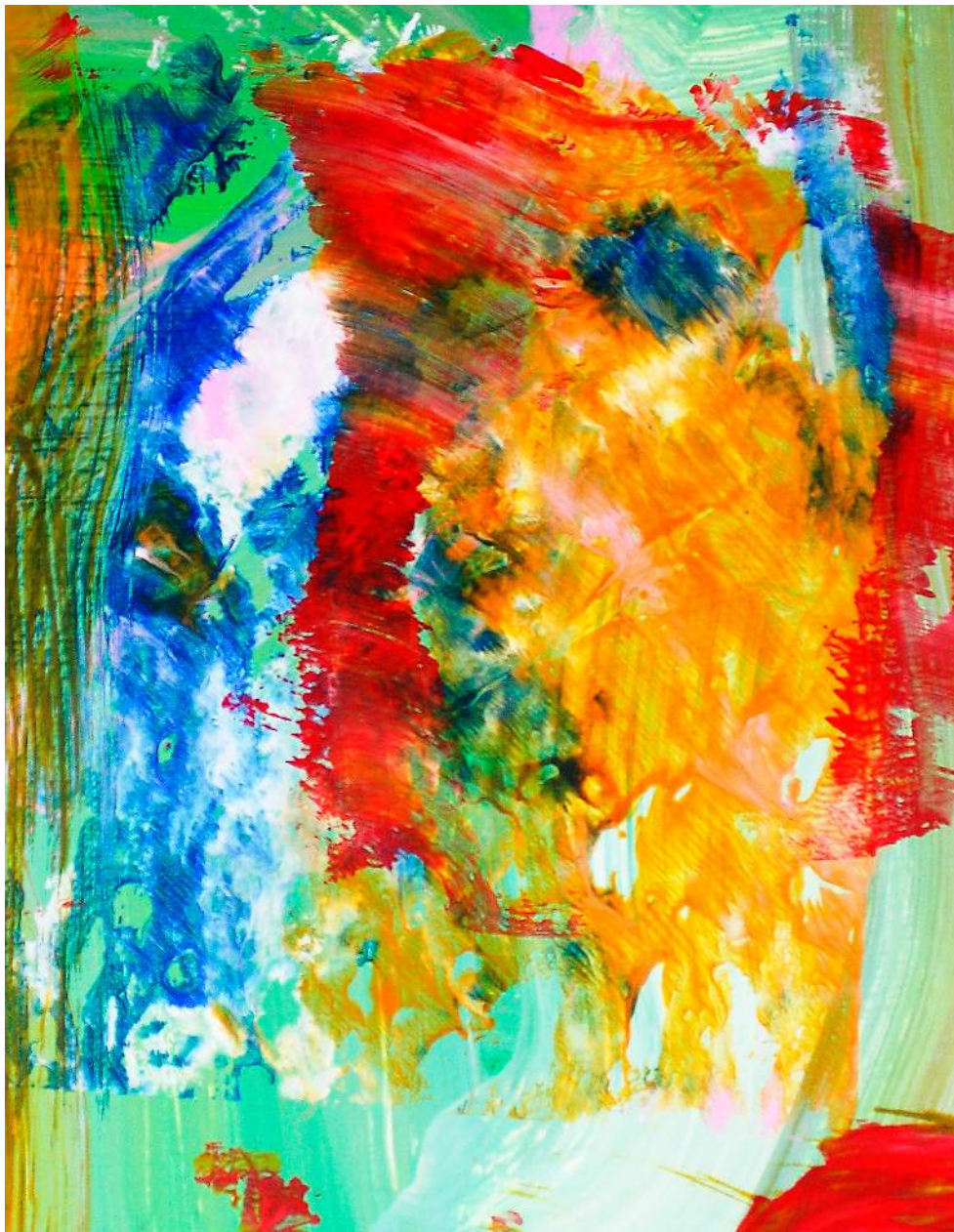


CHARLES CLOUGH



06080709 (detail from *Pepfog 3*).

PEPFOG CLUFFF

First edition, 2007

Paintings, photographs and text copyright © 2007, Charles Clough
www.clufff.com

Published by Pepfog Clufff. Protected by copyright under the terms of the International Copyright Union;
all rights reserved. Except for fair use in book reviews, no part of this book may be reproduced for any reason
by any means, including any method of photographic reproduction, without the permission of the publisher.

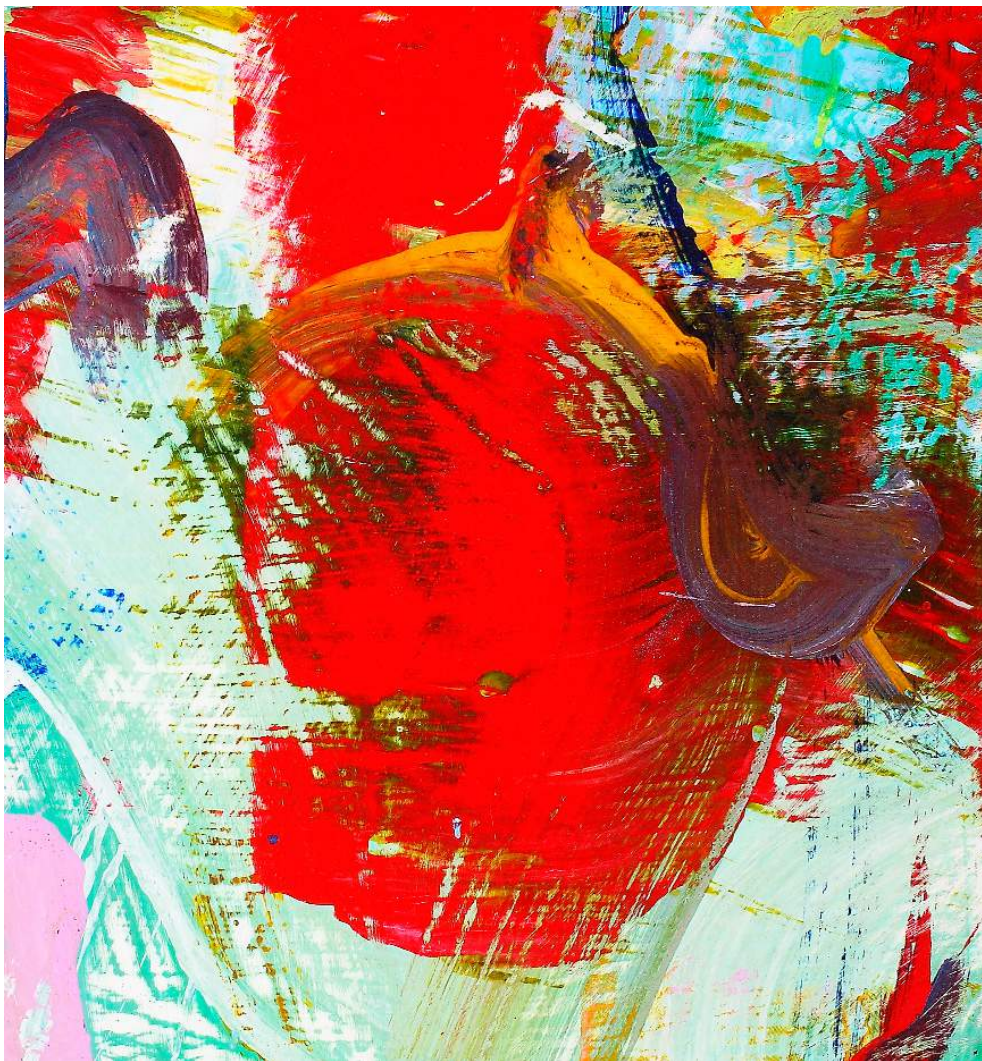
Editorial supervision: Ray Furse
Book and cover design: Liz Trovato

Printed in the U.S.A.

ISBN 978–0–6151–7814–1



06080704 (detail from *Pepfog 3*).



06082814 (detail from *Pepfog 3*).

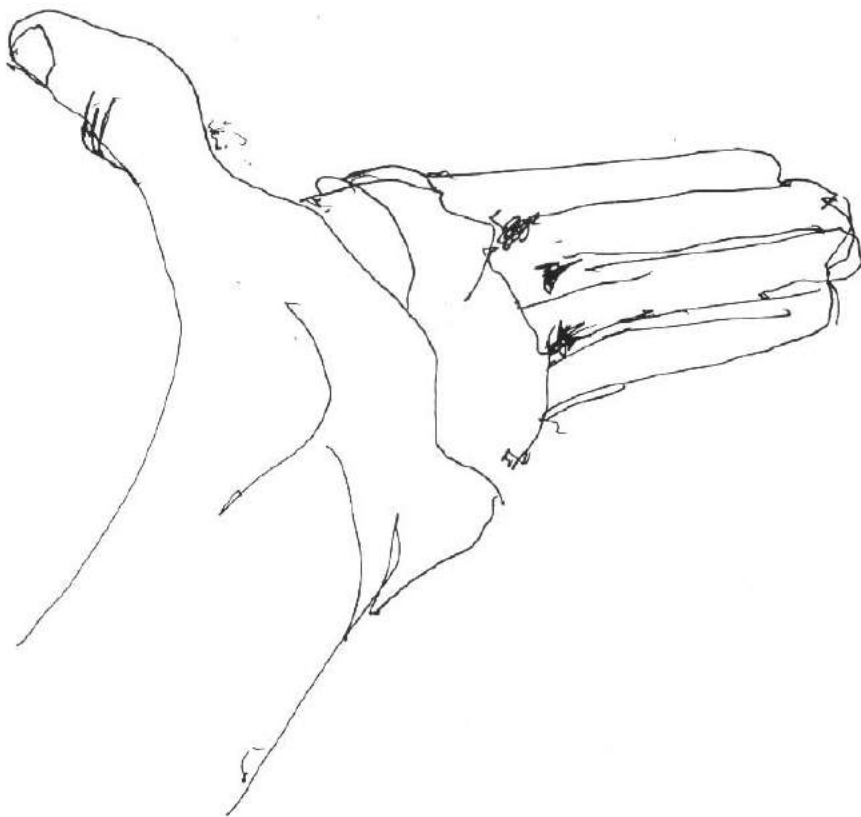
Contents

Introduction	11
1 The Arrow	15
2 The Composites	16
3 The Studio Notes	18
4 Flung, Stroked, Squeegeed and Ground	20
5 The Photo Reveals and the Paint Conceals	21
6 Clouds	25
7 Paint Creatures	26
8 Male and Female	27
9 Group Portraits	28
10 The History of Foolish Hope	30
11 Old Masters and Utopias	31
12 C-Notes	33
13 Display Models	35
14 Sparky	36
15 The Airbrush Detour	37
16 The Big Finger	38
17 Chance and Choice	40
18 The Vortices	51



06083110 (detail from *Pepfog 3*).

