

CHARLES CLOUGH
O MY GOODNESS

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First edition, 2010

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Cover image: *O My Goodness*, 2010, acrylic on plywood, 27 x 33 inches

O My Goodness is one painting, an edition of photographic, ink jet print, “portraits” of the painting, this book and a movie.

O My Goodness marks the conclusion of my “photographic epic of a painter as a film or a ghost” (Pepfog) which I formulated in 1976 as my life-time project.

For me “the painterly” refers one of the great cultural categories that includes “the musical” and “the poetic” and maps a terrain of ambiguity, immanence and sublimity. My engagement of the forms of the epic, photography, and film reflect my concern for transmediation and the forming of a *gesamtkunstwerk*. The reference to “ghost” is both, to a media of the future— which turned out to be the various digital platforms of the present, and also to the paradoxical “presence and absence” that functions in a “ghostly” way throughout culture.

A concise account of this development is presented in *Pepfog* ISBN 978-0-6151-7814-1.

O My Goodness synthesizes various techniques that I have utilized through the course of Pepfog. It was created by painting twenty pictures associated with religions of the world alternated with “unpainting” sessions of grinding and polishing the painting. Each state of the painting and 3,749 cropped details were photographed during the creation of the painting. All of these images have been sequenced into a flip book-like animation available on disc. The text included here has been edited from my *Studio Notes* written through the course of producing *O My Goodness*.

Charles Clough
9/3/ 2010
Westerly, Rhode Island

24 Oct 2009

Imaginary love:
how
so
?

Paint
fast
&
beaut
i
fully
for
all
time:
how gesture
will continue

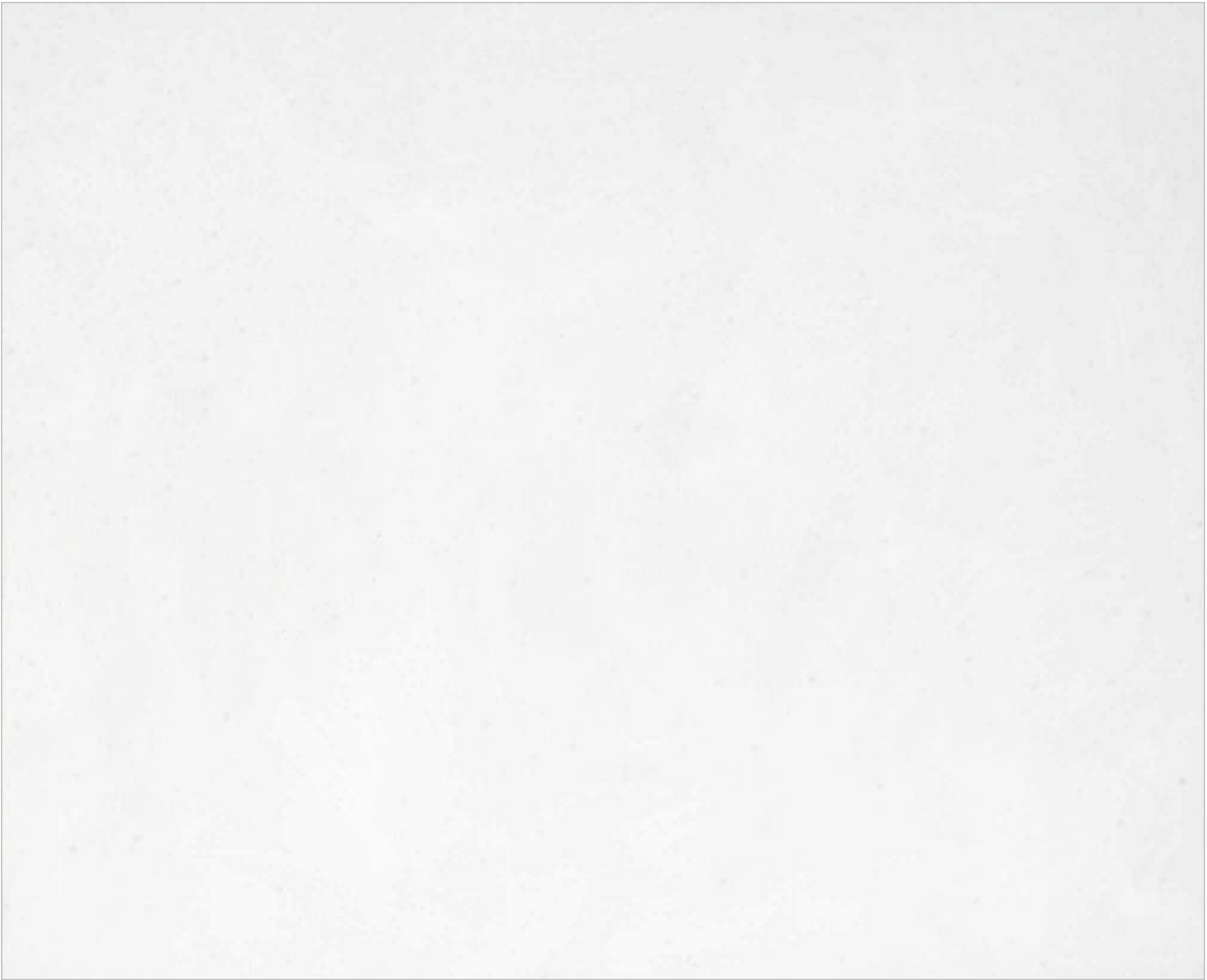
The painterly:
a subtler
more poetic
“language”
articulating
hope
&
fear
&
the
ongoing
battle
with
in

Look at
all
my
pictures

That
the
art
work
object
comes
in
to
being

Moment
of
creation
emotion
of
elation
intention
of
ultimate
concern

What
distinguished
it
self
ness
character
of
what



Lightness

blurry
colors
&
chaotic
form

A
mess
?
assuaging

mise-en-scène
of
dramatic
dénouement
—
Why painting is right:
good
pictorial
effect
awe
wonder
ah
en
joy
ment
of
that
which
nearly
didn't
happen
unlikeliness
of
existence
banner
of
value
trophy
of
love
—
See
king
de

vo
tion
a
ttention
&
re
a
ttention
con
nec
ting
dots
of
image
memories
imaginary
remembrances
—
The incarnation
of
ego
making
visible
grand
i
os
ity
—
The feeling
of
having
done
no
thing



Darkness

the
feeling
of
having
done

a
lot
realizing time
making it
concrete

—
Freezing
the
season
freeze
frame
“pictorial”
“scenic”
—
3 Nov 2009
—
But is it chaos?
—
Grain of the Pepfog
nervous
twitch
—
The fulfillment
of transmediation ¹
—
Answers
“according to what?” ²
according to these
paintings
this is this
so
intimate
painting
may
be
—
Work on paper
thoughtlessness
blanks

un
blanked
shots
done
fired
spent
un
do
able
his
tor
ic
—
The hidden pictures
from *Eyes & C-notes*
to *Pepfog* and books ³
—
Facing rage
embracing
frayed
—
How
what I’ve made
is present
as imagistic presence
in the cultural memory
“art is for the future” ⁴
—
“The best is the enemy of the good” (?) ⁵
—
Parameters of regard
literature of imagery
sense of reality
some “special” reality



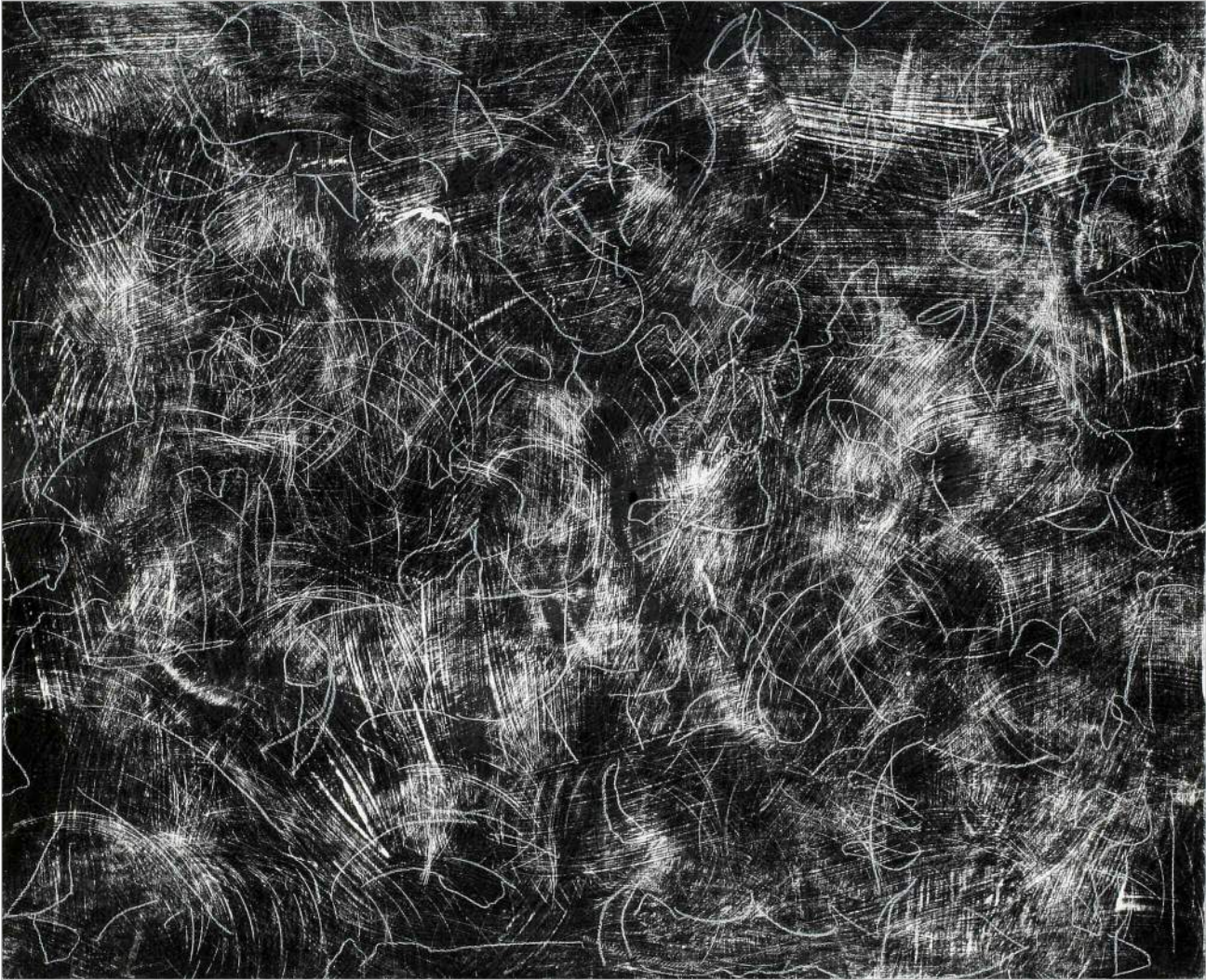
First grind

such as painting
demonstrates
—
Demonstrates
state of painterly

head
choices
of
past
experience

clotting
the
surface
high
value
banner
sign
of
a
“good”
artist
—
Try
ing
to be a good artist
great
ar
tist
(the best is the enemy of the good (?))
—
Layered
multi-layered
overlaid
shuffled
lapped
over
lapped
co
ex
ten
sive
mix pix
mix pix poo
—

17 Nov 2009
—
What
it
is
of
—
Amalgamating
form & content
—
representation: reality & illusion
what are we talking about?
some state of dis-alienation
how
through view (?)
—
The Buffalo
sweet spot
of
the painterly ⁶
—
(The artwork is always, first)
a cry for attention
then a presentation of value
representation of ultimate
intention
the refinement of
infantile anxiety
into the realm of plausibility
& dis-alientation
—
Articulating that cry
artistically
illuminating



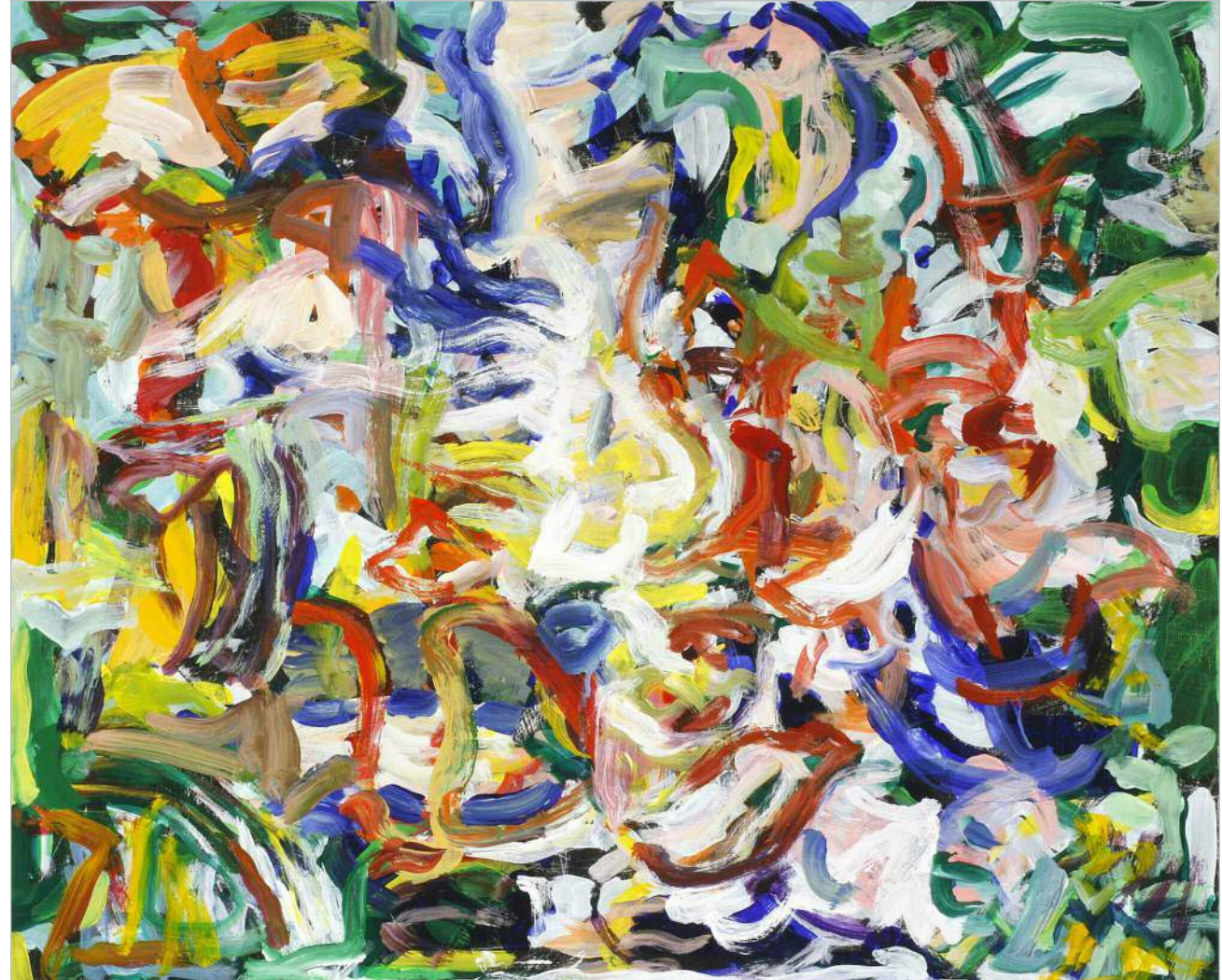
First drawing

the musical
poetic
painterly
—
Sparking desire

with
imagery
—
Greatest effect
by least means

—
Lines that
are lies
about
supposing ifs
this
was
meant
to
be
this
but
looked
like
that
(instead)
—
Getting
away
with
misrepresentation
distorted
representation
to
recast
its
meaning
—
Holy pain
ting
wholey
painting
—
With

