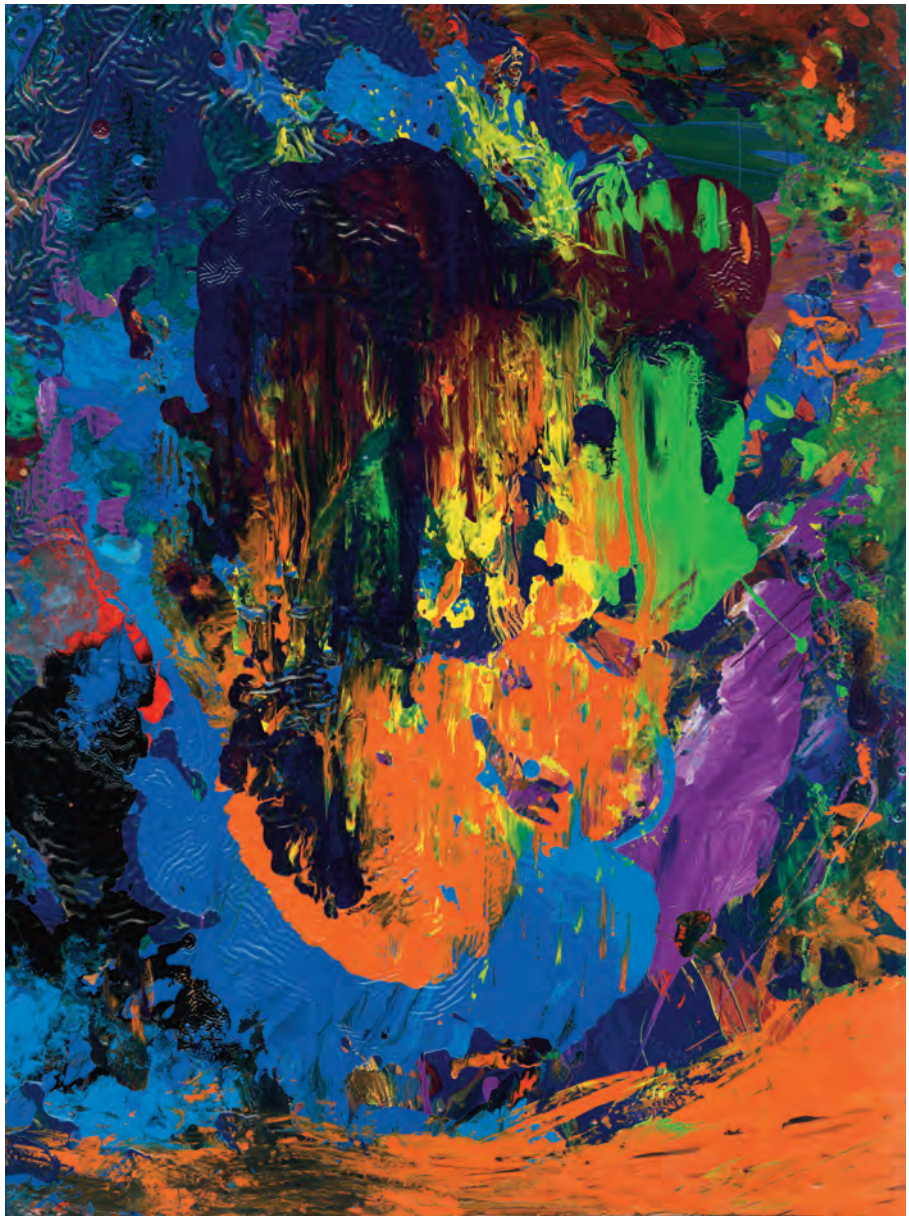
Betake, 1994, enamel on masonite, 9.87 x 6.50 inches