19	Sun Wei	52
20	Arena Painting	53
21	The Condensities	54
22	The Micros	56
23	The Stereos	57
24	Sticks and Stones	61
25	The Polychromes	62
26	Tinnitus and the Movies	63
27	Caesura	64
28	The Zodiac Conclusion	65
29	The Zodiac Macros	68
30	The Terminal Painting	69
31	Stream	70
32	The Tributaries	71
33	The Westerly Sculpture	72
34	Book of Books	73
35	North Words	74
36	The Segue	75
37	PEPFOG CLUFFF	78
	 Bibliography	 89
	Biography	97



C. C., 1971

Self absorption
community integration
making

RS. The gamble of the mar 77
appearance of the work

Introduction

Pepfog Clufff is a story about painting. Pepfog is the “photographic epic of a painter as a film or a ghost,” which I determined in 1976 to describe the parameters of my lifetime project. Clufff is the url that I began using in 1996 when I realized how many other Charles Cloughs there are.

As an eleven-year old I began to buy and use art supplies for my own projects, marking a point when interest and a sense of talent carried me beyond the direction of parents and teachers. Work of this period was influenced by hot-rod builder and air-brush artist “Big Daddy” Ed Roth and sports-car illustrator Ken Dallison. During this time I began to shift from regarding our local museum, the Albright-Knox Art Gallery, in Buffalo, New York, as a pretentious, “emperor’s new clothes” institution to accepting the multitude of challenges available in its collection and temporary exhibitions.

I tested for and was accepted into Hutchinson-Central Technical High School’s Department of Art and Graphic Design. The program included illustration, industrial design, photography and pre-press, etc. I became acquainted with *Graphis* and *Print* magazines and my out-of-school work involved pen and ink and watercolor, influenced by Manet’s watercolors, Klee and Grosz as well as wood sculpture reflecting Moore and Arp. I also used opportunities provided by my parents to attend art classes at the Buffalo Museum of Science and Chautauqua Institute.

While attending Pratt Institute (1969–70) in Brooklyn, New York I came to realize that a world existed beyond advertising and design in which artists “wrote” their own job descriptions. Exhibitions such as Henry Geldzahler’s New York School show at the Metropolitan Museum of Art, an Oldenburg retrospective at the Museum of Modern Art and Brancusi show at the Guggenheim provided scope and depth. *Art in America* and *Artforum* were introduced and, along with the other art journals, delivered the challenges of minimalism and conceptual art. I saw my first Whitney Biennial and was introduced to the commercial gallery system. It was bewildering. And set against a backdrop of the Cambodian invasion, Kent State killings, and the vicissitudes of my youthful romantic life, I dropped out to determine my plan.



The execution of Sol LeWitt’s *Wall Drawing for Hallwalls*, February 1976.



Clough, Diane Bertolo, Sherman, Longo and others at Hallwalls.



Hallwalls, located at the Ashford Hollow Foundation, 30 Essex Street, Buffalo, in a 1977 photo. Note Cindy Sherman's totally buried car at the foot of the stairs and Robert Longo's "sputnik" sculptures on the roof.

My intention, reacting against the subjective vagaries of the art world, was to design and make furniture and I began as an apprentice. At the same time, I scoured the libraries of the State University of New York at Buffalo and the State University College at Buffalo, pursuing lines of interest which crossed architecture, design, craft, painting and photography. My scale tipped, by Jack Burnham's *Beyond Modern Sculpture*, back to fine art and catalyzed by the conclusion of a particularly compelling relationship, I, with all due respect and sincerity "dedicated myself to art." That was January 5th, 1971.

Soon after, I found a situation in which I would trade assistance to sculptor Larry Griffigs (at his Ashford Hollow Foundation building on Essex Street in Buffalo) for studio space. It was there that my examination of impulses, desires, and intentions finally began to coalesce in my journal-like *Studio Notes* with which I have developed the themes and procedures which articulate my meanings to this day. At that point I had abandoned illustrational strategies for paint-as-material processes, generally, as established by Pollock and his progeny. My wood carving gave way to making maquettes for Tony Smith-like sculptures. My photographs reflected Walker Evans on the one hand and Jan Dibbets on the other. I had been looking at art schools in Canada before I received my favorable draft lottery number and found the Ontario College of Art in Toronto, which I decided to attend for a year to broaden my context.

My experience in Toronto was the continued gathering of influences and criteria from which I came to form my work. In particular I met and worked with Robert Bowers, Marien Lewis, and Stephan Cruise, the founders of A-space, one of the first alternative art spaces.



Above: Clough's Hallwalls desk.



Top right: Hallwalls' roof-top pool.



Right: Sherman's *Snow Show* installation in her car.

Canadian artists including Graham Coughtry, Ron Martin, Joyce Wieland, and especially Michael Snow had an impact on me. The David Mirvish Gallery, which presented artists such as Poons, Noland, and Louis, and an exhibition of the Group of Seven at The Royal Ontario Museum were all enlightening. During this year I returned regularly to Buffalo and New York City, usually hitch-hiking, and began attending the series of European avant-garde and American independent cinema presented by the Center for Media Studies at SUNY Buffalo.

Returning to Buffalo in mid-1972, I resumed my residency at the Ashford Hollow Foundation studios. By this point a number of art professors from SUNY Buffalo and their graduate assistants had taken studios in the building and something of a community developed. My work con-

tinued as an exploration of painting, photography and textual musings. I waited on tables on weekends and was able to continue regular visits to New York to see gallery and museum shows as well as visiting artists' studios, which, ultimately, included de Kooning, Warhol, Lichtenstein, and LeWitt. In Buffalo I audited the media studies classes of Hollis Frampton and Paul Sharits, and the museum studies class given by Robert Buck, director of the Albright-Knox Art Gallery.

In 1973 I presented my first solo exhibition in Gallery 219 at SUNY Buffalo. On view were works of squeegeed acrylic on board and composite photos, also of a gestural nature. The following year Michael Zwack and then Robert Longo rented studios adjacent to mine and together with other artists, including Cindy Sherman and Nancy Dwyer, we established Hallwalls Center for Contemporary Art, utilizing the Ashford Hollow Foundation's Internal Revenue Service's 501 c3 status as a conduit for grant funding.

Hallwalls was based on the model I had witnessed in Toronto at A-Space as well as Artists Space, which I had come to know through my frequent visits to New York. We curated exhibitions and arranged for artists' visits by a who's who of contemporary art: Carl Andre, Lynda Benglis, Richard Serra, Ree Morton, Bruce Nauman, Bob and Sylvia Mangold and hundreds more. The institution continues today, having survived the culture wars and myriad other threats and intrigues, serving the broadest (by both media and constituency) range of the cultural spectrum. Through our relationship with Artists Space we secured our first exhibition in New York City in 1976. My work continued to amalgamate gestural, painterly, painting and various aspects of photography. After overseeing

Hallwalls' incorporation and separation from the Ashford Hollow Foundation as well as assuming the presidency of CEPA, Buffalo's not-for-profit photography space, to establish its sibling relation to Hallwalls, I moved to New York in 1978 to pursue my art career.

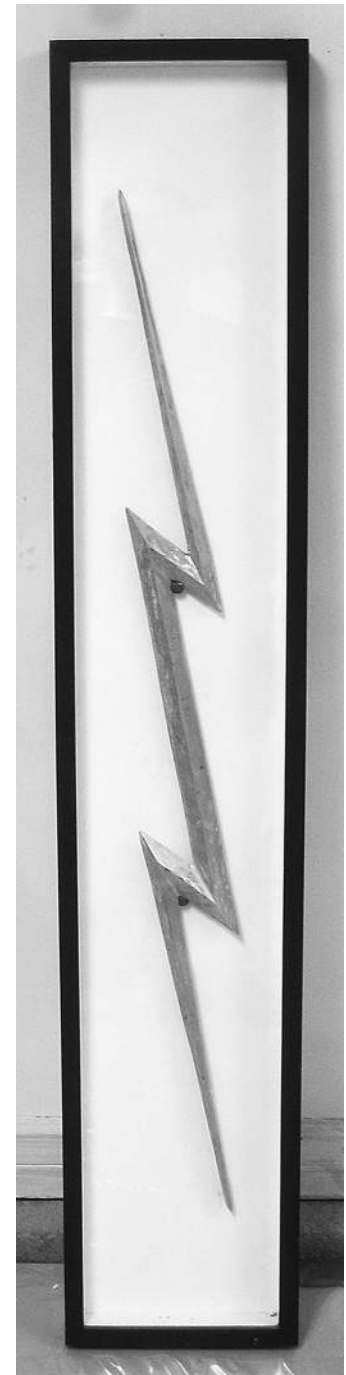
I sublet video-artist, Dara Birnbaum's loft and cut foam-core for the Christmas window displays at Barnes & Noble. Within a few weeks I had sold paintings to the German curator, Kasper Koenig and New York collectors, Dorothy and Herbert Vogel. I married Liz Trovato a few months later.