care
with
care
less
ness
—
Care
con
cerned
re
sponse
—
State of intentionality
(knowing what you're doing)
knowing why
“according to what”
at
least
getting
by
passing
to
the
next
state
of
intentionality
kno
wing
no
wing
ed
ness
—



Painting after Clough after Matisse

What makes painting good?	nice
what makes a painting good?	&
sublime	mean
torture	to
being	the

paint
&
its
ground
?
—
Acting
out
my
sadistic
impulses
confusing evil
inklings
making
the
fossil
bed
tap
out
more
meaning
me
me
me
a
ning

5 Dec 2009

The blurring
is
the beauty
the blend
is

the virtue
—
Is there a way
to align
with
good
ness
?
—
Overt religious dimension
project:
depicting
the
religions

Book shuffling
media stuffing
embracing
re
lig
ion
(s)
and
religious
pictures
for
fun
&

spiritual
fulfillment
—
Carrying
on
the



Second grind

peace painting
—
The way of the
geologist
seeking

finding
pseudo
morphing
into
time

—
Parsing
the
righteous
from
the
ruth
less
—
Painting
as the articulation of
value(s)
—
Well
O
My
Goodness
—
How?
—
Claim
the
higher
ground
heavenly
perspective
in the *Pepfogs*
—
Once
again
ow
ning
up
to

Afters ⁷
traceries
copies
remembrances
—
Not scientific
scienceistic
the creative-productive
side of that coin
—
After the *Afters*
after
ACOOO ⁸
Celico family portraits
how meaning
is a narrative
of successive images
involving x, y
&
z
that
good
old
sign
of
hope
religion
—
“The Church of Little Promise”
(god is love
& art is praise
do be do be do)
just a
little



Detail

state
of
grace
—
The book
of a painting
that’s
seen it all

been it all
for
ever
or
so
—
Some
see

ming
ly
for
ev
er
—
To celebrate goodness
religion is a good
place
to
start
anything that’s bad
probably is
& there is so much
good
then
good
maybe
great
—
Desire of value
recognition of beauty
aligned
with
hope
&
wonder
—
Saints and pricks
in
the art world
shuffling
religions
in paint

& surface
& ritual
—
The best we can hope for
is an illusion
that displaces
death
—
Spiritual dimension
god seekers
at least a moment
of suspense
wonder
of
inklings
of
utopia(s)
—
“Content is just a glimpse”⁹
when the illusion works
& your hope for belief
is
real
for a moment
—
Pepfog 9.2 came to be
& it wanted to be
with all the religions
so 9.9 [became *O My Goodness*]
implements
this ever-lurking
concern
—
My faith (in)



Hello to the Paleolithic people

the glory of culture
& sense of
common
good
&

exquisite
beauty
some
kind of
ratio

of
values
—
Ritualistic
resolution
of
content
desire
forming
into
culture
goo
—
“Seek My Face” ¹⁰
sur
face
see
king
god
li
ness
ecu
men
i
cal
god
of
all
for
we
to
see
—
Holy painting!

I
con
I
can
do
so
now
pa
limp
sests
of
the
gods
faces
of
the
good
&
great
—
The power of the painting
below
to
re-surface
co
min
gling
all
the
best
most
good
characters
ever



Third grind

the	the
real	past
good	before
gods	they
of	all got to know

each
other
—
Rendering
the
religions
into
religion
as
a
surface
special
ritual
of
treating
pigment
&
surface
&
making
it
symbolic
really symbolic
—
11 Dec 09
—
Counter-transgressive
sentimentality
for
goodness
sake!
—
Projector
tracing

painting
—
A
prayer
against
death
&
suffering
—
The collision of ego & its public
as character
becomes
known
—
The
a
ha
in
art
is
the
mo
ment
of
in
fin
ite
love
—
The glacial drift
of
the studio notes
toward
a unified



Detail

“life story”
ode
epic
spiritual journey
chart of life-force
chain of hope
Pepfog
line up
all the
words

of
The Studio Notes
into the monologue
—
Thresholds of context
art
religion
culture
no
more

Christian
than
Islamic
etc.
united
in
goodness
o
my
free
king
goodness!
wa
ging
peace
is
great!
—
Rushes
of images
rushes
of words
&
what could they
mean?
&
how
they
became
embedded
&
useful
to
others

—
The thrill
of the
bad
the
wonder
of the
good
—
The attraction
of
disaster
the comfort
of
resolution
—
Different
articulations
of
approaching
nothingness
&
really
how good does it get?
—
My Blakism
big finger war paintings
the wiz dasters
of
huge
mistakes
—
What's a huge mistake?
abstract painting?



Hello to the Mesopotamians

or all the other religions?
how can
this mis
taking
be

come
under
standing?
—
Transgress the trangessive

for goodness sake
—

That which
I do
for
my
heart
my
hand
my
love
my
special
ma
gic
mo
ment
&
the
me
as
suring
the
or
gas
mic
—
Grow
a
religion
in the cracks
between
philosophy
psychology

& art
etc.
—

A
“holy”
who
how
&
what
—
“What is he hiding from us?”
“What does he want us to see?”
Hide and go seek?
seek the hide
of
limitless
vision
limitlesses
of
all
kinds
glimpses
of
forevers
of
for
ev
er
for
once
in your life
at least
—
Voice in the studio



Fourth grind

in the lobes of life
&
the carburetor
of creation
ch'i

spot
par
ex
cel
lence

&
the
certain
infinity
here
bottom
less
pit
of
some
i
mag
in
ation
—
O My Goodness
o our goodness
o
their
good
ness
too
—
Religion
without
division
—
25 Dec 09
—
Can a religion be false?
Locating
belief
in how many
sacred texts

—
Pictures
after
the religions
cultural
infiltration
embedment
assimilation
hybridization
synthesize
into
tomorrow
make some
tomorrow
today
—
Photos
that look like
paintings
formal trajectory
line up of works
procedures
parallel
practices
—
Delivering
the story
through
the museums
structure of the story
—
Seeking
credible
&



Detail

essential
complexity
—
Sticking around
long enough
to have
a
story
&
having enough

pictures
to fill
the
book
—
The religions
the wisdoms
the paths
of righteousness
too good

to be
true?
—
Old age
art
hardened
brittle
crystalline
—
The religious image
exchange
& the imageless religions
solution
—
Seeing god
see
king
good
see
ming
bad, or maybe not
—
Hinduism
Judaism
Zoroastrianism
Jainism
Buddhism
Taoism
Confucianism
Christianity
Shintoism
Islam
Sikhism
Baha'i

hello
&
bye
—
Pre-historical
Mesopotamian
Egyptian
Helenic culture
absent
Pre-columbian American
(& why?)
—
Value
in & of
the painterly
value
in
all
the other ways
—
If the painterly
is the skin
my
skin
as the painterly
in
pac
ting
pic
tures
—
Each one is the end
each stroke is
good



Hello to the ancient Egyptians

bye
—
Moving from one to the next
and
how (?)

one, what, moment
thought
memory
?
how comprehensive?

—
Some religion
some culture
some science
some heart
medicine
in time
—
Information Technology
ITness
of
everything
—
Content kicks up context
dig into the cultural
&
hang
on
for
dear
life
of
the
work
realization
of
what
self?
the self
of common
experience
of great painting
greatness as collective effect
—

Retrospection
revealing
the mass
of
realization
—
Art mass
meaning
&
magnitude
of
context
reformation
edifice of meaning
—
*The Complete Poetry & Prose of
William Blake*
Page 1: “All Religions are One”
—
What’s good about each religion?
a thing or two or maybe more
& what good is that?
what value
can be attached
to that mess of idea(s)?
idea as a blur
an inkling
of love
love
of
the living
living love by
the cultural contribution
—



Fifth grind

Compound	of context
transmediated	—
painting	29 Dec 09
& all the	—
elements	Reflecting

on the object
of art & life
dynamic
equipoise
at least
the ill
usion
of
some
bliss
mom
ent
ary
fleet
ness
weet
ness
—
Essential element of delectability
&
where's that politically?
&
how
dis-alienated
am
I
?
—
Authentically
attending
deepest
dis-alienation
assaulty see
inside of

me
—
Canny
si
un
canny
see
so many
see
saw
snooze
zones
—
The reality
substance
of the oeuvre
my glacier
gathering
cohering
into
the
future
—
He
had
his
head
in
books
see
no
thing
less
than



Detail

words
&
pictures
—
Surely
I
want
all
I

can
get
from
humanity's
men
u
of
all
there

could
be
—
Save the world
for
but
a
mo
ment
as
if
it
could
be
for
ever
&
ever
—
My dialog with the future
about the past
as I came
to
know
it
—
The trauma
of
the word
chain
—
& me
in
RI: ¹¹

here
it's
been
my
weather
(or not)
knot
of
mighty
being
been
seen
scene
scenery
—
The ghost
the
character
as
it
oxidizes
&
“the wind cries Mary” ¹²
—
In relation
to Buffalo
NY
RI
&
the world
whirled &...
—
The institutions of Buffalo
as the content



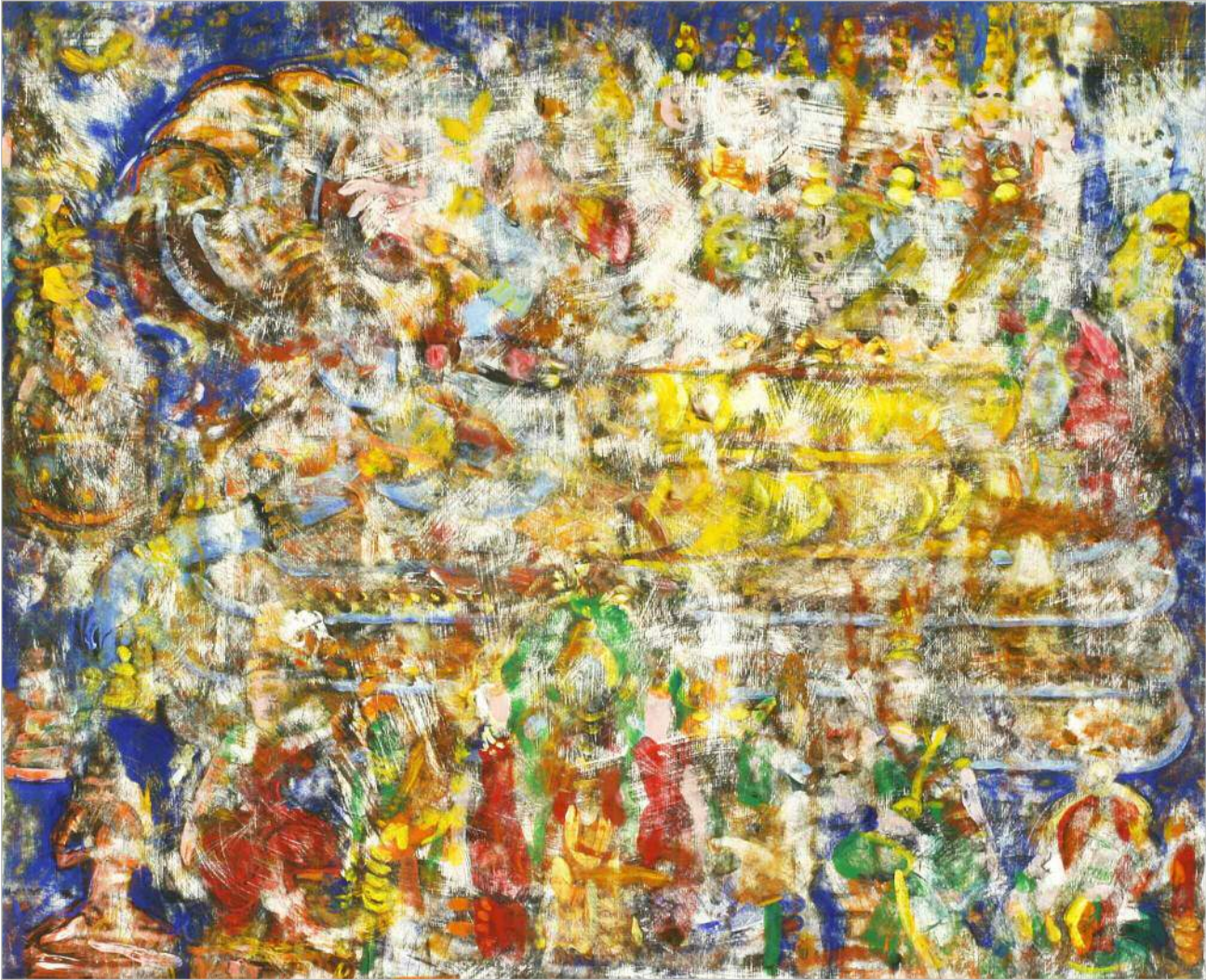
Hello to the Hindus

of my art
—
It could have been anything
but it turned into this
life-long prayer

—
Particularizng experience
minutiae
attended
—

Plot
thickening
&
thinning
plane
form
thing
thin
worn
shorn
seen
&
sheer
—
My rap
my wrap
my skin
my guts
my blood
my colors
all
around
my
all
around
all
over
&
through
with
&
done
—
Continuous

if
disjointed
gesture
of
testimony
how it was
or
how it seemed
like
there
was
color
&
schmeer
&
that
special
live
li
ness
—
Ultimacy
(best is the enemy of the good?)
personal ultimate
how so?
a really good answer
truly virtuous solution
credible
great
&
dependable
what's
the
future