Indicium, 1996, enamel on masonite, 6 x 10.81 inches

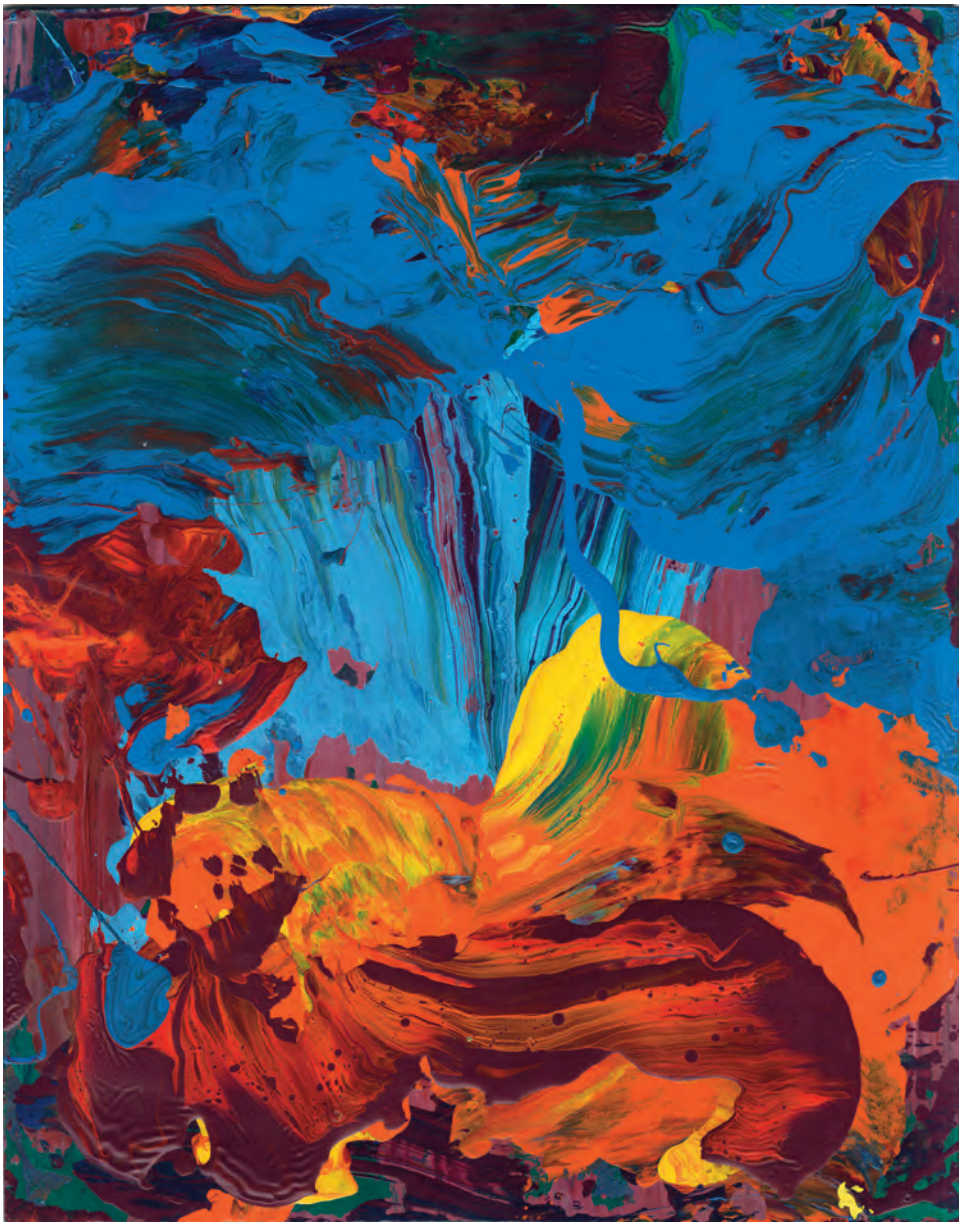
Hanyang, 1996, enamel on masonite, 8.87 x 7.31 inches