In 1980 Pam Adler presented my first solo exhibition in New York, Linda Farris presented another solo show of my work in Seattle and our first son, Edward, was born. Later that year income from sales was sufficient for me to devote my full attention to painting. The following year brought solos in Italy and again in Seattle. Our second son, Nicolas, was born in 1982, which also brought a National Endowment for the Arts painter's fellowship. The Albright-Knox Art Gallery presented my first museum solo, with catalog in 1983. During this period I was finger-painting art book reproductions and enlarging them as color photos, which I would again paint over. The final work completed with this method, was an 8 x 20 foot mural commissioned for the subway in Buffalo (see page 36).

In 1984 Charlotta Kotik, curator of contemporary art at The Brooklyn Museum contacted me about making paintings to be shown as one of the museum's Grand Lobby Projects. The primary wall in this location is twenty feet tall and sixty feet across. I was dissatisfied with technical aspects of the subway commission and needed a new method to make big paintings. This precipitated my fabrication of "big finger" painting tools. They are pads on the end of sticks which articulate paint like fingers. With these tools I was able to complete the Grand Lobby Project (see page 38) and continued to paint with them until 1999.

At that point my New York art dealer, Tricia Collins, closed her gallery and my studio landlord reclaimed my space for his business. Rather than continuing to rent a studio in New York, Liz and I decided to buy a place in Rhode Island that would become my studio. I abandoned my big fingers and began the renovation of my technique that has evolved into the current *Pepfog Series*.

Right: Prototype for a Hallwalls fundraiser: carved by Clough and cast by Longo, 2 in bronze and 1 in aluminum



1 The Arrow



With *The Arrow* I announced my debut into the art world by way of a Halloween prank. Formalistically, *The Arrow* came out of my group of Tony Smith-like maquettes. Unlike Smith, many of them had a certain representational basis—like the arrow and its Pop reference to the Sunoco logo and generic signage. The target of the arrow was the wall of limestone blocks that surrounds the Albright-Knox Art Gallery. The work was unsigned, but they knew who did it and I could have gotten it back, but it was entirely contextualized by, and fitted to that specific location. I constructed it from plywood and painted it fluorescent red.

Joe Panone and Linda Brooks assisted with the dead-of-night installation and Merle Smith contacted the *Buffalo News*, which ran a photo of the completed work on its photo page, November 1, 1972.

2 The Composites

I had seen composite photos by an artist whose name I have forgotten in an exhibition at SUNY Buffalo, and soon after saw some by Muybridge from the 1860s. I had unwittingly used the technique in the late 1960s because I didn't have a wide-enough-angle lens to shoot subject matter for a commissioned drawing.

I made hundreds of composites in the 1970s and continue to use the technique today. I think of it as a particular kind of "gestural" photography. In its most extreme I would take a step between each shot, making for a spiraling chain of up to a few hundred prints, that described movement through space.



Left: *The Sketch for A Photographic Epic of a Painter as a Film or a Ghost*, 1974, 125 3 1/2 x 5 1/2 inch c-prints.



Delivering a work to the collection of Sam Wagstaff and Robert Mapplethorpe, with Kitty Hamilton, New York, 1973.

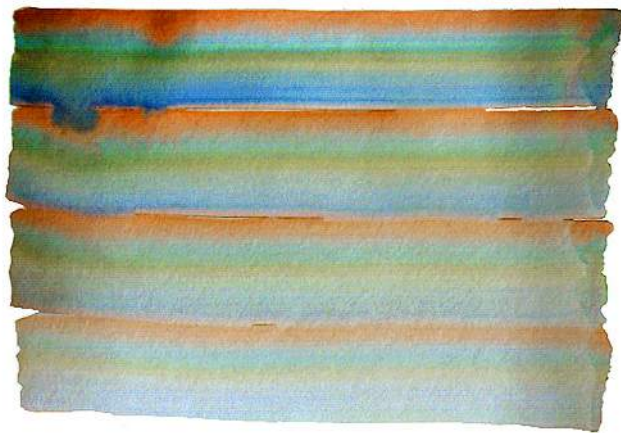
3 Flung, Stroked, Squeegeed, and Ground

Poured, dripped, and flung paint reiterated my experience of Pollock. Whatever sense of compositional “beauty” evident in or developed through my pre-1970 work was generally abandoned, until circa 1980, in the pursuit of some ambiguous sense of innovation, spontaneity and/or the unknown.

My love of the staining technique of Morris Louis and that the edge of the paint defines the edge of the painting informed this series of watercolor brush strokes, which is the last time that I used a brush to make paintings until 2001. Subsequently, I used my hands and fingers to pour, fling and smear paint.

In the summer of 1973, I bought a large variety of hardware and five-and-dime store type colored liquids: paints, sealers, cosmetics, etc., which I randomly applied to paper and wood and then partially removed with a grinder. I repeated the process until a desired density was reached. This was motivated, as much by my regard for

formal, materials-oriented painters like Poons (“elephant-skin” works) or Ryman, as by car fenders in a certain state of (dis-) repair. It prefigures the grinding and polishing aspect of the *Pepfog Series*.



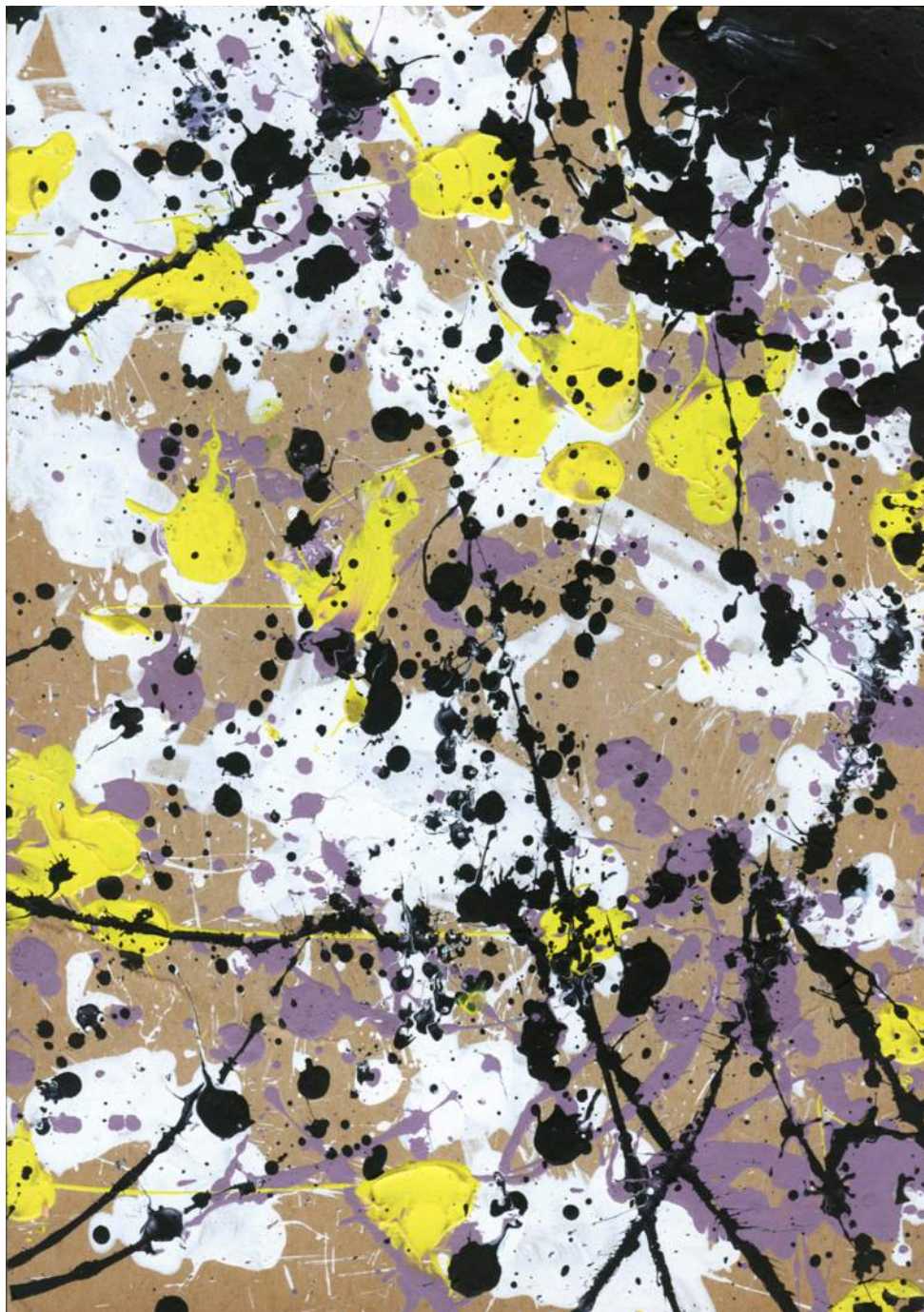
Untitled (Stroked), 1972, watercolor on paper, 17 x 21 inches, cutout.