Sixth grind

for
art?
how long?
who knows?
—

Psychological saturation
so experimental
that they
are
o

so
many
mistakes
—
The will
to
do
&
what
got
done
?
—
Em
bell
i
shing
the
tomb
—
Grave
mis
takes
or
do
do
dues
?
—
Irrational
exuberance
splattery
paint
out

land
ish
ges
tures
—
When
pictures
are
bad
go
bad
be
bad
re
seen
re
veal
real
val
ue
—
Knowing materials
between
the museum
& the “workshop”
beginning
in youth
ending
in
death
knowing
all
the
stones



Detail

&
rocks
&
strata
wood
&
paint
&
food

&
poo
—
How
the restraint
of the circumstances
shaped
the development
of the work

—
How meaning lies
in making further
connections
the more you view
the more you know
& more
& more
& so
on &
on
—
3 Jan 10
—
Religions painting begun
today
—
Ritualizing
the spiritual
authentically
character
cut
—
Daily
paint
photo
sand
photo
etc.
—
Career
as
spriritual
adventure

into
painting
space
looking
&
making
sacrifices
&
offerings
re
mem
bered
revealing
real
time
the “reality”
of
time
time that was
time
that
will
be
—
Account
of
attention
pictures
from
a
life
on
the
game



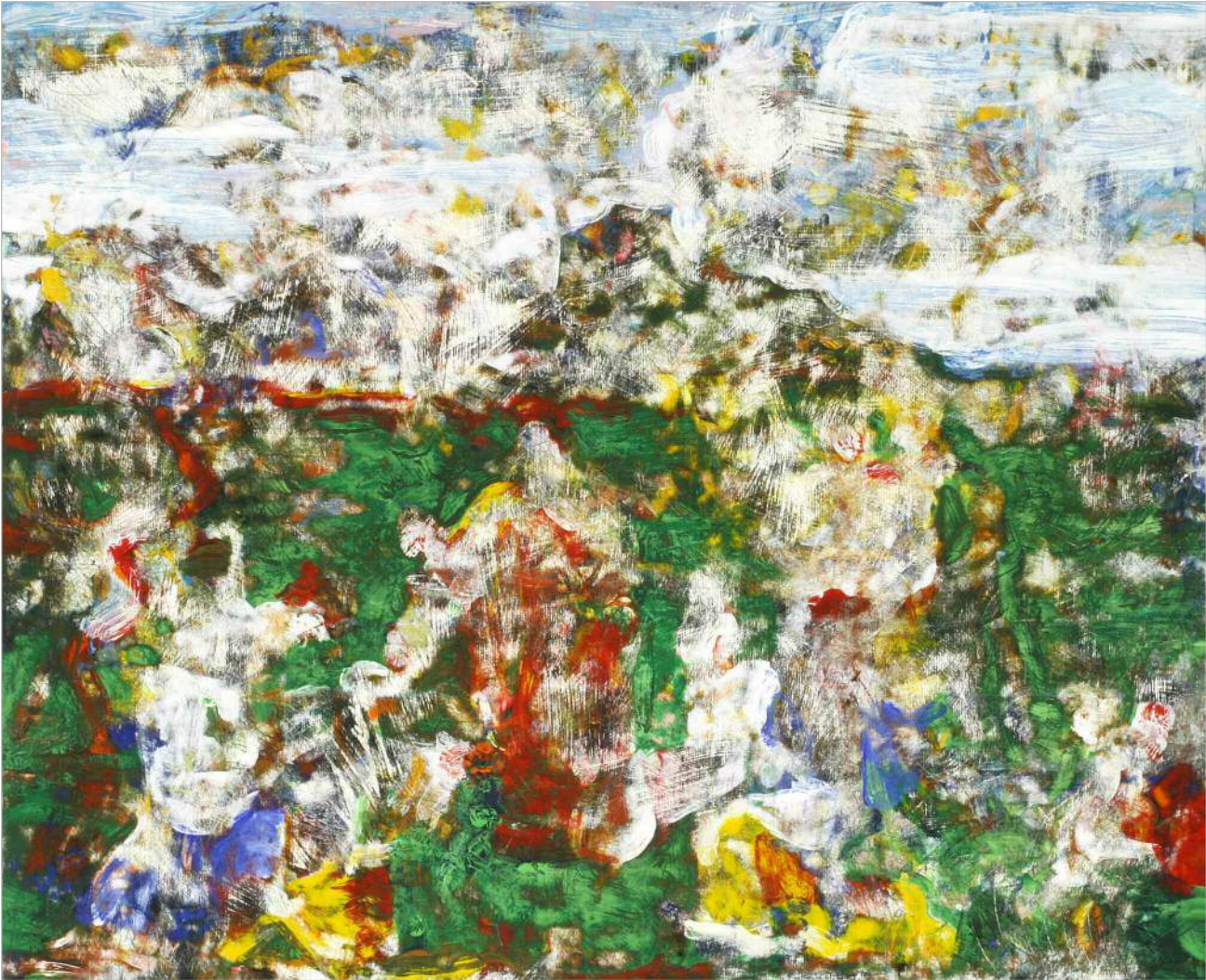
Hello to the Jews with thanks to Poussin

board
battle
field
—
The creativity religion

—
Making
food
family
art

&
out
—
Hoping
for
the paint
to
look
like it will
—
Grinding the surface
to make way for the future
—
Bad painting
“good-enough”¹³ painting
Courbet, Manet, Cezanne, Matisse, Dufy, Picabia
&
ineptitude
rude
brush
work
&
bearability
in painting
—
What to make of Blake?
prayer, song & pix
poem sworn
&
viewed
—
Making common good
sacred ground
the common wealth

of viewerhood
having seen
the scene
of creation
re
vealed
—
Civilization
civilizing
civility
social
cultural
completion
fullness
of
it
ness
shit
ness
of nothingness
—
Enhanced board
poly
chromed
poly
i
magic
poly
mor
phic
phonic
tongue its
—
Cultural

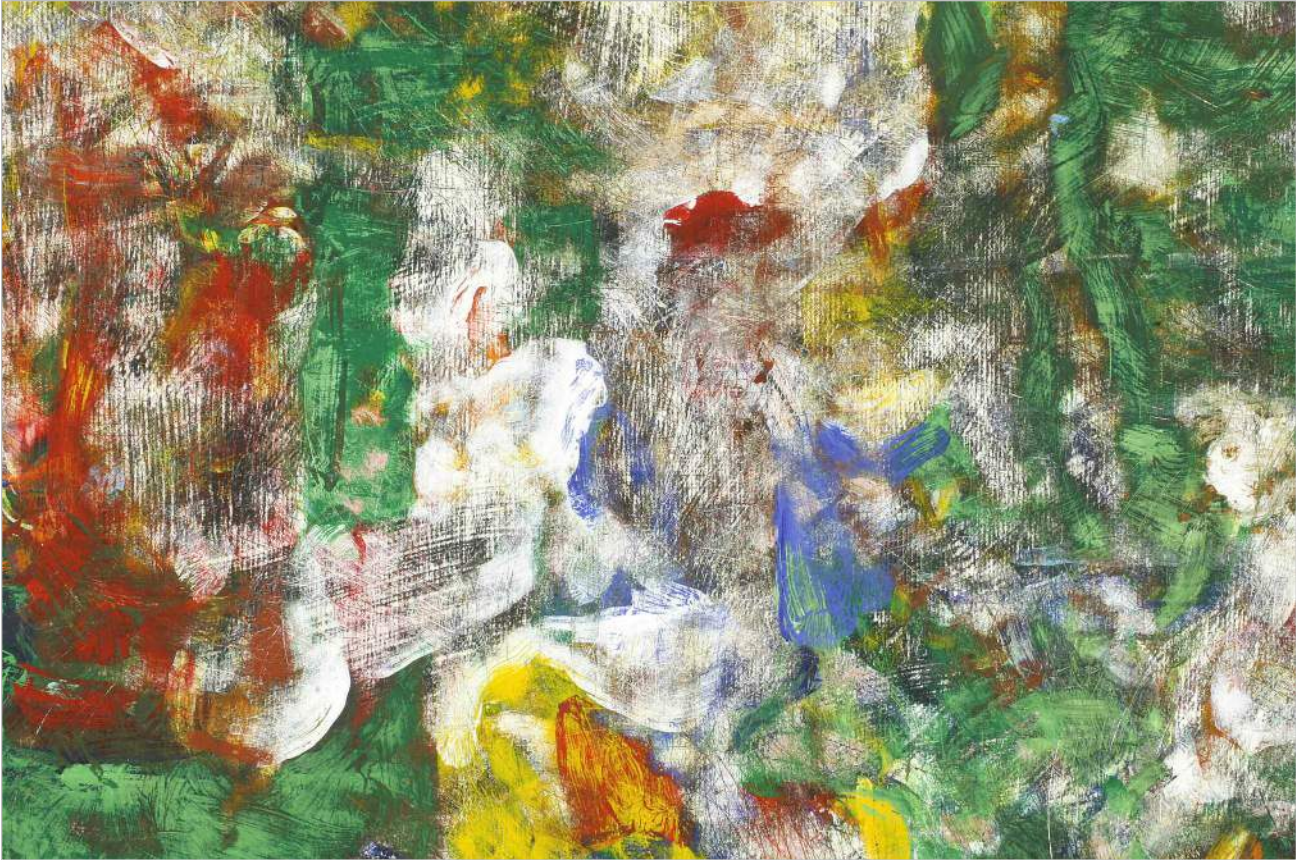


Seventh grind

cathedral	layers
compacted	of history
compressed	into
flattened	now
the	&

into
tomorrow
come back &
look again
look again
& see how it grows
read the book (this book)
relive
the past
relieve
the future
—
How well do I know
my choices?
—
A canon of
my
own
a selection of pictures
following
certain accounts
overtly
painting
over
painting
contract
of
debt
&
thank
you
toos
—
14 Jan 10

—
“Apotropaia: display & use of grotesque figure &
objects to ward off misfortune”¹⁴
—
A way
of
calling
home
some
subliminal
zone
—
Value
faith
&
plausibility
—
Find the hidden meaning
—
Here’s
how
I
can
make
a
painting
that
reaches
into
the
world
—
Revealing
character