Venero, 1995, enamel on masonite, 10.5 x 7.44 inches



Humtah, 1994, enamel on masonite, 10.25 x 7.69 inches

Trelawny, 1996, enamel on masonite, 8 x10 inches



Swither, 1993, enamel on masonite, 10.06 x 8 inches

Astucious, 1999, enamel on masonite, 7.94 x 10.56 inches

Octandria, 1999, enamel on masonite, 10.5 x 8 inches

Wyvern, 1999, enamel on masonite, 9 x 10.44 inches

Dirl, 1999, enamel on masonite, 16 x 13.12 inches

Frenchy, 1995, enamel on masonite, 14.5 x 14.5 inches

Drangia, 1996-98, enamel on masonite, 16.69 x 13.06 inches

Repullutate, 1995 enamel on masonite, 18 x 24 inches

Cazique, 1991, enamel on masonite, 23.37 x 19.5 inches

Capriole, 1998, enamel on masonite, 36 x 27 inches

Paramint, 1998, enamel on masonite, 36 x 48 inches

Turion, 1996, enamel on masonite, 30 x 40 inches

Gourmandise, 1993 enamel on masonite, 32 x 48 inches

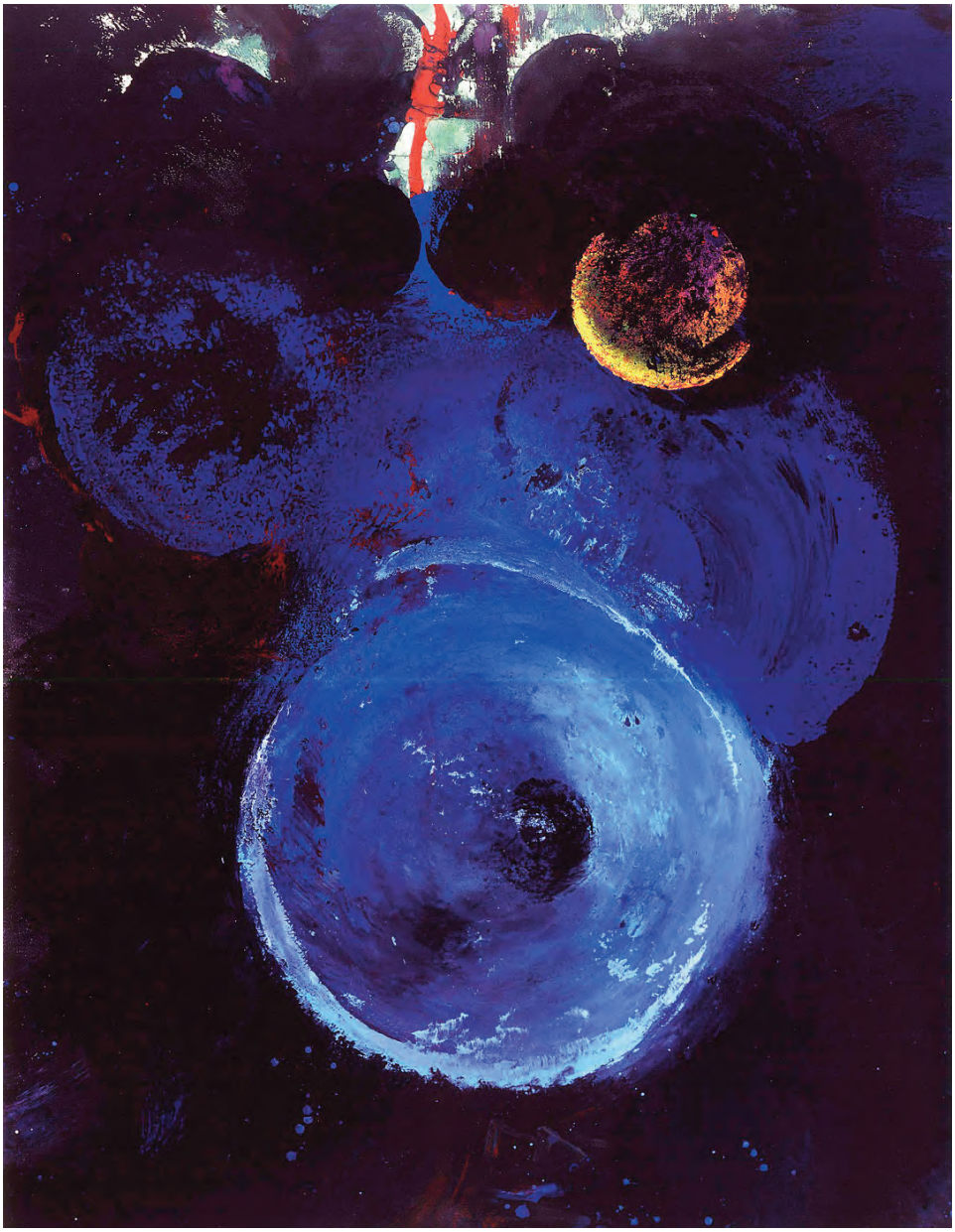
Petavius, 1999, enamel on masonite, 40 x 25.5 inches