Untitled (Ground), 1973, mixed media on plywood, 18 x 28 inches.



Untitled (Squeegeed), 1972, acrylic on cardboard, 18 x 24 inches, cutout.

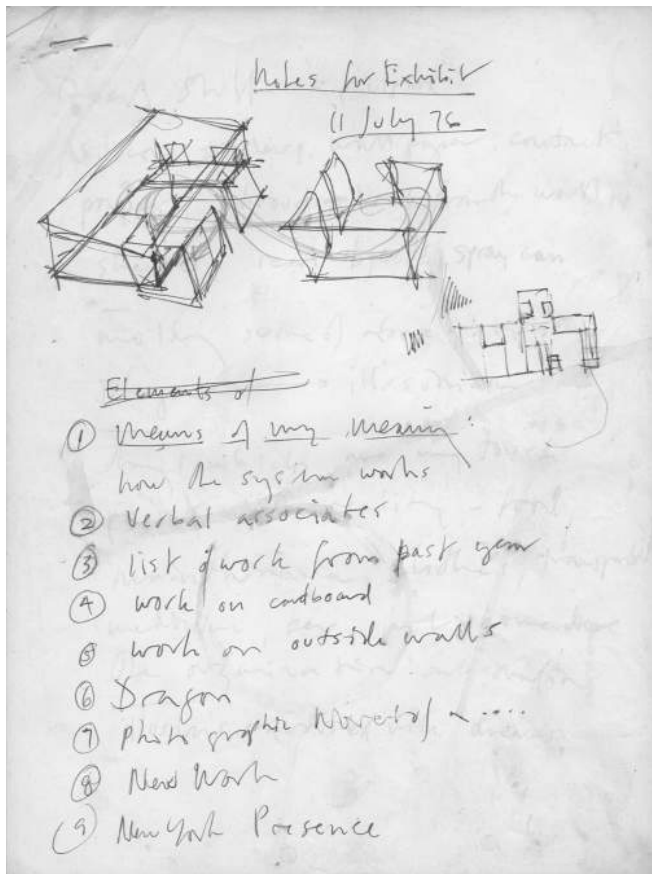


Untitled (Flung), 1971, acrylic on cardboard, 9 x 7 inches.

4 The Studio Notes

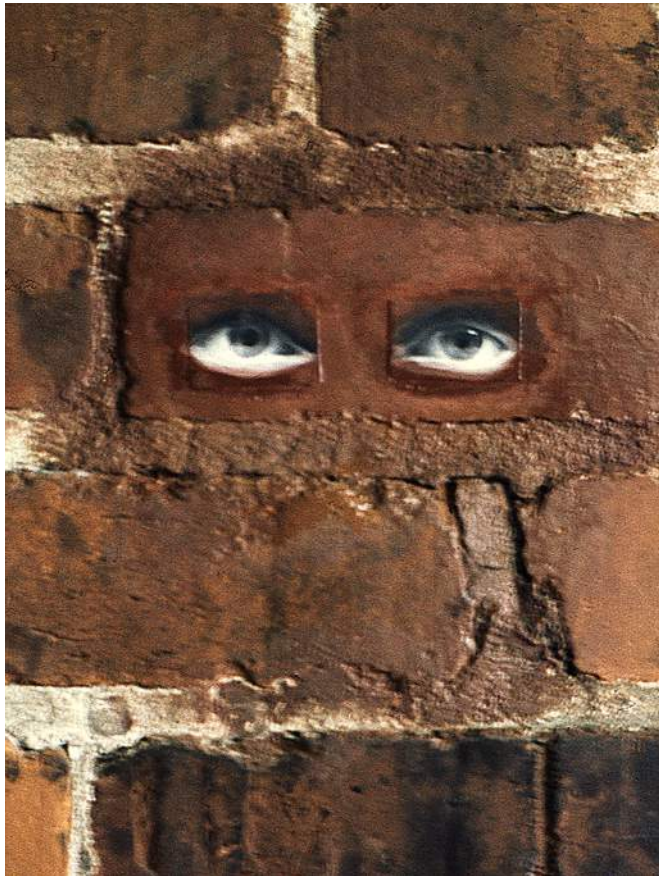
In 1970 I began to identify my concerns through “studio notes,” which consist of to-do lists, diaristic scribblings, aphoristic insights, correspondence, drawings and contact sheets, all on 8 1/2 x 11 inch paper.

Other archival studio elements include: unbound drawings, negatives, transparencies, photographic prints, and digital files on hard drives, CDs, and DVDs.



5 The Photo Reveals and the Paint Conceals

It was time to join the virtues of painting and photography
and so I glued photos to walls or boards and “mediated”
them with paint.



Above: *Eyes*, 1975, enamel and photos on brick, variable dimensions.

Top right: *Repose*, 1974, enamel and photo on cardboard, 13 x 11 inches.

Right: *Eyes 2*, 1975, enamel and photos on cardboard, 30 x 40 inches.



*The fossilization of inspiration
like a photo, like a painting
this allegory of memory and imagination:
the photo reveals and the paint conceals
the photo—representation—is memory
the paint—abstraction—is imagination
the web of metaphors flickers and shimmers:
living-dead, present-absent, real-imaginary,
constructive-destructive, figure-field
male-female, serious-ridiculous, etc.
this synthetic romanticism becomes
ultra-modernism.
Developing a set of habits
like establishing relationships
like likeness to what?
what it is, what it isn't,
something become some other thing
becoming behavior reidentified
consolidate that identity
an image to replace a self
death prep
through image rep
be my
see to see.*

—from Studio Notes, 1976





Above and right: *The Leg-end Leaps Into Artists Space*, October, 1976.



Above and right: *The Primal Ooze, Hallwalls*, August, 1976.



At this time I was under the spell of Magritte. Imagery included body parts and other elements with special iconic and punning poetic power. For example *The Primal Ooze* (see page 23) engaged “reading and writing, redding and whiting”, and included actual reeds, a can of red spray paint embedded in the wall, the nozzle of which, viewers could push to “redden” the hemisphere that loomed like an eye far above the flame photo, which was located in the lower left of *The Primal Ooze*, amongst many other elements.

In 1976 and 1977 I made ten or so installations which constituted a “making a mine of my mind” and establishing an authenticity and context of meaning to grow all of my subsequent work out of. Certain elements, like the flame photo, were used in different ways in different installations, with their meanings transformed each time. Eyes provided energized zones and the “Leg-End” delivered the “weight” of my Studio Notes completed to that point.

I focused particularly on qualities of edges and blending and how experience is modulated—hence the concealment of photo edges with paint and the blending of the floor into the wall.

Verbal Associates of the installation’s imagery was compiled into a book, and, as seen at right, nailed to the floor as literal foot notes.



6 Clouds

I adjusted the wall-bound elements into something more decal-like by collaging magazine images onto large sheets of thin white paper, mediated with paint and then cut to the irregular edge of the paint and glued to the wall for exhibition.

Untitled (Cloud Series), 1977, enamel and collage on paper, 30 x 42 inches, cutout.



Untitled Works (Cloud Series), 1977, enamel and collage on paper, cutout.



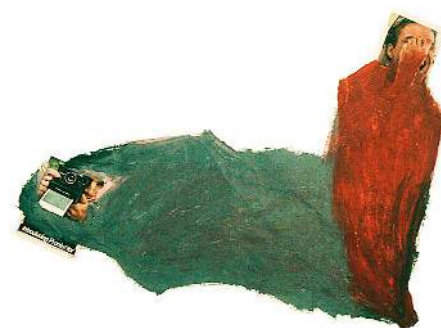
Bearding de Kooning's Woman (Cloud Series), 1977, enamel and collage on paper, 10 x 7 1/2 inches, cutout.



Untitled (Cloud Series), 1977, enamel and collage on paper, 32 x 52 inches, cutout.



Untitled (Cloud Series), 1977, enamel and collage on paper, 38 x 62 inches, cutout.



7 Paint Creatures

...when the Clouds became more figurative I thought of them as paint creatures. They quickly evolved into the Xs and Ys, female and male, respectively



Far left: *Paint Creature 5*, 1977, enamel and collage on paper, 72 x 42 inches, cutout.

Left: *Big Y*, 1978, enamel and collage on paper, 68 x 45 inches, cutout. Collection of Larry Griffis, Buffalo, NY.



Far left: *Paint Creature 7*, 1977, enamel and collage on paper, 76 x 45 inches, cutout (I left this with de Kooning when I visited him in 1978.)

Left: *Big X*, 1978, enamel and collage on paper, 72 x 52 inches, cutout, Collection of the Rich Corporation, Buffalo, NY.

8 Male and Female

Twenty-four “male and female” pairs were produced in this series. Collage elements common to each pair include eyes and genitals. Preceding pairs provided a visual model for subsequent ones, such that a flip-book-like animation could be made based on them.



SEH & RLF, 1978, enamel and collage on paper, 2 pieces, 69 x 15 inches each, cutout.

Each work in this series was photographed as in the Composite of 33 c-prints depicting *FS* on page 28. A book was made of each set with each page depicting one cutout photo element.