Detail

through
painting
—
Authentic neutrals
pseudo-naturals
—
A painting
in
many

ways
—
How many faces
can you find?
—
Puddles
of
representation
—

Abridging Gombrich

En-grading
de-grading

Beef
with
life
belief
wise
mood

Hope
is
the
illusion
light
is
the
lift

Durable illusion
good-enough
workman
like

From
image
to
image
to
narrative
of
concern

Immanent plausability
in the service of
authenticity

Blake: “The Blossoms
of Eternal Life”
how painting continues

The illusion
of
some
eternal
ultimate

Anchorage in faiths
returning
into
painting

Pictures became my project
I project
& trace & copy
casually
good
enough

Very particular
integration
of this & that
to gain
now & then
having
it



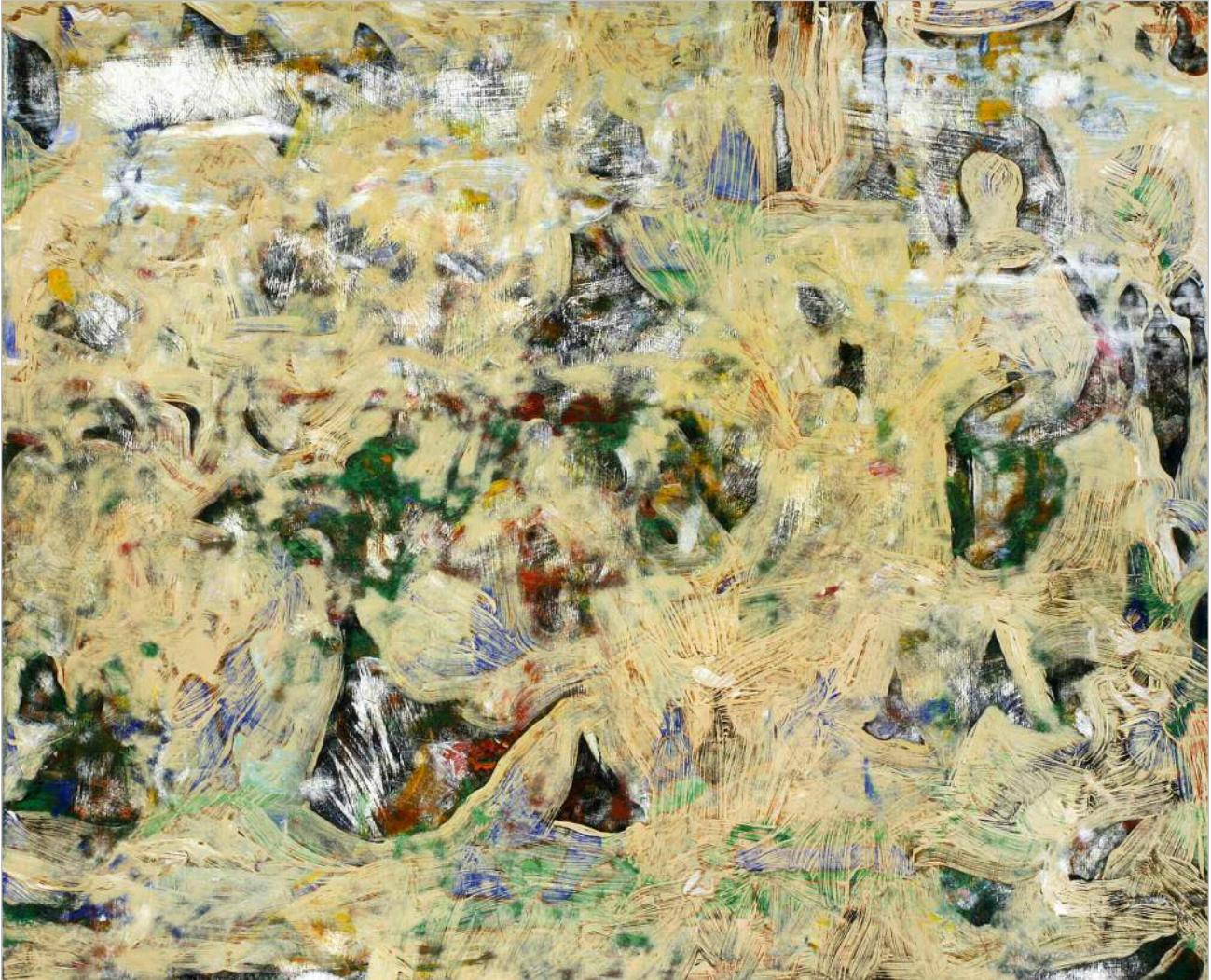
Hello to the Buddhists

all
together
in
a
certain

kind
of
way
—
Bearing adequate resemblance

—
Seasons
civilizations
religions
flow
patterns
of
hope
—
Seeing
how
it
courses
—
Civilization
highlights
awe
some
past
picking
all
my
parents
ap
parents
—
Elipsis
enjambment
condensation
compression
&
sublimation
—
How many

re-beginnings?
How many
conclusions?
Say good-bye to the work
arresting
its
development
—
A
light
w/
color
—
Classic
romantic
realist
impressionist
fauve
expressionist
orphist
surrealist
ab-ex
Pictures Generation
—
21 Jan 10
—
Throwing
stones
twisting
painting
whipping
brushes
—
Drawing w/paint:



Eighth grind

thoughtlessness
—
The dream
of an easy
life

—
Cases of civilizations
reports
on
pictures

chosen
&
rendered
—
I will paint
willing
paint
—
The civilizations
of course
of consciousness
of hopes
prayers
the painting's praise
of
survival
—
Vogel's ¹⁵
distribution
&
sublime
love
—
The picture
is the news
—
That now
I'm thinking about Hindu gods
now
Chinese heroes
now
saints
&
prophets

&
Jesus's
body
bringing
the
gods
to
gether
right here on the painting
—
Not all art
only some
is good
—
After all
as
in
my
Afters
after
all
of
art
—
Rhythm in the structure
structure in the rhyme
color
flo
wing
through
—
Surface
of
bloody



Detail

life
scabbing
skinning
&
shining
—
Outside
from
my

head
view
of
seen
been
&
done
—
Finding my ingredients

—
State
of
degradation
poor
copies
of
lost
hope(s)
(?)
—
Believe it or not
some
beliefs
are
hard
to believe
—
Conclusions
on
religions
meditations
on
regions
&
folks
profuding
—
Holy
art
wholey
life
—
Multiple

exposure
coating
skinning
coloring
polishing
—
Images
pictures
paintings
photomechanical reproductions
books
movies
—
Slabbing
cabbing
&
faceting
win
do
wing
min
ding
gleam
ing
face
—
Penetrating
the
surface
abrasively
&
photograpically
voyeuristically
—

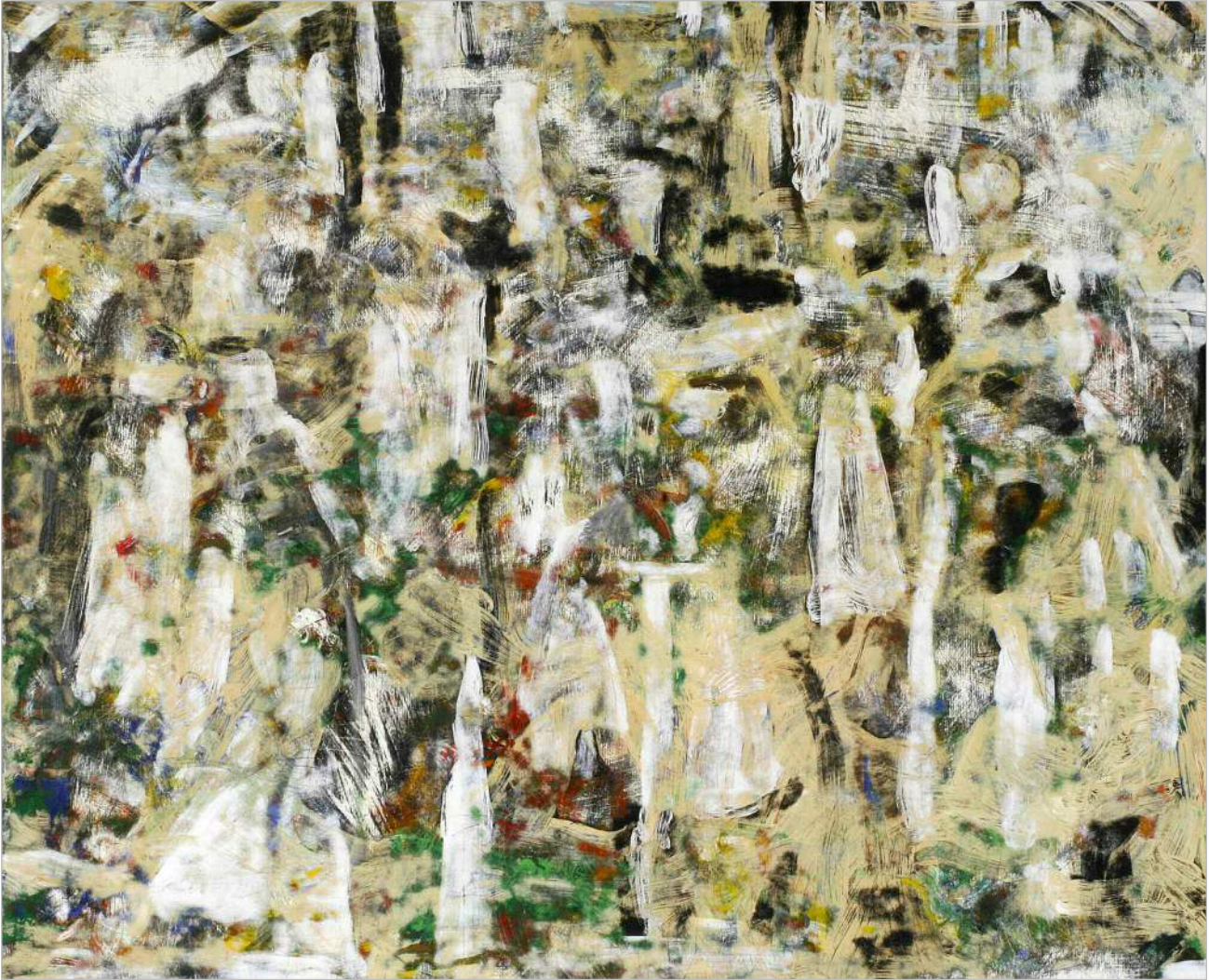


Hello to the Zoroastrians

Am I reading this correctly?
or
see
do
I
say
by
the
morning's
bright

light
scare
—
Pictorial
imagistic
painterly
representational
abstract(ed)
rendered
pressed
printed
exposed
revealed
concealed
&
like an old
painter
not just any
old painter
—
A certain lack
of
artifice
less artful
more
aw
ful?
—
Ob
lit
er
a
tion
—

Guardi
Catlin
Courbet
Manet
Cezanne
Matisse
Dufy
Miro
Bacon
Rivers
Hockney
Morley
—
Concordances
projected
traced
knocked
off
—
Taking
the image
with
least effort
—
Where every aspect of
finish
is
suspect
—
Faith painting
with
un
know
able



Ninth grind

out
comes
—
“The Future of an Illusion”¹⁶
allusion

&
life
&
myth
of

continuation
&
memory
will
convey
our
story
—
The beauty of the
exhaustion
the catharsis
of
obliteration
&
the memory
of
what
has been
—
End-of-the-line
necessity
realigns
the various
precedents
reiterating
Reinhardt ¹⁷
while
forcing
a
new look
—
Big finger paintings ¹⁸
were a certain
pastoral

space
exploration
tying up content
illusion alignments
how good were the religions?
good wishes from the religions!
—
Salute
to goodness
aka
praise
O My Goodness #1, etc.
(o my good-enoughers)
the illusion of print
looking like painting
necessitates the painting
—
Economical
adequate
sufficient
plausible
—
Painting
is
the
sacrifice
the destruction of the image
sacrificial
icon
altar
rises
into
verticality
a



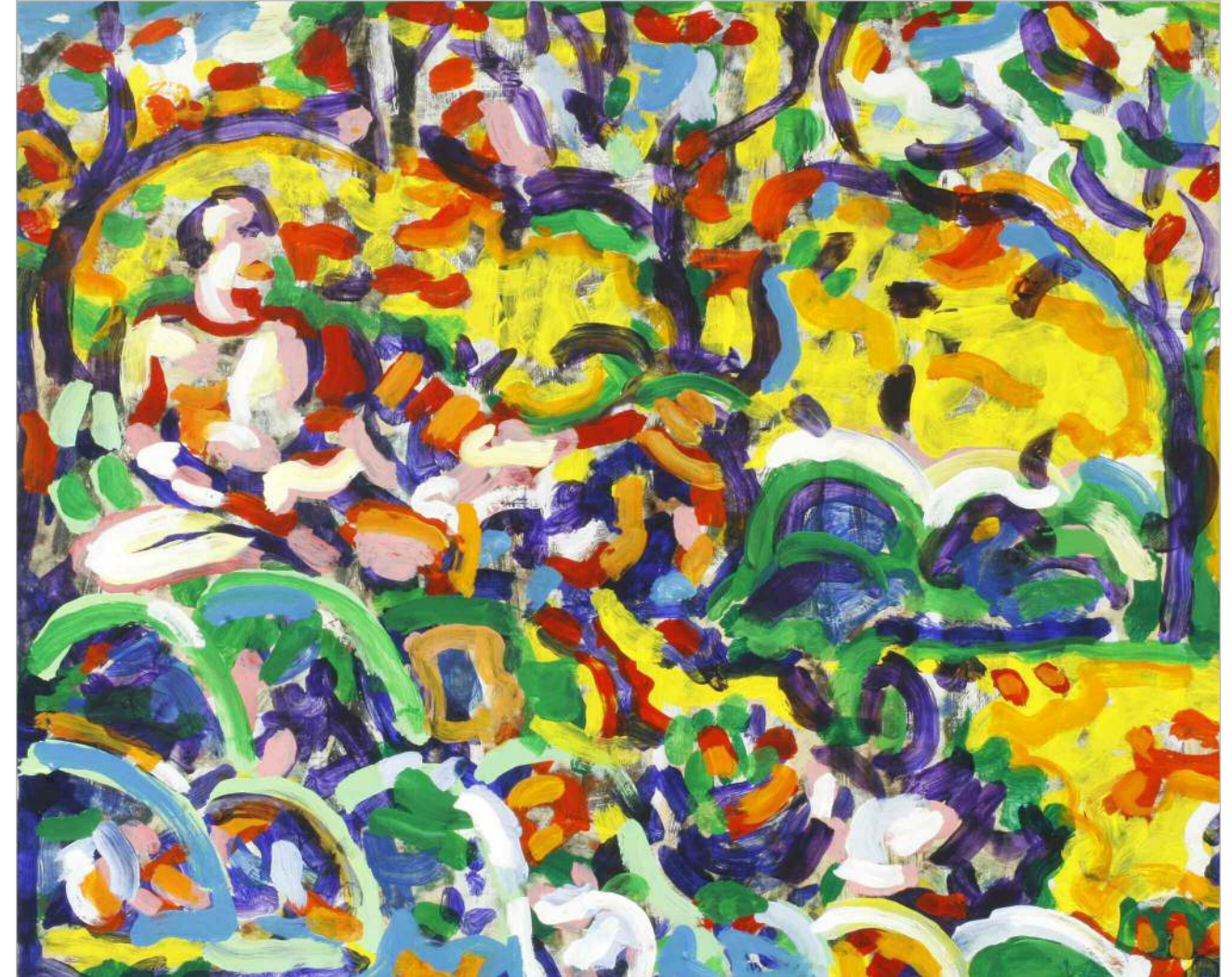
Detail

liveliness
of
representation
—
Action figures
—
By day
expressionist fool
by night

devoted parent
—
Re
make
re
ward
re
li
gion

—
Splotchy
patchwork
of
this's
&
thats's
—
Moses
came
out
of
no
where
—
Which
is
where
i've
been
for
ten
years
—
Torturing
the brushes
using
up
the
paint
—
Religion
get
it

while
you
can
—
Navels
marvels
&
marbles
rollin
ro
ta
ting
—
Drawing
as
a
now
then
—
Eye-ed-ness
—
The indifferent environment
cold-shouldered
exile
—
God
pills
deep
drops
of
good
lovin
—
The