Prosodia, 1994, enamel on masonite, 35.5 x 46 inches

Legong, 1998, enamel on masonite, 48 x 60 inches

Ruritania, 1998, enamel on masonite, 48 x 60 inches

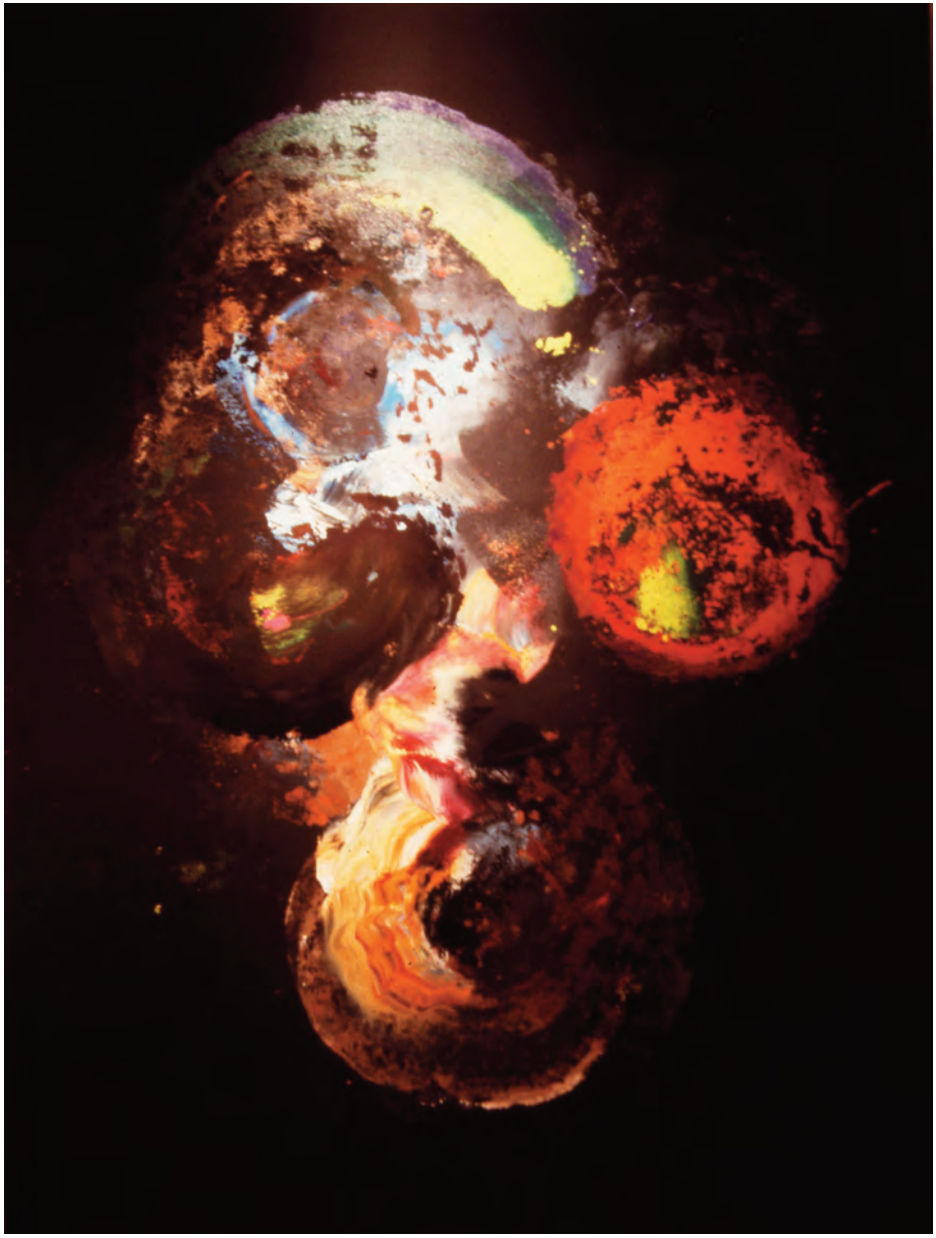
Kitron, 1994, enamel on canvas, 50 x 82 inches



Bluevoid, 1992, enamel on canvas, 80 x 62 inches

Castalia, 1994, enamel on masonite, 84 x 67 inches

Society of Faces, 1993, enamel on masonite, 80 x 60 inches



Doo Dah, 1990, enamel on canvas 96 x 72 inches

Lackawanna, 1992, enamel on canvas 120 x 60 inches

Gardenville, 1987, enamel on canvas 86 x 179 inches

Catastasis, 1987, enamel on canvas, 112 x 166 inches