PC & ED, 1978, enamel and collage on paper, 2 pieces, 71 x 18 inches each, cutout.

9 Group Portraits

Group portraits of the male and female figures were made by arranging them on my studio wall, then shooting a transparency which I would project and trace with paint. One series was titled with the names of Vietnamese villages and the other with television program titles.



Nhat Trang, 1979, enamel on paper, 84 x 62 inches.



Composite of 33 c-prints depicting FS, 1978, 68 inches tall.



Hue, 1978, enamel on paper, 84 x 42 inches.



The Man Behind the Badge, 1979, enamel on paper, 62 x 84 inches.

10 The History of Foolish Hope

The group portraits culminated in *The History of Foolish Hope*, which includes images from the *Clouds*, *Paint Creatures*, and *Male and Female Series*.



The History of Foolish Hope, 1980, enamel on paper, 108 x 144 inches. Collection of the Burchfield-Penney Art Center, Buffalo, NY.

11 Old Masters and Utopias

In 1980 as I studied painting of the sixteenth through nineteenth centuries I was moved to copy a number of them, using my finger painting technique.

The Utopia Series paintings were “the paintings I’d make if I didn’t have any rules”. They occurred on top of the palettes that I used making the Group Portraits. These works mark a return to the concern for balanced composition within a rectangular format.



Study after Poussin's Inspiration of the Lyric Poet, 1980, enamel on paper, 20 x 24 inches. Collection of The Brooklyn Museum.



Utopia 37, 1980, enamel on foam core, 24 x 26 inches.



Utopia 92, 1980, enamel on foam core, 20 x 28 inches.



Study after Titian's Deposition, 1980, enamel on paper, 18 x 32 inches.

12 C-Notes

C-Notes are made by finger-painting on top of artbook reproductions (titled after body parts) and my snapshots (titled after chemicals) which I then enlarged as color photos, repainted, and called display models.



Deep Femoral Artery, 1981, enamel and ink on paper, 5 x 7 inches.



Top left: *Hypothalamus*, 1982, enamel and ink on paper, 6 x 6 1/2 inches.

Top right: *Neck*, 1982, enamel and ink on paper, 6 x 6 1/2 inches.

Left: *Ramus*, 1981, enamel and ink on paper, 5 x 7 inches. Collection of Dorothy and Herbert Vogel, New York City.

13 Display Models



Above: *Jugum 2*, 1981, enamel c-print, 40 x 51 inches. Collection of George Tilton, New Jersey.

Right: *Clavicle 2*, 1982, enamel on c-print, 40 x 46 inches. Collection of Prudential Insurance Company, Newark.



Acromion 7, (The Last Judgement), 1982, enamel on c-print mounted on curved wall, 96 x 120 inches. Collection of Joseph Dick, New York.



Capitate 2, 1982, enamel on c-print, 36 x 29 inches. Collection of Dr. and Mrs. Michael Treister, Chicago.

14 Sparky

Sparky is the mural installed in the Allen Hospital subway station commissioned by the Niagara Frontier Transit Authority in Buffalo and is based on a collage of my over-painting on reproductions of Charles Burchfield's paintings and my photos of Burchfield-like subjects, including the illustration at right.



Sparky, 1984, c-print laminated in fiberglass, 96 x 240 inches. Collection of Metro Transit, Erie County, Buffalo, New York.

15 The Airbrush Detour

I was pleased with the paint effects of the C-notes, but not with enlarging them into photo prints. My first solution was to paint the enlargement, photo-realist-style, using airbrush, friskets and cut-out blotters for precise impasto application. The two images at right are of the original (top) and the enlargement (bottom). I painted a half-dozen works using this technique before rejecting it.



Acetone 2, 1984, acrylic on board, 48 x 36 inches. Collection of Robert Pittman.



Nonactin, 1984, enamel on c-print, 3 x 3 inches.



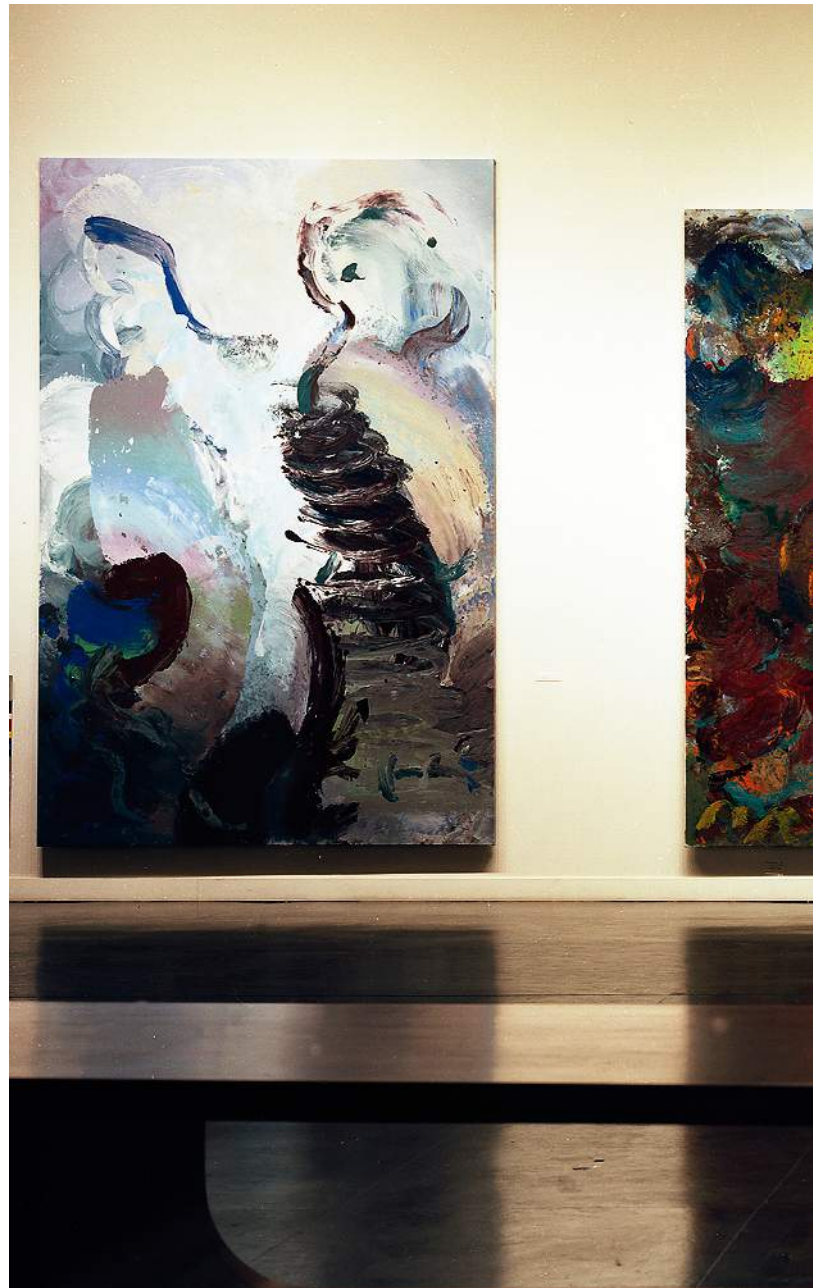
Nonactin 2, 1984, acrylic on board, 42 x 42 inches.

16 The Big Finger

When the Brooklyn Museum commissioned me to make paintings for its Grand Lobby I considered my options for some time and then decided to work directly with paint on canvas and solve my scale issue by making big fingers for paint application. I continued using these tools until 1999 and the following essay refers specifically to their use and generally to my all of my art.



Big finger paint tools: latex sheet over fiber-fill and plywood.





Three Paintings for One Wall, Installation at the Brooklyn Museum. Left to Right: *Oysters*, 174 x 114 inches. Collection of the Castellani Art Museum; *The Governor*, 162 x 252 inches. Collection of The Brooklyn Museum; *Doubloon*, 174 x 114 inches. Collection of the Castellani Art Museum.

17 Chance and Choice



August First, 1986, enamel on masonite, 24 x 14 inches.

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 partic-



Gloria, 1986, enamel on canvas, 65 x 96 inches. Collection of UB Art Gallery, Buffalo.

ular 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 soon enough, neither will 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*.



September Twelfth, 1985, enamel on board, 20 x 24 inches. Collection of Dorothy and Herbert Vogel, New York City.

“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*, 1978

“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-dimensional 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*, 1969

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-existent, which cannot be imitated, and give the unexpected.”

—Oswald Siren, *The Chinese on the Art of Painting*, 1963.

“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



Spondee, 1988, enamel on canvas, 36 x 48 inches. Collection of John Weir, New York City.

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), and Translated by Henry Paolucci, 1979.

My “anxiety of influence” accrues to diaphanous works of Asians and visceral paintings by Italians and most

especially to the gravitational pull of the abstract expressionist paintings collected by the Albright-Knox Art Gallery. 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.

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.



Lilydale, 1990, enamel on canvas, 96 x 72 inches. Collection of Federal Standard Bank, Troy, MI

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".