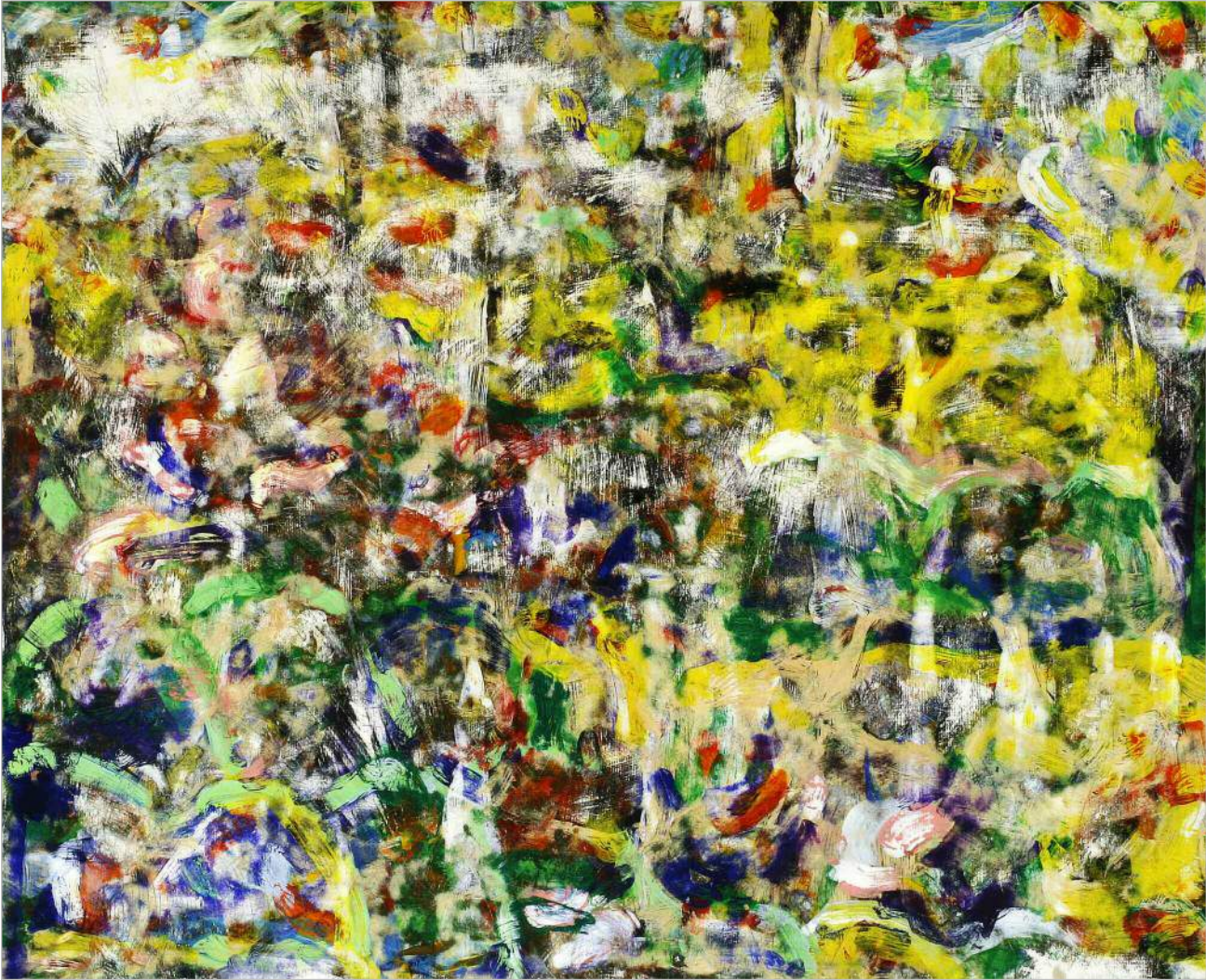
Hello to the Jains

stone
found
only
in
the

painting
—
Art production mass
what could have happened
what did happen

—
22 Jan 10
—
O My Goodness
it's the religions!
—
Perform
that
art
that's
mine
fine
&
done
gathered
into
one
character
of
many
dimensions
—
Being
as
it
is
with
very little art
—
Unification
of
many
times
—

The Gettyburg effect
upon
the
bat
tle
ground
soaring
soreing
scoring
less
&
more
—
I
can
come
all
over
it
—
Come
paint
—
Mass
geography
&
publication
—
1st Pictures
re-generation
—
God-y painting
so good
it's full



Tenth grind

of
gods
—
How
I represent

my
parents
—
All religions
are

one
(so be nice)
—
Overlay
&
registration
of
patterns
of
chance
&
choice
—
2 Feb 10
—
Faith, hope
&
enterprise
comodification
of
talent
&
goodness
—
When a life-lesson
is a death-mission
—
Limits
of
persuasiveness
like
in
fauves
&

expressionists
—
Poetics
of
the
painterly
choosing
pictures
for
this
book
—
God is in the details
—
The devil is in the details
—
Material & image
intention, suggestion, perception
impression, interpretation
—
Thoughts
not
random
rained
down
that
nature
of
patterns & alignments
of
chance & choice
completely
natural
a naturality



Detail

rendered
perfectly
all the proportions
of the elements
including the different time(s)
& kinds of time(s)
—
Cultural love
you get the idea
religions’

memorials
stanging
—
The quality
& qualities
of
collections
in
Buffalo
of

science
&
of
art
—
Upon the painting
here lies:
Raphael
Poussin
&
many
nameless
others
—
My
own
transgressiveness
in
defacement
subliminally
destroy
both
heaven
&
hell
sealed with my belief in painting
—
Who
is
my audience?
Born
yet?
—
Transgressive

against
nice
nice
against
transgressive
advertising
each
religion
giving
it
some
time
&
space
&
introducing
examining
remembering
—
Very
very
multi
culti
so
pc
you'll
wanna
puke
but
that's
how
nice
I
am



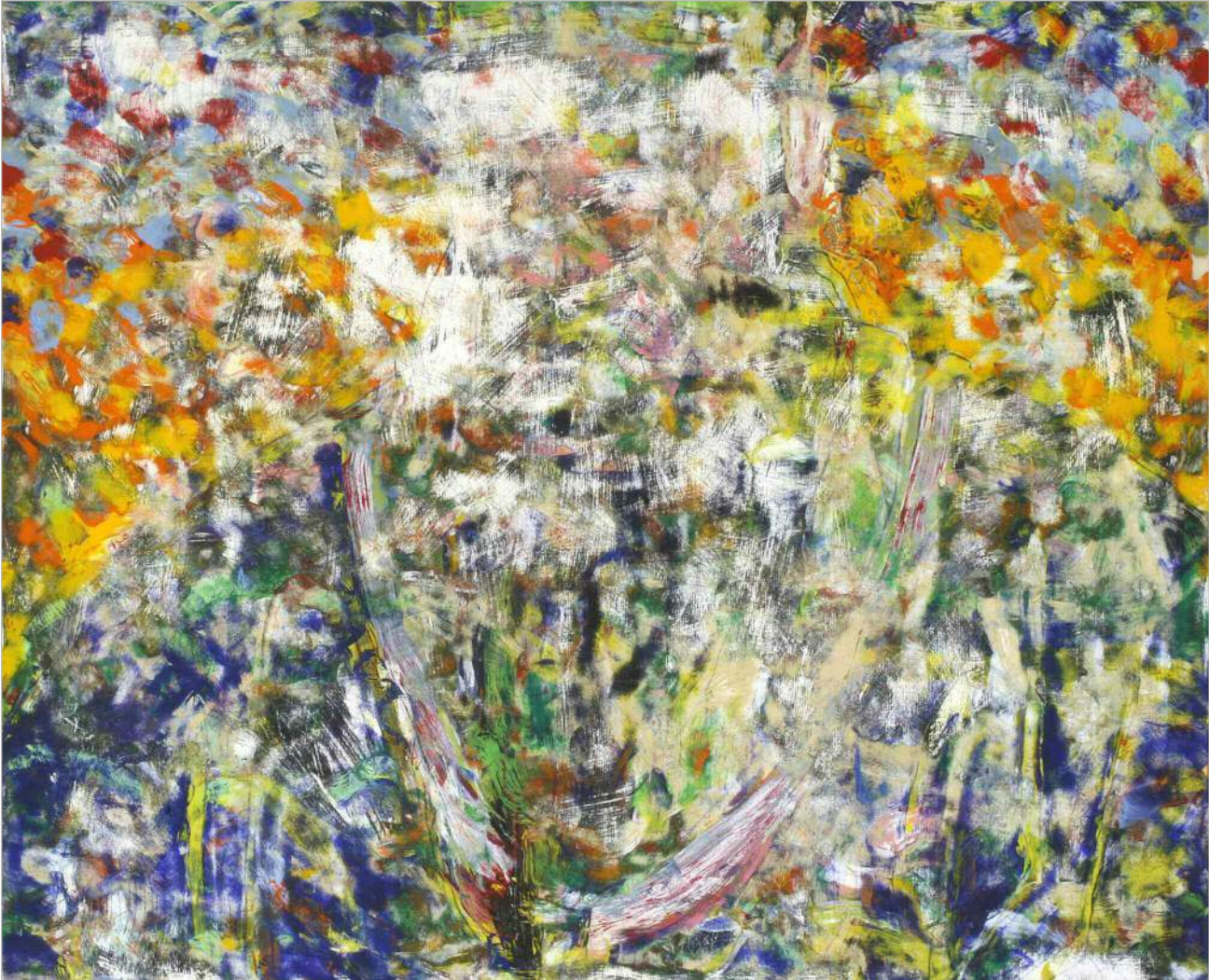
Hello to the Confucians

—
8 Feb 10
—
Apertures
of

the
religions
—
Content
as a certain kind of

filtration
of
experience
—
Rising high above
my older
ways of working
and
seeing
new
connections
over the forty years
how
the other streams
have converged
Afters
Sticks & Stones
&
Buffalo Museum of Science
if Pictures Generation
represented
pop
media
I represented
the institutions
that shaped me
—
Partake of the self-perpetuating
skin
that is
the painterly
—
The church of the creative
channeling the greatness

mute connoisseur
of seeing & knowing
creative intuition
beauty reception
craving
that
glow
—
Norman Rockwell
well well
well
—
Subjecting the ground
surface of one thing
so big
so often
—
Beyond adequacy
a super-abundance
see
—
A time
a thing
an image
so
real
—
17 Feb 10
—
Fossils & pharoahs
proto-pop
branding
&
range



Eleventh grind

extenders
—
Embedment
of the textures
of Buffalo's collections

participating
in a
very good
accident
out of control

strategies
for putting
color(s)
together
—
Achieving
authentic
ritual
optimizing
meaning
—
Oeuvre
mass
development
&
interconnectedness
—
Habits of image making
recipes
for
pictures
not so secret
formulas
little of this
little of that
somehow
bundled all
together
—
Making the body
of work
nearly forty years
seen
as

never before
far
more
complexly
inter-related
sensibility into form
character into matter
—
26 Feb 10
—
Pictures
from
the life
of
the
painting
—
The question:
colorshape
has
a new
answer
“Those images
that yet
fresh images
beget”¹⁹
—
Specifying content
through representation
Afters
coliding
with
my
primary



Detail

gestural
approach
choosing
the
“best”
content
values
as
an

object
—
Haunting
a
piece
of
time
colonizing it
fossillizing it

bearing
witness
to the painting of
the
painting
when
the painting
was
still alive
—
Look
at what
happens
“The Future of an Illusion”
—
Celebrate
articulate
branding
of
time
—
Autobiography
of a painting
—
Shuffling
representation
&
abstraction
over
&
over
by & for
imagination
religions

pop
through
the
ages
—
It’s not
goody goody
it’s
really really
—
Ra
cing
de
ath
—
Mix of aesthetics
&
anxiety
keeping
the line
moving
&
colors
blending
—
Radically connecting
the formerly “contentlessness”
(subject matter uncertain)
& new “religions” content
expanding humanity
evidence
of
value
choosing



Hello to the Taoists

images
fixing
a
narrative
editing

a
favored
way
—
There is its complexity

its simplicity
is
goodness
&
will to joy
—
I only have to get it so far
—

So see it
& you
know it
or
look it
up
these pix
mean
something
some
thing
really
real
&
symbolically
infinite
—