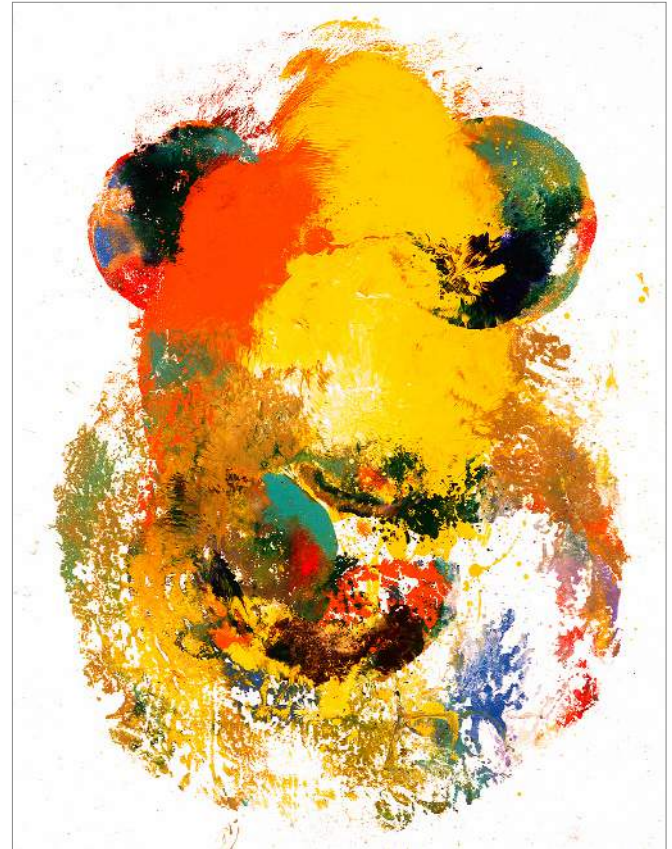
Rorschach stressed, as cited by Gombrich in *Art and Illusion*, that there is only "a difference of degree between ordinary perception—the filing of impressions in our minds, and interpretations due to projection."

"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 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 differentiates 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) indispensable to any pictorial work even on as vast a scale as Michelangelo’s Judgment; 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,



Mr. Natural, 1990, enamel on canvas, 67 x 52 inches

mortal. Its vocation is the uncorrect and the fantastic...the blot violently imposes a pleasure found in lack.”

—Jean-Claude Lebensztejn on Alexander Cozens’
New Method, 1785. 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 dissimilarity



Zoophytes, 1993, enamel on masonite, 48 x 36 inches. Collection of Drs. Britta and Aram Hezel, Boston

ties 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 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 excess. 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.



Wing, 1985-7, enamel on canvas, 54 x 87 inches. Private collection, Florida.

“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. Representation is a function of inten-
tion. 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.



You & You Together, 1991, enamel on board, 26.5 x 19 inches. Collection of Vera and Helmuth Saurer, Zurich.

...the image as an intellectual and emotional complex presented instantaneously to produce 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 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.



Aurora, 1985, enamel on canvas, 96 x 132 inches Collection of the Castellani Art Museum, Niagara Falls, NY.



Installation at the New Museum, featuring *Bouquet*, 1989, enamel on canvas, 96 x 72 inches. Collection of Douglas Oliver, New York City.

18 The Vortices



Above: *Vortex Group*, 1991, enamel on board, 22 x 22 inches each. Collection of the Hyman Family, Cincinnati.

Right: *Chagrinulator*, 1991, enamel on canvas, 96 x 72 inches. Private collection, Florida.

Far right: *Job*, 1991, enamel on canvas, 96 x 72 inches. Collection of the Castellani Art Museum, Niagara Falls, NY.



19 Sun Wei

Sun Wei was a painting that surrounded the viewer upon entry and was titled after the Chinese, Tang Dynasty painter.



Sun Wei, 1989, acrylic on the lighted interior of a fiberglass sphere, 48 inches in diameter.

20 Arena Painting

I presented *Arena Painting* at Artpark in Lewiston, New York, above the Niagara River in August of 1992, as an opportunity for park visitors to experience big finger painting. The project was supported by F. N. Burt Company, through Taylor Kew; Pratt and Lambert Paint Company through, Ray Stevens and Jerry Castiglia; and



Taylor is With Us, 1992, latex (Pratt & Lambert) on canvas, 120 x 96 inches. Collection of the F. N. Burt Company, Buffalo.

Tops Markets, through Armand Castellani. Participants took works on paper made through the project and each sponsor received a canvas. *Taylor is With Us*, right, is a memorial to Kew, who died after a flying accident at the time of the project.



21 The Condensities

After the *Vortices Series* (1993–1999) big finger paintings are generally denser than earlier ones.



Metron, 1997, enamel on board, 48 x 60 inches. Collection of Barbara Sukowa and Robert Longo, Brooklyn, NY.



Gratiolin, 1996, enamel on board, 21 x 22 inches. Collection of Susan and Tom Kanes, Charlotte, NC.

22 The Micros



Actual size reproductions of enamel on board paintings from the 1990s.

23 The Stereos



Niagara Gorge, New York, 1996.

I first realized the trick of taking two photos of a subject, shifting the position of the camera 2 1/2 inches (corresponding to the distance between our eyes) and then viewing the two photos while crossing my eyes to

see the illusion of three-dimensional space in 1972. I love to walk in both wild and cultivated surroundings and capture “the wonder of it all.” I have published many of these images in my inkjet books.



Kaaterskill Falls, New York, 1992.



Trummelbach Falls, Switzerland, 2000.



Niagara Gorge, New York, 1996.

24 Sticks and Stones



From the earliest paleolithic use of sticks and stones to D. W. Winnicott's "transitional object," things "at hand" are attractive. Between the early experience of touching the world and, soon after, viewing the myriad objects in my first museum experience (Buffalo Museum of Science) I have collected beautiful things. Some I have found, some I have bought, and some I have re-shaped or



polished. All sorts of references to science and technology apply to these objects. In terms of sculpture, they relate to Brancusi, Arp, and the Asian categories of *guaishi* (or *gongshi*) and *suiseki*. As that which has detached from the skin of the earth and which may be entered through carving and polishing, these things parallel and inform my painting.

25 The Polychromes

Painted sticks and stones.



26 Tinnitus and the Movies



Over a thousand prints made of *Tinnitus* (above, 1996–98, enamel on board, 13 x 19 inches) were over-painted, as in the *C-notes* (example at right), then all were scanned and sequenced into a *Quicktime* movie to represent a literalization of *The Photographic Epic of a Painter as a Film or a Ghost* and standing as a microcosm of the rapid succession or film of all of my images.

27 Caesura

Caesura is a book and was a Rotterdam exhibition of photos documenting the move of my studio from New York City to Westerly, Rhode Island, in 1999. This was my first ground-level studio since leaving Buffalo in 1978 and is surrounded by a garden. And so I began a process of ana-

lyzing and renovating my technique. My big fingers were literally put out to pasture and I happily took the opportunity to paint outside on the ground, where the sky meets the earth. Shown here is a “paint mountain” from my New York studio as it adjusted to its new location.



28 The Zodiac Conclusion

I chose to “paint” on twelve of my worn, inside-out, “disarmed” T-shirts, arranged in a circle, suggesting the compass, the clock and the calendar, on the lawn, over the course of the growing season and titled after the signs of the zodiac. Layers of enamel and acrylic were added and knives and grinders effected selective removal. The unevenness of the underlying ground gave shape as the paint dried, and was subsequently disciplined out by mallets, clamps and staples to become a kind of personal geology. The soft cotton was petrified by the slow accretion of pigmented sediment and its surface intricately figured by metamorphic caresses, battery, and abrasion.

Each painted T-shirt is mounted in a frame hinged to a cabinet (*Zodiac Picture Box*) holding 12 CD-ROMs with fifty PDFs containing more than four thousand stereo images, which constitute my *Photo Journal* for 2000.

The tradition and direction of the lineage: Titian, Rubens, Delacroix, Cézanne, Picasso, Pollock, is essential in my approach to painting. Duchamp’s modified readymades underlie my T-shirts and his *Box in the Valise*, my *Picture Box*. The T-shirts reference body art, earth art and conceptual art while affirming brutish, abject aspects of Dubuffet, Fontana, Kiefer and Basquiat. Pollock’s last painting, *Scent*, and what I interpret as its successors: diverse 2D/3D manifestations over that past thirty or forty years in Richard Pousette-Dart, Lynda Benglis, Terence La Noue, Frank Owen, Ken Price, Joe Zucker’s wads, Rodney Ripps of the late 1970s, Schnabel’s plate paintings, thick Olitskis, Poons’s reliefs of the 1990s,

Eugène Leroy, Mark Milloff, James Hyde, and Nabil Nahas contextualize this approach. The *Photo Journal* includes images of each T-shirt in every state of the dozen working sessions.





Aries



Taurus



Gemini



Cancer



Leo



Virgo



Libra



Scorpio



Sagittarius



Capricorn



Aquarius



Pisces

29 The Zodiac Macros

Scrutiny of the *T-shirts* yields many details.



30 The Terminal Painting



The Terminal Painting, (recto), 2001, enamel, 4 x 11 x 18 inches.

The Terminal Painting took form in the course of producing the *Zodiac T-shirt* painting series by gathering the dried film taken from the top of paint cans onto the ground. Upon completion of the project, and in consideration of enamel's volatile organic compound emissions, I decided that I would no longer use the paint which had been a

central component of my media for the past twenty-five years. The resulting more fully realizes the ideal of "all-over" insofar as it was also "all-around" and "sans support." Within a developmental progression, I believe this singular work constitutes an ultimatum and functions as a kind of punctuation to a major phase of my work.