Cézanne's
early squirmy
figures
—

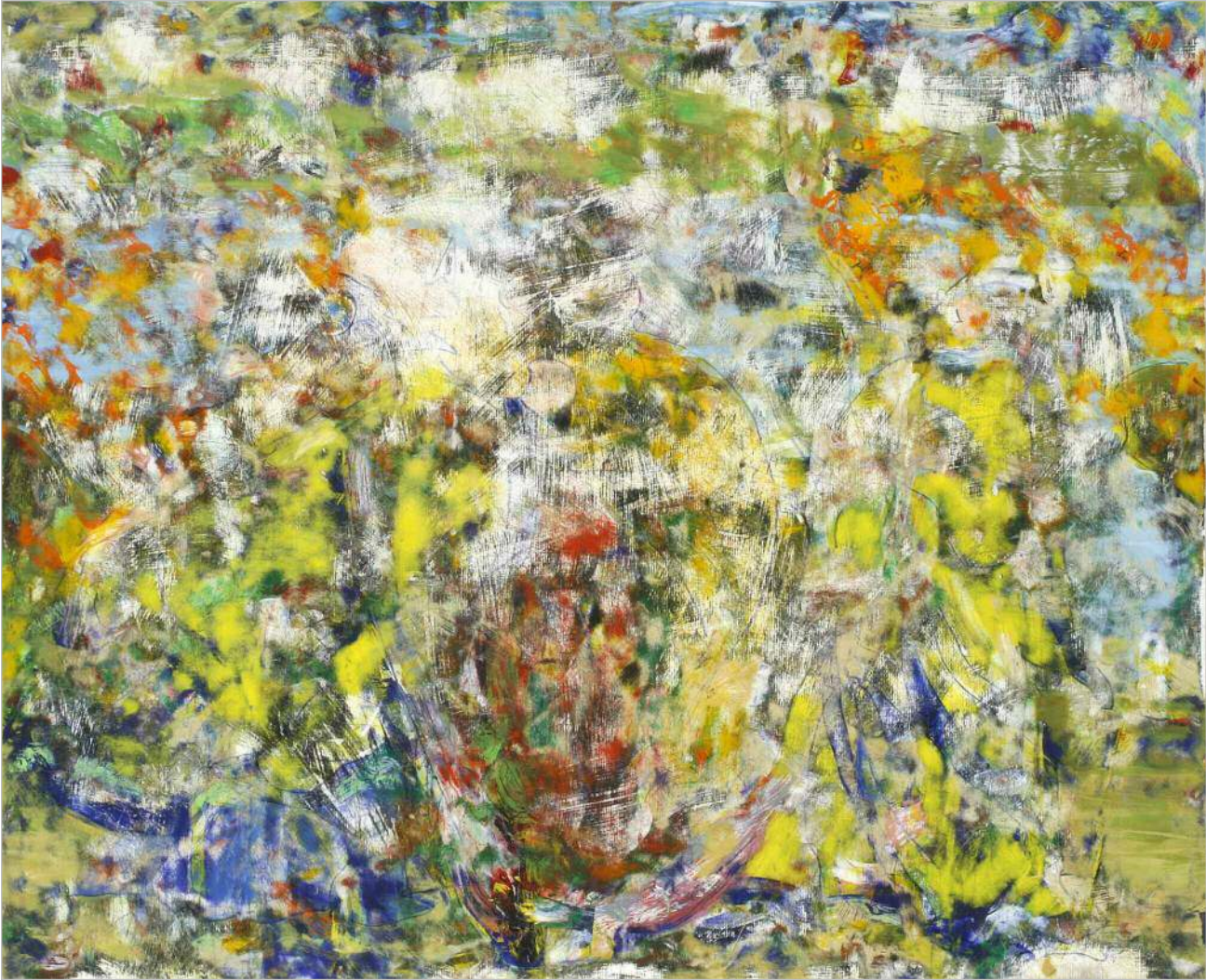
One scene
once seen
so
many
scenes

inside
so see the scenery
scenery
meaning
miney
miney
mo
—

Religion review 2010
here are the big ones
brands
from
way
back
when
proto-pop
of
all
the
different people
—

What if
I
fixed
the
world?
o crazy
am
bition
—

O the picture gets made
& you know what it means
—
The manuality of it



Twelfth grind

its opticality
its digital presence
its narrative
& symbolic capacity
—

How many pictures does
the painting
have?
—
Recipe for painting

keeping it thin
opening
it up
again & again

Layers
of
the will to believe

Distressed
surfaces
images
thoughts
fittings
accommodations

12 Mar 10

Rationalizing failure
redefining ambition
gradually
adjusting
process
technique
caring for the results
putting them into
the world

Aggregating
images
layering
pictures
values
through

stories

The Amazing Painting
of 2010
O My Goodness

Seniority
the old artist
what
I've
seen
made
painted
photographed
sold

The political
structure
of the
painting

Old man work
slow

e
king
singing
to
time
goodness be
goodness
me

Look at
&
go wow



Detail

the pictures
images
&
paintings
I
have
viewed
be
loved (s)

be
gotten
be
creative
be
good
& per
sev
ere

—
After
Courbet
Cézanne
Picasso
Malevich
Miro
Klee
Pollock
Louis
Mitchell
Rauschenberg
Twombly
Olitski
Poons
Marden
—
Painterly connectedness
politically corrected
representational
equipoise
abstracted from
the ages
gone
by
—
Theologica
Summa Theologica (Aquinas)
—
What am I stimulating?
what am I simulating?
—
Re
discovery

re
arranging
connections
collaging
culture(s)
meta
painting
—
Art is the church
of limitless
dogmas
do it
yourselves
paradise
—
Labor
to
honor
the
good
nesses
enact
inclusion
effacement
&
essential
disaffiliation
—
Spiritual
opposite
material
—
Anxiety
over



Hello to the gods of Parnassus with thanks to Raphael

finitude
mixed
with
beauty-love
—

Body behavior identity
transforming life into inspiration
charming character
“for its own sake”
—

The balancing
&
counter
balancing
in a crystalization
of
self-fulfillment
&
self-lessness
—
Spirit, non-material
the immaterial
character of image
& its memory
the wonder
of the work
—
Multi-culti
righteousness
connecting
art & audience
the art “becomes”
in viewers minds
the work
needs
to get out
to gain
“cultural meaning
or value”
especially as
dialog stimulated by
“publicity”
(exhibitions & publications)
compounds

meaning
&
value
—
Prioritized
interior
development
over
social
presence
—
Embracing the cultural
as overt
peace-making
—
Spirit
objects breathed on
adored
cultural artifacts
made
finished
museum-mated
—
Mediation of experience
where is the original?
in initial
& key
experiences
of being within the work
unmediated
know
immediation
corelating it to reproduction
connoisseurship



Thirteenth grind

veneration
available
through
public
collections

see
the
righteous beauty
—
Goodness and beauty

don't necessarily
overlap
but they can

—
“Life’s work”
shaping
time
distinguishing
psychic
space

—
Inquiry into
belief
reality
symbolization
&
value

—
Placebo
fulfilling the hope for a cure
for emptiness
articulating
soul

—
The
for-you-ness
of it

—
Rock of ages
cleft for me
Cézanning
Ma
tisse
the color in the quarry

(mnts majesties’ magic)

—
The out come
came out
here is the
now
of
now

—
Choosing a group of pictures
laboring after them
worshipping
their mastery
&
mystery

—
Eternal
terrible
infant
or
wise
old
artist?

—
Attainment
replacement
recovery

—
Institutions’
counter-military
sympiotics

—
Models
for



Detail

—
afters
as
choices

—
A recipe painting
a course
of pictures
located
considered

worked
souled
aligning
art
&
the religions

—
Fuzzy-headed
you

bet
—
Testing the recipe
with
different
ingredients
—
Is it offensive
raising
&
e
rasing
breathing
in
paint
ma
king
my
point
that
“All Religions are One”
(see page 110)
—
Polish it off
—
Faith that the labor
celebrates
belief
for
others
of
others
& a chance
for solidarity

—
Rounding up
the beliefs
—
Painting
adventure
sensing
line(s)
&
color(s)
—
The discovery of painting
the real discovery of painting
through photographs
prints of pictures
from the painting
—
Through no fault of my own
pictorial invention
photographing
my new painting
preserving
lost
history
perfectly
shuffled
—
Connoisseurship
for anyone
who
cares
—
Feat of painting
about the



Hello to the Christians with thanks to Raphael

fate of religion
landscape of chance
the studio is a camera
each one is a cover
finding

the pictures
in the painting
love
work
caressing

feeling
touching
pain
ting
that
which
photography
allows
—
The most meaningful
painting
what are the dimensions?
what are the relationships?
what are the suggestions?
what are the allusions?
illusions?
—
(Cultural)
pile-ups
a special solidarity
in painting space
—
Measure
my
treasure
—
Character
on
stage
—
The labor of the painting
sacrifice
for
painting

culture
&
goodness
moment of devotion
—
24 Mar 10
—
&
I
dreamed
of
all
religion(s)
see
thing
pul
sing
swirl
—
Ironic awareness
authentic keel
I will be
the world
in a dot
of
infinite time
—
Just
that
one
pain
ting
pure
character



Thirteenth grind

the painting
must
be
famous
—
O My Goodness
is about value(s)
the
erotic
picture plane

healthy pulsing glow
modernist
nostalgia
so
what?

—
It looks great
& new & old
simultaneously
layers
always
leveling
wearing
walling
picture
plane
waves

—
The
work
is
the
wound

—
Windows
on
world's
wisdoms

—
Eked
&
accreted

—
Occasionally

sensing
a quality
of love
reverberating
through
art
&
experience

—
Belief, truth, illusion, allusion
illustration, representation,
symbol, symbolic formula,
abstraction, puzzle, game
with
righteous effect
love & art

—
Fauve nostalgia
to be a beast
again

—
Paint
drawings
batting practice
bat paint
touch
down
lay
overs

—
Really
deserving
attention
really



Detail

—
Images
of
flowing
paint
flowing
water
surges
urges

&
charges
character
kind of
what ifs
take
a
second
look

—
Fomentation
on the Golden Way
a special kind of whether
invisible illusions
& I blink my eyes
& say
what a wonderful life
—

Major powers
super pictures
baby
—

Is the leveling
brutal?
grinding & polishing
shining
smoothing
—

Nice
&
common-sensical
make
the
goodness
apparent
counter
transgressive
to
function
in more than just
the art world
claiming
new

space
for painting
—

Ideological
pseudo
morphism
imprintation
&
embedment
maximum
symbolic
functionality
—

That
interpenetrating
texture
of
self-fullfilment
&
self-effacement
as
character
is
the
spirit
of
the work
—

The sublime love
in the cultural share
—

Out
facing
painting



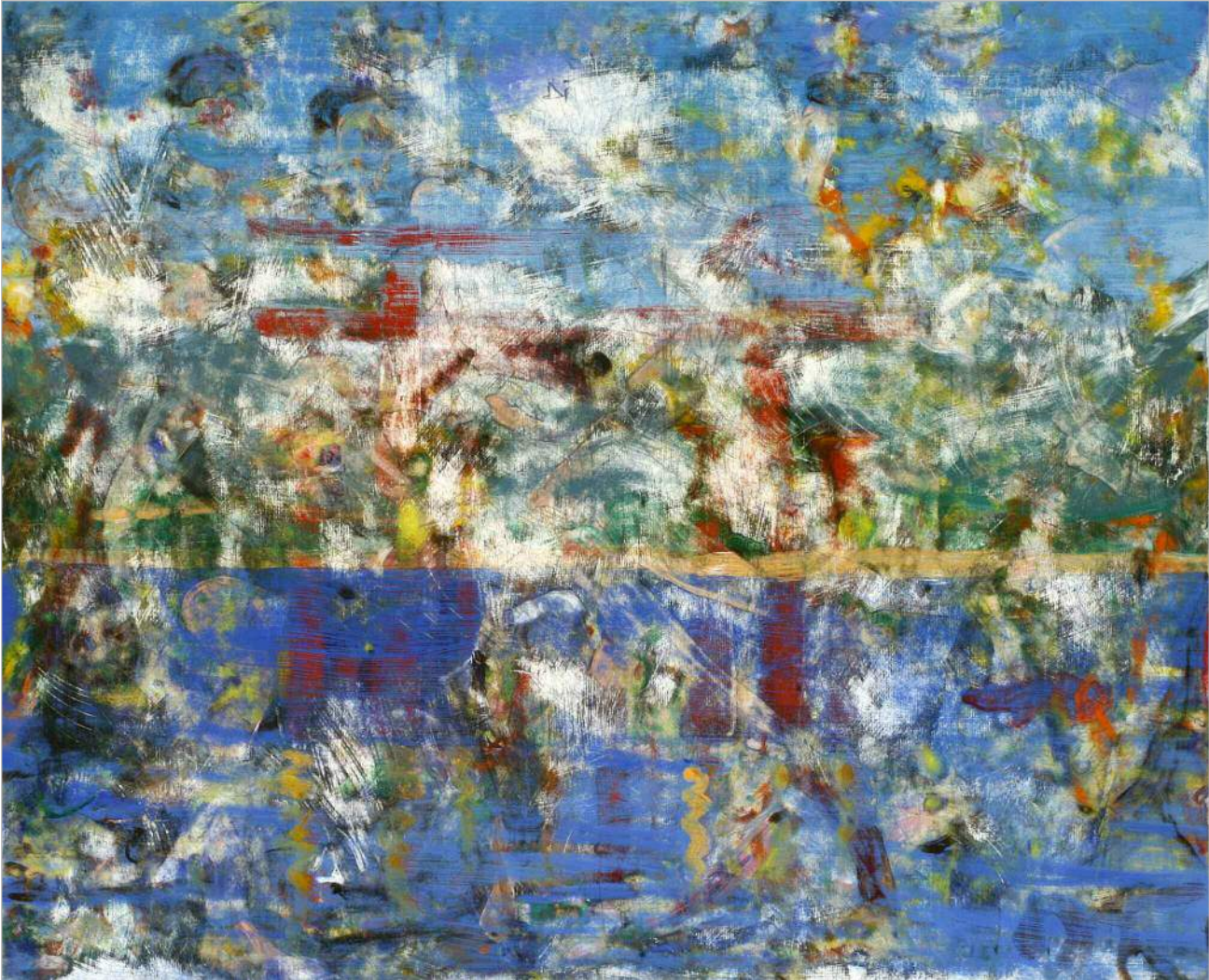
Hello Shintoists

under
lying
text
—
Literature of imagery

with
one
huge
caption
—

As & is
itself (ves)
interior
exterior
fluct
u
a
tions
—
Acting out
in
painting
the nature
of belief
hu
man
ness
the image
of
humanity
as
a
painterly
reward
—
Relics
are
good business
souvenirs
&
tourists
are
good
too

—
The nature of faith
the culture of belief
—
Ineptness
& the pathos of ambition
—
Appropriate
object of
attention
—
Painting—so what?
—
Realizing the new syntax
&
the tender under-belly
of goodness
—
Aid to ecumenicism
symbiosis
win
win
—
Interior
exterior
threshold
subject
object
truth
or
the illusion
of
truth?
—



Fourteenth grind

Sublime love
mutuality
symbiosis
&
humanity
—
Just
a
beat
up

old
sign
(signal, noise)
—
Information theory
in
you
connect
my
dots
—
The goo
grew
good
—
The circle of sublime love
how the gift
got
around
—
The painting
is a time piece:
peace
be
with
you
—
The game of the arcane
& the narrowing
views
of art
—
Appropriate with brush
misappropriate with polish

complexion
of
some
spirit
as an
inarticulate thought
of
golden
rule
opposing
oppositional
strategies
—
40 states of *OMG*
40 seasons of 10
years here
12 zodiacs
& all the other numbers
—
Breaking through
gesture
for its own sake
to
gesture in service
of
representation
manually
reliving
the model
tracing the image
making the picture
series
of
mis en scènes