31 Stream

On completion of *The Terminal Painting* I returned to brushing watercolors onto 8 1/2 x 11 inch paper, as I had in the 1960s. While the focus of my modus operandi broadened, the volume of the *Stream Series* and variety in its meander increased. And, as in the Chinese tradition:

“...not so much accurate descriptions of specific places or objects as...part of an ongoing dialogue in which artists responded to and commented on the images transmitted by the culture in which they participated.”

—Hugh T. Scogin, Jr., *Rocks and Art, Nature Found and Made*, 2001



02041331, 2002, watercolor, 8 1/2 x 11 inches

32 The Tributaries



02041331, 2002, watercolor, 8 1/2 x 11 inches.



02041331, 2002, watercolor, 8 1/2 x 11 inches.



03072716, 2003, watercolor, 8 1/2 x 11 inches.



03072725, 2003, watercolor, 8 1/2 x 11 inches.



03070535, 2003, watercolor, 8 1/2 x 11 inches.



03072726, 2003, watercolor, 8 1/2 x 11 inches.



03092037, 2003, watercolor, 8 1/2 x 11 inches.



03093035, 2003, watercolor, 8 1/2 x 11 inches.



03092057, 2003, watercolor, 8 1/2 x 11 inches.

33 The Westerly Sculpture



Sticks and stones have grown into bows and boulders in the garden in Westerly.

Floyd 1, 12 feet tall (right) and *Floyd 2*, 9 feet tall, 1999, maple.

34 Book of Books

I'm so in love with books that as a kid I thought that the point of making art was to get it published. I made some books in the mid-1970s by pasting cutout photos of car fenders in various states of repair into blank books. When Liz got a computer in 1992, to use for her book design business, I learned Quark and Photoshop and started making books. By 1996 ink jet printers made possible publication of these books. When I made my *Book of Books*, in 2004, sixty books were cataloged. Now I have completed close to a hundred. The editions have been based on demand, so there are various quantites of various titles. They are generally catalogs of paintings, photographs, sculpture, and drawings.



35 North Words

For example, *North Words* is a book of drawings and notes from the week of July 27–August 2, 2002, my twenty-second annual visit to North River, New York.



02072807, 2002, pencil on paper, 8 1/2 x 11 inches, Collection of Sally and George Hezel, East Aurora, NY.

36 The Segue

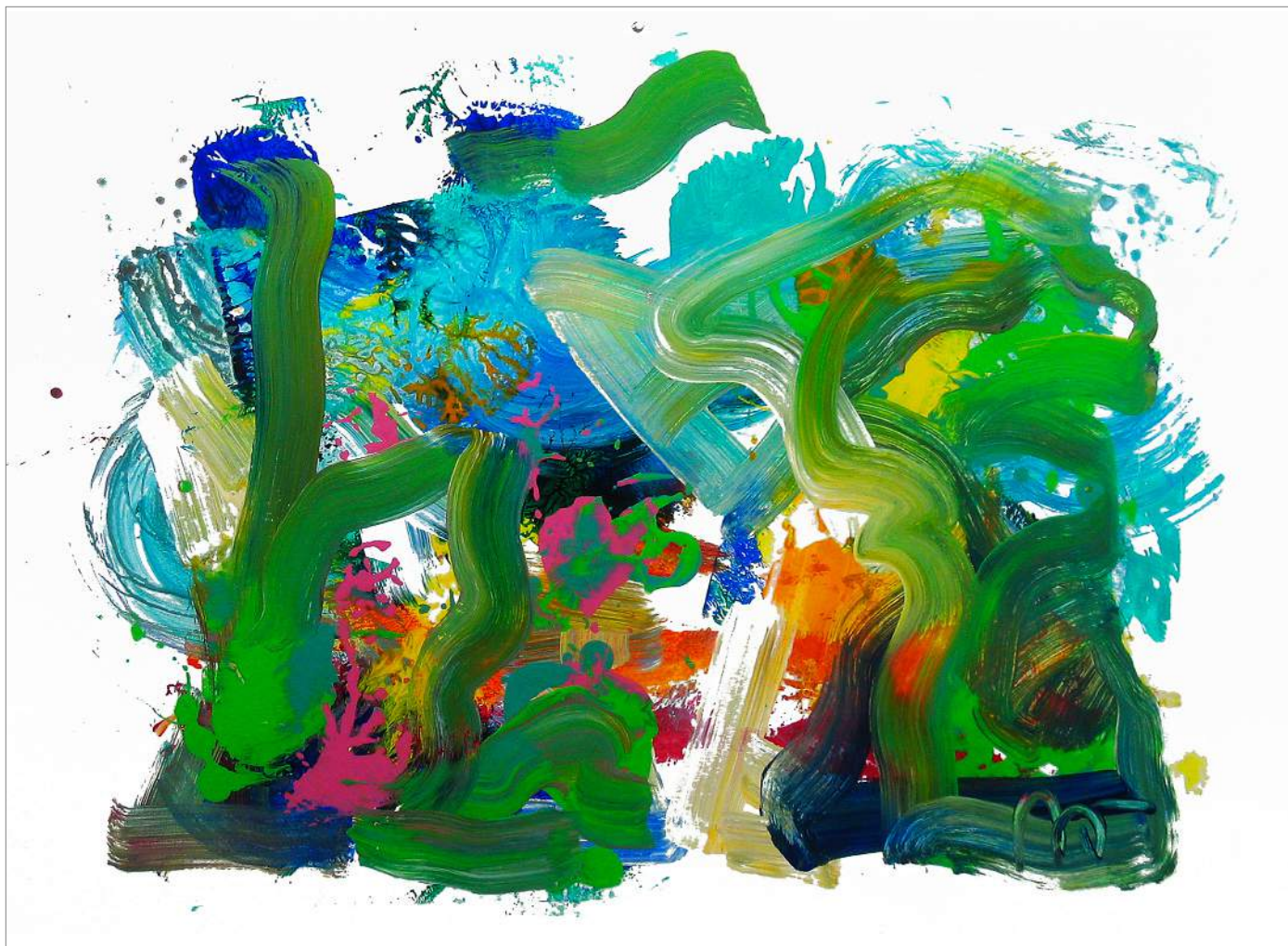


02072807, 2002, acrylic on board, 11 1/8 x 14 inches.

The looming question as my garage was transformed into a studio (“garagio”) was, “how would I paint ‘big’ again?”

Significantly, I felt that my next work would need to be responsive to my internalized context of painters, which, at bare minimum, includes along with painters mentioned on page 65: Sun Wei, Wang Meng, Ni Tsan,

Giotto, Raphael, Poussin, Hokusai, Turner, Courbet, Manet, Monet, Van Gogh, Gauguin, Redon, Picasso, Matisse, Miro, Ernst, Dufy, Masson, Gorky, de Kooning, Mitchell, Francis, de Stael, Zao Wou Ki, Twombly, Louis, Johns, Rauschenberg, Lichtenstein, Richter, Hodgkin, Marden, Steir, Reed, Kippenberger, Oehlen, T. Winters,



05102142, 2005, acrylic on board, 31 x 46 inches.

Dunham, Jensen, Nadin, Bleckner, Nares, S. Williams, and C. Brown.

The new work would also need to account for my categories of *itness* and *ofity*: *itness* being self-reflexive identity, the reified concentration of identity and character; *ofity* being remediation, the shuffling of

media, hyper-consciousness, as in the simultaneous character states of: itself, representation, illustration, metaphor, symbol, suggestion and/or resemblance.

Experiments were conducted with brushed acrylics, acrylics applied with branches and leaves, and with oil paint-sticks ganged by the handful.



06021030, 2006, acrylic on board, 30 x 44 inches. Collection of Noreen and David Gardner, Quincy, FL.

36 PEPFOG CLUFFF

Although it took eight years to determine, the answer does not exactly shake the earth: it is with brushed and blotted acrylics on board through many states of working, alternating paint application with removal through grind-

ing and polishing. Each state of the painting is photographed along with numerous well-framed details to be presented as the painting itself, as a portfolio and book and these works will be known as the *Pepfog Series*.



Pepfog 1, 2006, acrylic on panel, 32 x 44 inches. Collection of the Burchfield-Penney Art Center, Buffalo.



Pepfog 2, 2006, acrylic on panel, 32 x 44 inches.

Realizing my “epic” has been to remain committed to a sense of ultimacy in the service of the cultural domain and particularly to focusing upon the authority of painting. Gesture and authenticity of facture are fundamental to me—I love to see how paint is laid.

Locating meaning—*raison d’etre*—has been my great motivator. It was Suzanne Langer (much more than Clement Greenberg or Harold Rosenberg) who clarified the form/content dialectic for me in *Philosophy in a New Key* and *Feeling and Form*. My development of technique



Pepfog 3, 2006, acrylic on panel, 32 x 44 inches.

has played off the exemplars mentioned above and has provided the form of my work. Of course, within the structure of form lies one aspect of content. More directly, my utilization of particular images, ranging from explicit clarity to merest whiffs of suggestion, delineates my content. The accumulation and sequence of

this imagery, particularly from the installations of the “Photo Reveals and the Paint Conceals” period, makes the contextual foundation for meaning through all of my work. The limits of this book allows a view of only the smallest fraction of this imagery, but alludes to the range of concerns that inform the work.



Pepfog 4, 2006, acrylic on panel, 32 x 44 inches.

As a general rule, since high school, I have felt that at least half of my work should result in failure if I am appropriately pushing the envelope—*The Airbrush Detour* and *Sun Wei* both, are evidence of this. Aesthetically, I have been all over the place. Youthful intuitive rightness was displaced by a willful aesthetic contrariness, with

decidedly weird results, such as *The Clouds*. Ultimately, I believe it is the well-made rhythmic structure and dynamic balance of color/shapes which determine the “value” of the painting, and claim this as operative in all my work from the “big finger” period on.