Detail

about
my
“spiritual
journey”
of the past decade
when everything’s
been
a prototype
never in production

—
All manners and functionality
of imagery
are melted
into
O My Goodness
ultimate
soup
super

soup
plane
sheer
&
wonderful
—
The power of the painterly
to ameliorate
cure
&
heal
—
Pictures
like
Freud's
toys
referencing
belief
—
O My Goodness
the end of Pepfog
or
maybe
just
its
last
painting
—
High
ultra-synthetic
perspective
with
far greater
visibility

of connections
& reverberations
—
Hard-won faith
in the rectangle
for me
likewise
with
the
brush
so
I
could
know my way
—
What kind of unity?
in
what kind of
explosions of experience
with
many more
door
ways
through
representation
open the center of art
—
Free self-creation
the made-guy
I came
to be
—
The parts I can
rearrange



Hello Islam

for
greater effect
contextualize
while
I

still
can
—
Groped
for necessity

&
found it
and
it
is
good
—
Starting with
&
ending with
“why can’t we all just get along?”
then
there is
what came in between
—
Savor delectabilty
while pondering
the mistakes
—
The Exhibition & Publication
of *O My Goodness*
the price-less painting
the beautiful
&
expensive facsimile
the affordable book
the free movie
—
The epic may have ended
O My Goodness
the picture of
lofty
notions
image

of
enchanted belief
—
On a certain day it ended
the anxiety was
gone!
—
7 Apr 10
—
Generous
moral
patient
effortful
concentrated
wise
—
Color-shape:
how so?
—
Unenforceable goodness
chosen goodness
—
Claiming space for painting
claiming painting for space
—
Completing
the course of
authenticity
solving the problem
of art in life



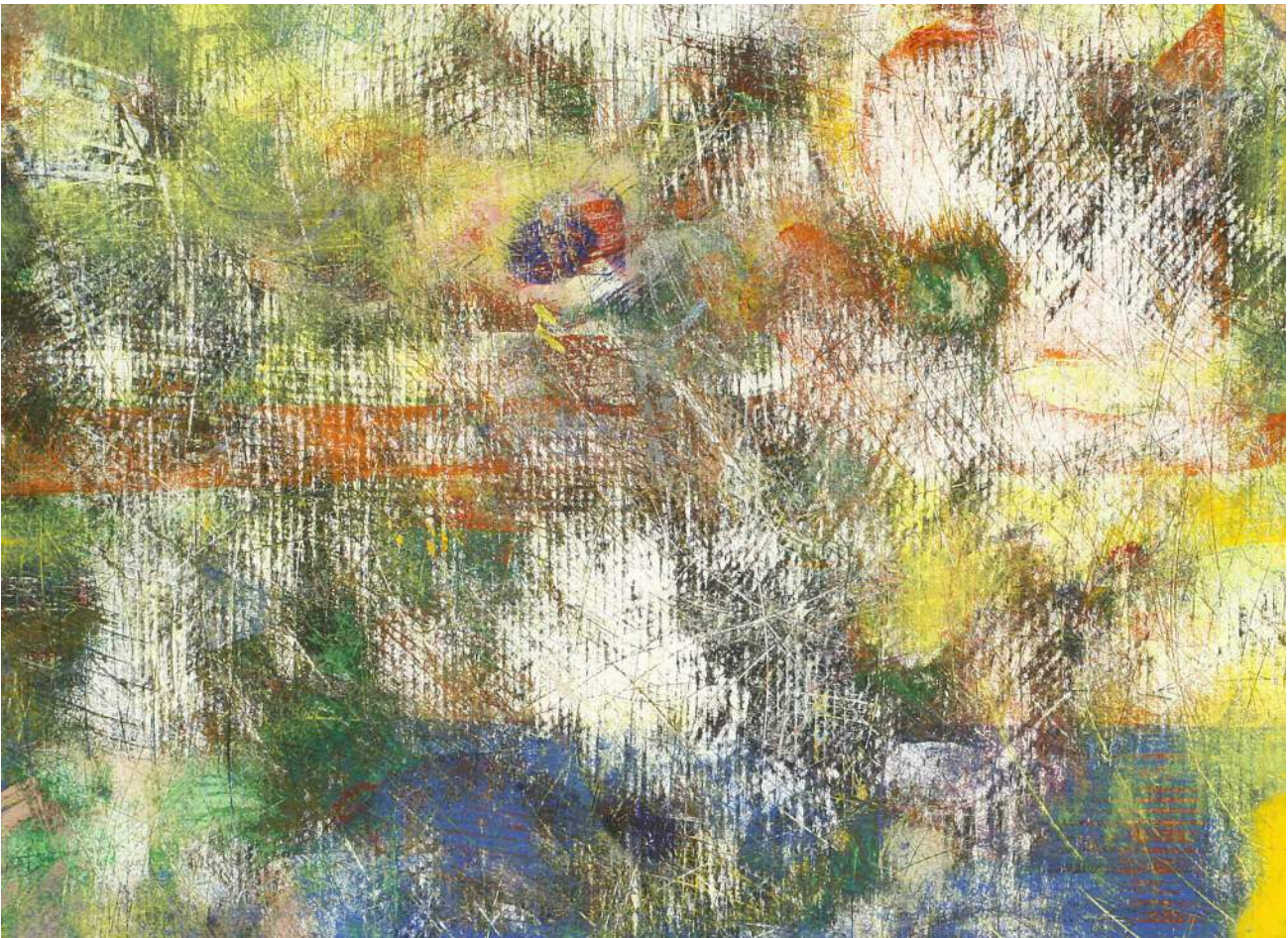
Fifteenth grind

no longer
pre-occupied
—
Advertorial
Editising

—
What will go on?
—
Self analysis is over
the painter made the painting

punctuary
—
Final
fiduciary
performance
—
Old loves return
just
to see
—
Embedding the work in the world
—
The painting
as utopia
unattainable
but here present
—
27 Apr 10
—
Hang it all
on
the
one
o
that
per
i
od
—
11 May 10
—
Reciprocity
symbiosis
mutuality
O My Goodness

—
O My Goodness
o my age
o my view
o my scene
—
How it holds its
markness
—
Worthwhile
complexity
—
Haze
of
entropy
thought
I
saws
—
28 May 10
—
New title:
The Royal Wedding of Love & Beauty
—
The story of the famous painting
—
Believing
in the world
hope blooms eternal
&
despair
is always
there
too
so



Detail

pretty
picture
save
the day
the
eternal
glow

of
love
god is love
&
art is praise
(do be do be do)

How well
can you
know
O My Goodness?

—
Slight
fleet
&
been:
that's me

—
Hereness
nearness
&
dear
ness

—
The encodement
of
goodness
when
art
is
not
that
bad

—
Nearly or completely
good
&
how?

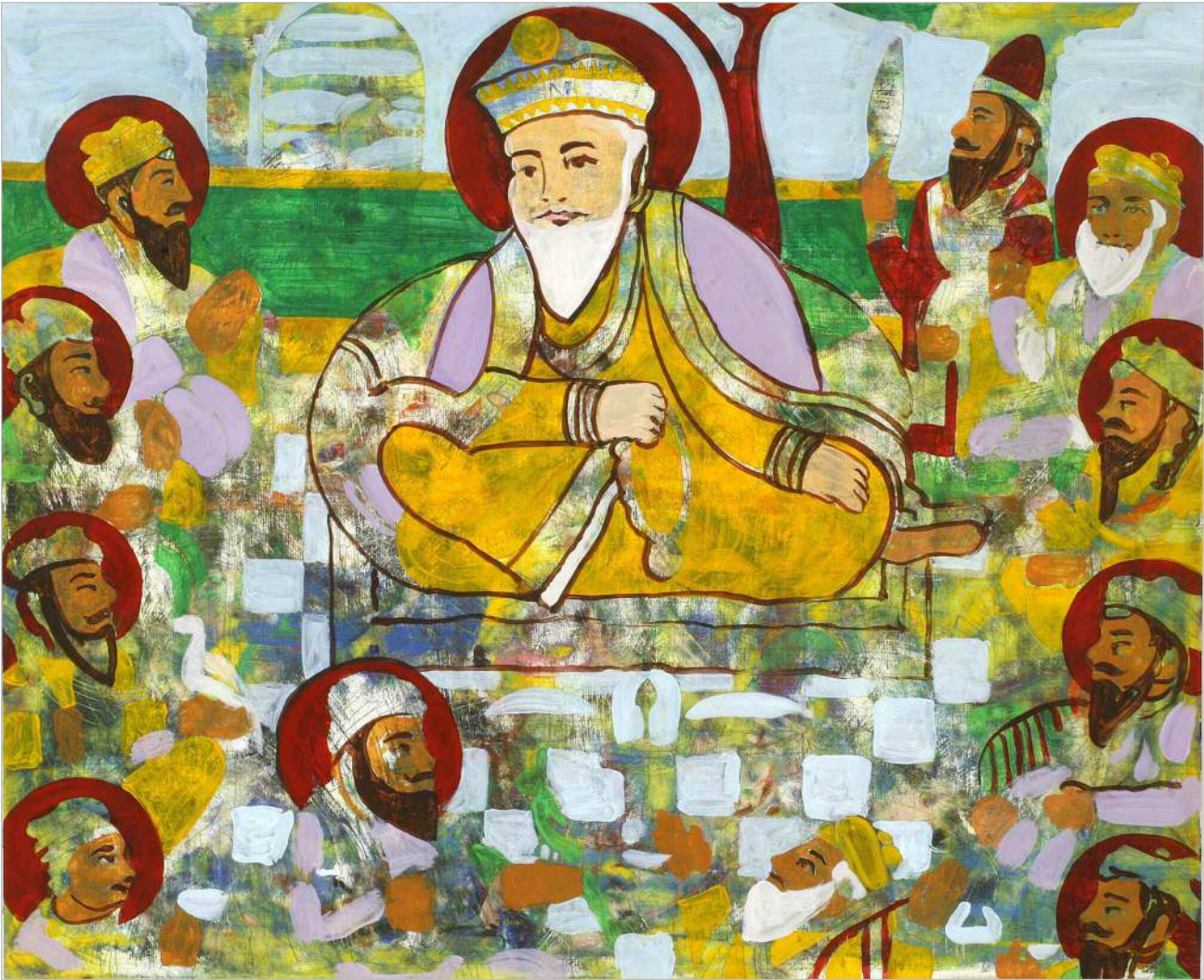
—
1 June 10

—
The religious calling

up
the
parts
of
the world
&
fitting
them
to
gether
in
a fantasy
of
peace

—
Attending
beliefs
say hi to god
hi
god
which one are you?
how
g-god
god
really
good
not
great (?)

—
Say hi to Jesus
&
the Christians
Confucius
&
the Confucians



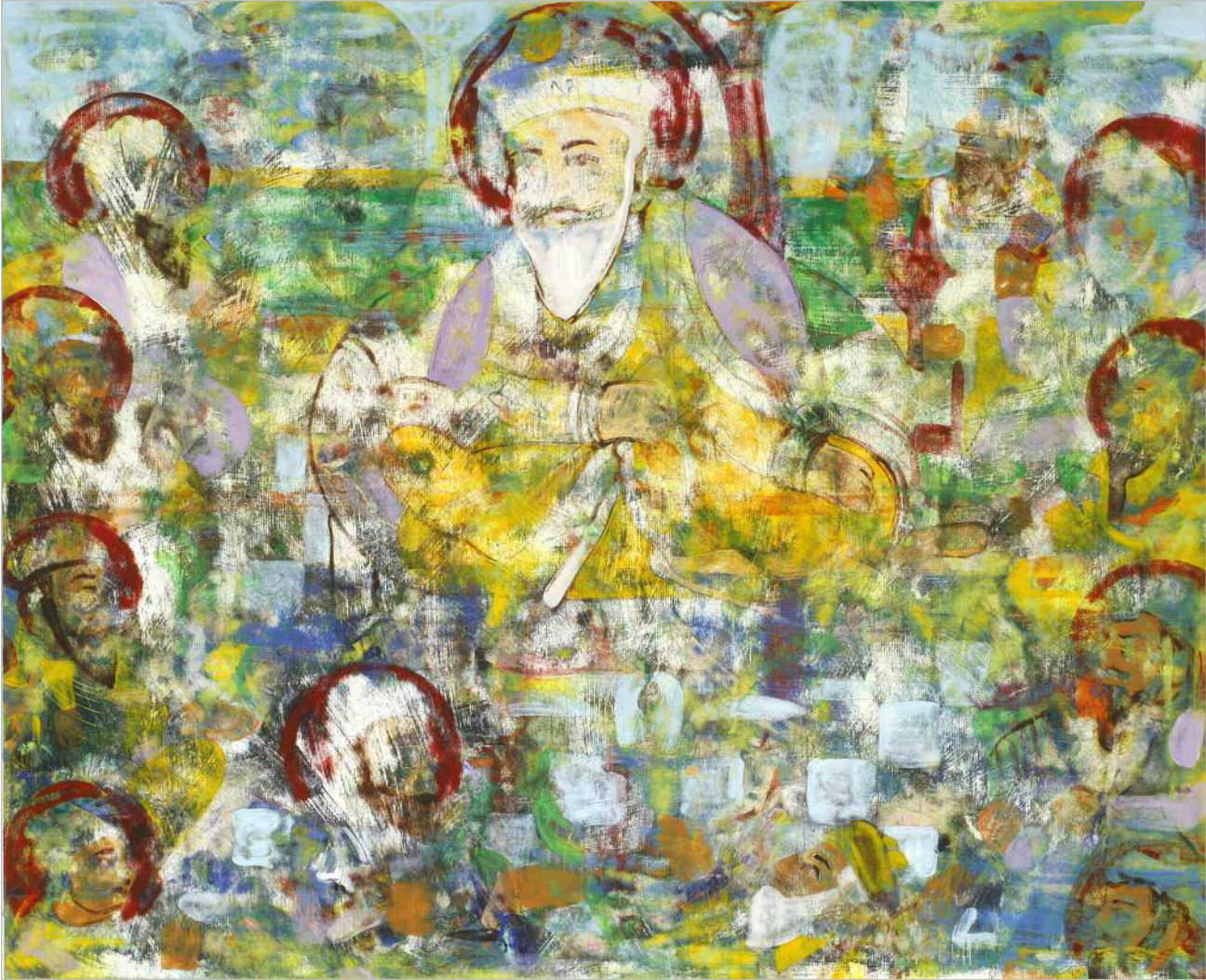
Hello to the Sikhs

etc...
good
e
nough
(?)

—
Shouting out
to
my
fellow

citizens
reaching
greeting
bo
wing
to
the
gods
ven
er
a
ting
(?)
Hope
fully
the
good
ness
after
all
—
How good
have
I
failed?
Has badness
in
fact
suc
ceeded?
how good
I
tried
to be
—

The epic holds the pathos
character
glows
through
—
The painting
is a trophy
game
bagged
&
heated
through
&
through
—
The thing that holds the evidence
of
magnificent hubris
abstract ego
of the
cultural
project
—
Co-ego ²⁰
climb
into
your
cho
sen
ar
tist
have
that
spe
cial



Sixteenth grind

no
tion
—
Artistic
quest

for
recognition
to
offer
the

co-ego
opportunity

—
The turn
toward
art
hood
via
trauma

—
Quality
of
intro
spec
tion
self
see
king
self
de
nial

—
11 June 10

—
The co-ego
&
sublime
love

—
Cycles
of
faith
&
doubt
ma

king
&
bre
a
king
the
good
&
the bad
&
the
dead
ness
of
our
futures

—
Nature as an institution
of my
youth
ful
Buffalo
experience
conversion
of sense
into
sensibility
the transition
to
reification
my
evolved
sensational
experience



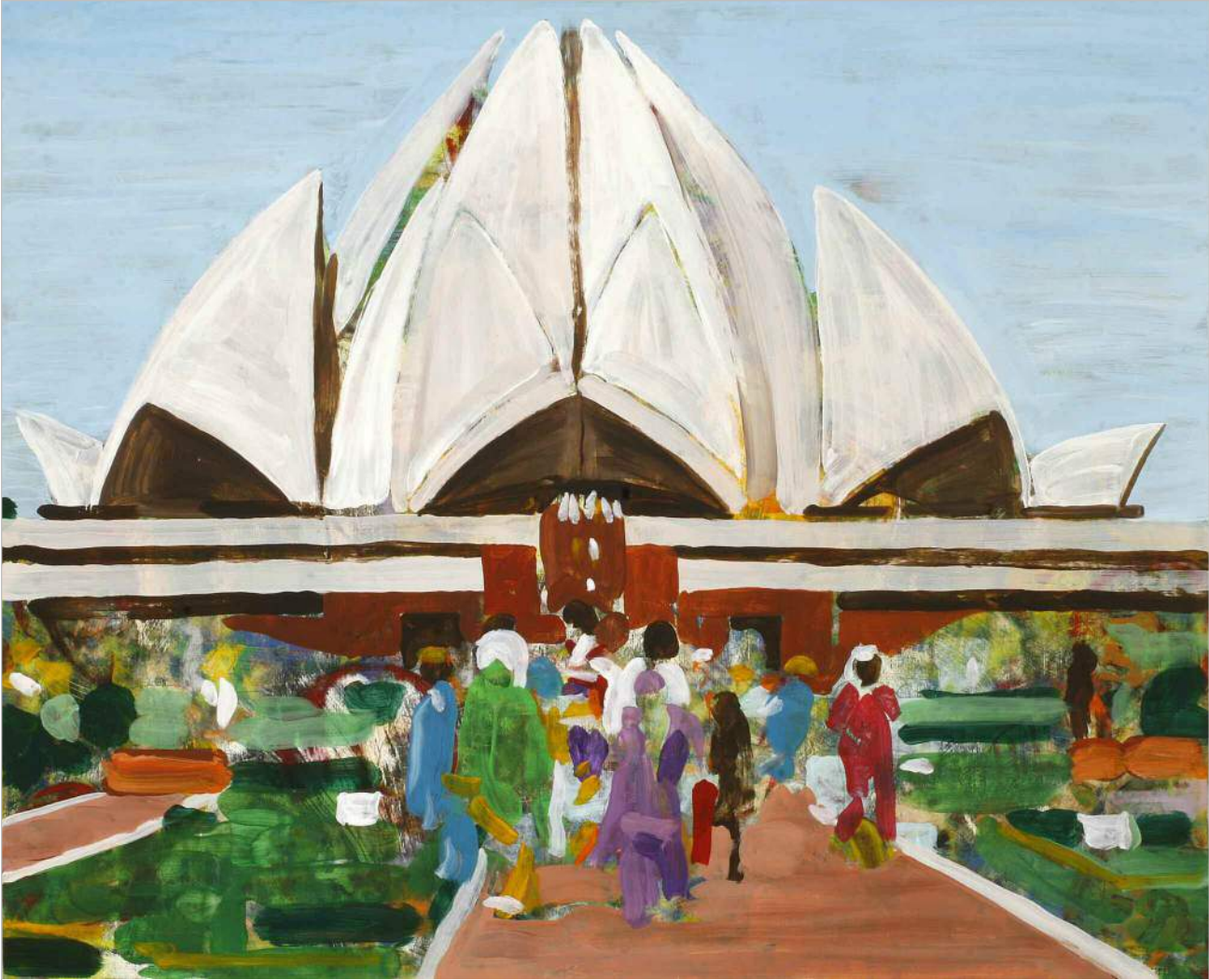
Detail

I'd like for
the painting
to make
everything
better
but
it
never
will.

I'm
so
sorry
—
It's obvious where I'd like
to go with this
&
obvious
how it can never happen

—
Nuanced moment
the
purity
of
sublime love
—
21 June 10
—
Tasteful
selection
of
the details
—
New title:
When Love Becomes Beauty
—
Forget about it
Blake
everything
is
everything
it only looked like
it was about religion(s)
—
How long it takes
to know
what
it
really is
bring the world
into view
set out
for happiness
&

getting
far away
going
coming
seeming
to see into the past
such windows
& doors
disclose
—
26 June 10
—
The painter of love & beauty
because
that
is
what
I know
—
Issues of flatness
abound
issues
of edge, blend
& interpretation
go
on
&
on
—
Transmediated
inter-mediated
inter-subjectively mediated
—
The
displaced body



Hello Baha'i

in painting
identical
signifier
spirit
in ascension

—
How the pictures sit in the works
how the work is in the world
—
The one painting theory

won
pain
ting
won
der
yon
der
pic
ture
—
2 Jul 10
—
The message
is suspense
in the face of culture
abstracted & represented
& symbolized & represented
& vocalized & discussed
& criticized & remembered
—
The singularity of the painting
its multiplicity
image-mass
shout-outs
to believers
like
how
great
is your
tradition
?
—
Blur
&
see

deep
eyes
—
What becomes
the painting
of
the painting
be
comes
what
?
so here
so colorful
so pleasant
so
incredibly
open
—
How meaningful
can it get?
how
believable?
how
authentic?
&
a souvenir of the world
—
Painterly appropriation
fully transmediated
whirled
painting
2010
—
7 Jul 10
—



Eighteenth grind

Love at work
tokens of
goodness
sign
of
knowingness
proximity
to
great
ness

presenting
great
questions
of
love
beauty
&
belief
simultaneously
fundamentally
of
the
hand
&
mass
produced
—
Effecting
embedment
&
demonstrating
ever-increasing
known
ness
—
Performing
self
forgery
I
could
just
about
burst
—
21 Jul 10

—
All you can see
in my
painting
breakthrough
to
a
holy
condensation
of value
belief
&
meaning
—
One painting
having
many
parts
aspects
views
& viewpoints
regarding the faiths of other:
hi
friends
&
hi
to all the gods
pop
goes
religion
famous goes for faith
&
glorious
attention
for



Detail

your
reward
of
love
&
beauty
in
co-ego-ation
—

The pernicious
ego-driven
ness
of
art-making
reaching
the shore
of
appreciative

attention
if
the
audience
gets
it
how
the
audience
gets
it
&
how soon
how far away
&
in how many languages
?

—
Penetration
&
embeddedness
finally
to come

—
25 Jul 10

—
Making
culture
as
waging
peace
&
love

—
6 Aug 10

—
World ways won
ripped from the pages
of the
art history
of
the future

—
Recognizing
my
conclusion(s)

—
The singularity
happened
because
it
could

—
Skeptical optimism

—
Self
into
some
thing
some
story
of
some
character

—
How
the story
ended:
How
it



Hello Matisse and the Fauves

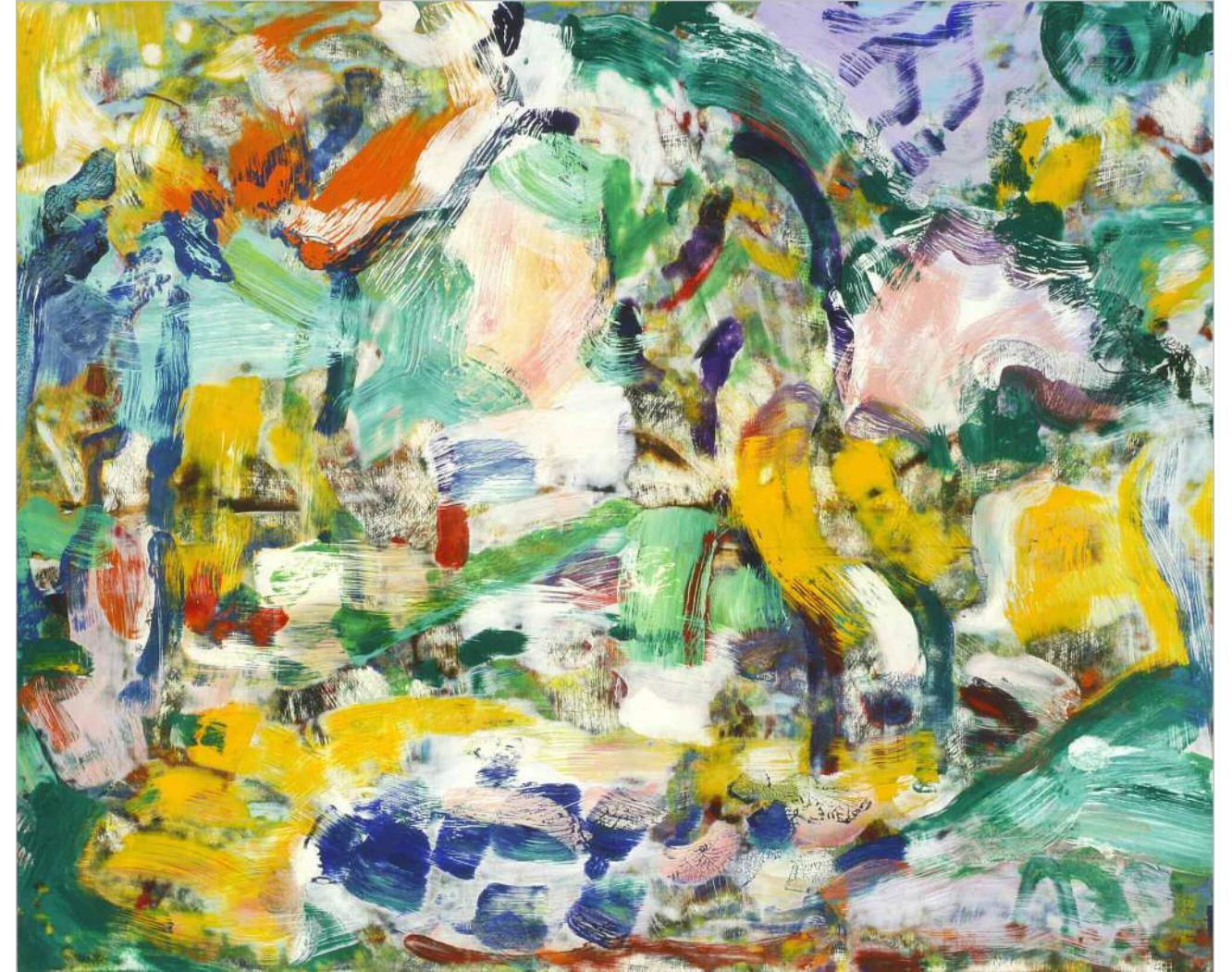
went
into
the world
—
Adequate

&
ful
filled—
O My Goodness!
O be way!

Footnotes:

1. Transmediation: painting, photography, ink jet print, movie and other digital platforms.
2. *According to What*, title of Jasper Johns' painting.
3. *Eyes*, *C-notes*, *Pepfog* & books: Clough works and series.
4. "Art is for the future" Elizabeth Grosz, *Chaos, Territory, Art*.
5. "The best is the enemy of the good" Voltaire.
6. Buffalo, the painterly as it exists in the collection of the Albright-Knox Art Gallery and the textures of artifacts at the Buffalo Museum of Science.
7. *Afters*, Clough series after other art works.
8. *ACOOO: A Canon of Our Own*, book of Rhode Island School of Design, Two-dimensional design 2008 class.
9. "Content is just a glimpse" Willem de Kooning.
10. *Seek My Face*, John Updike.

11. RI: Clough studio has been located in Westerly, Rhode Island since 2000.
12. "The wind cries Mary" Jimi Hendrix.
13. "Good enough" D.W. Winnicott.
14. Apotropaia, Wikipedia.
15. Dorothy and Herbert Vogel Collection/National Gallery of Art 50/50 Project online.
16. *The Future of an Illusion*, Sigmund Freud.
17. Reinhardt, Ad, painter of black on black, "last paintings" in 1961.
18. Big finger painting, Clough painting technique from 1985-1999—paint moved by a pad on the end of a stick.
19. "Those images that yet fresh images beget" William Butler Yeats.
20. Co-ego: when a viewer becomes one with an artist's sensibility.



O My Goodness, 2010, acrylic on plywood, 27 x 33 inches

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