In the course of my career I became a hot-house



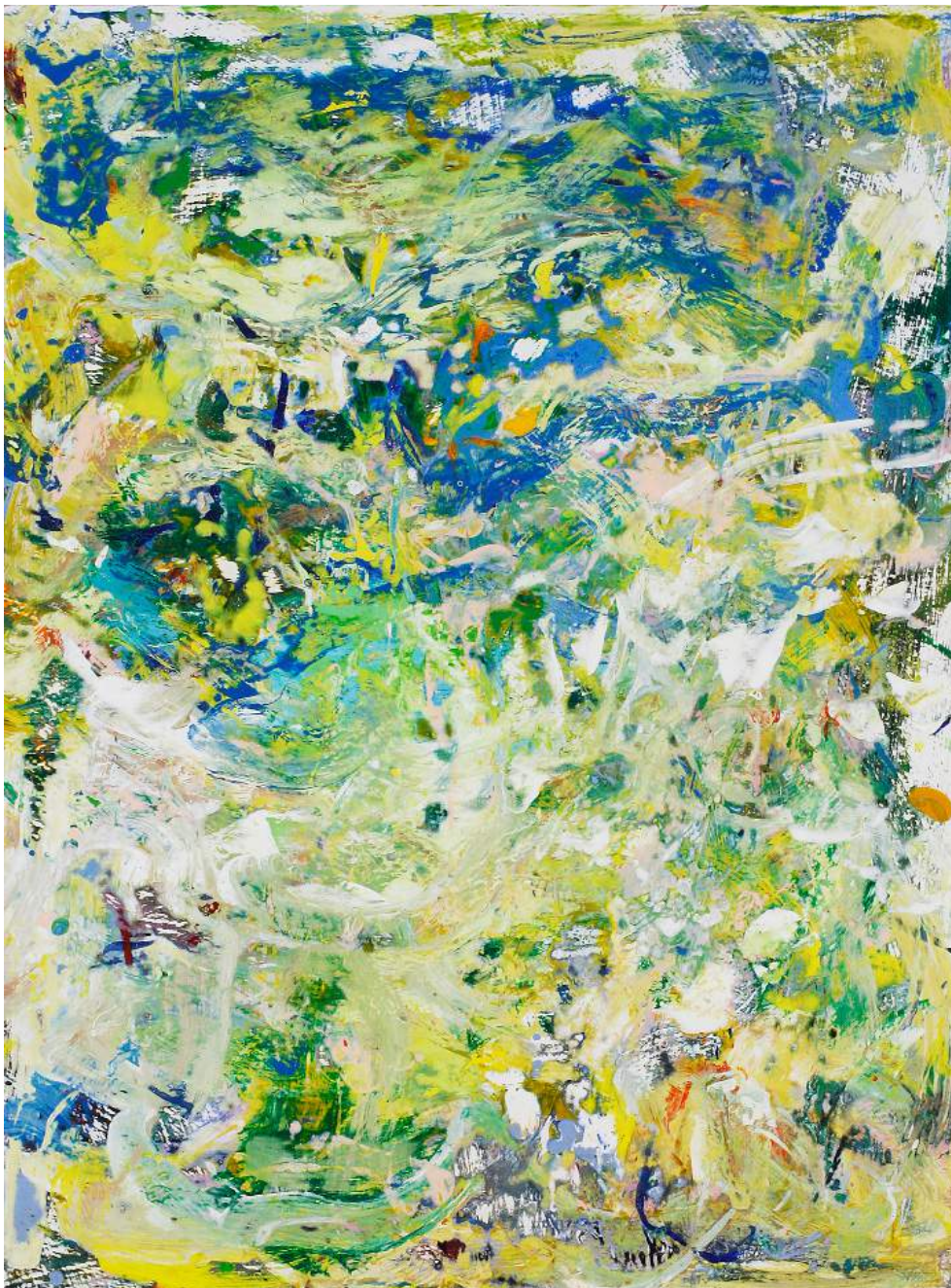
Pepfog 5, 2006, acrylic on panel, 32 x 44 inches.

flower sustained by the extreme conditions of the art world. And then I went out with the the tide. Survival, in terms of the artist I had become, turned into a daily struggle which has conditioned the size, appearance, and

quantity of my work. This is all quite inconsequential in the face of world hunger, war, and desperation. However, my art bears witness to my devotion to the ideals of cultural attainment and the authority of painting.



Pepfog 7, 2007, acrylic on panel, 32 x 44 inches



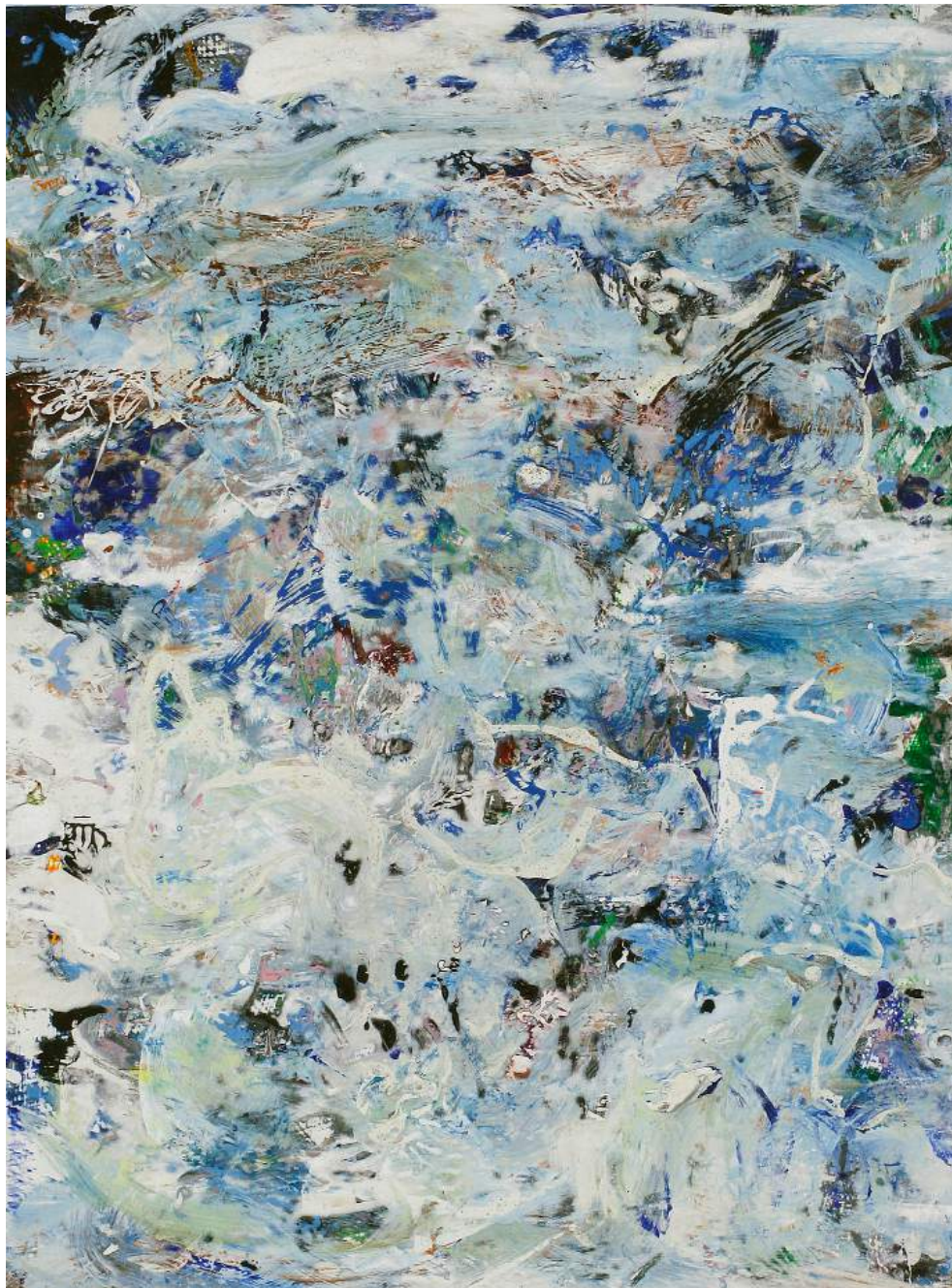
Pepfog 6.1, 2007, acrylic on panel,
22 x 16 1/4 inches.



Pepfog 6.2, 2007, acrylic on panel,
22 x 16 1/4 inches.



Pepfog 6.3, 2007, acrylic on panel,
22 x 16 1/4 inches.



Pepfog 6.4, 2007, acrylic on panel,
22 x 16 1/4 inches.

All of the states of *Pepfog* 3.



Bibliography

Many more books than these have affected me, but here are the most important:

Adorno, Theodor, *Aesthetic Theory*, London, Routledge & Kegan Paul, 1970, 1984.

Arnheim, Rudolf, *Art and Visual Perception: A Psychology of the Creative Eye*, Berkeley, Los Angeles, London, University of California Press, 1971.

Ashton, Dore, *A Reading of Modern Art*, New York, Harper & Row, Publishers, 1969, 1971.

Barr, Alfred H., Jr., *Matisse, His Art and His Public*, New York, The Museum of Modern Art, New York, 1951.

Benjamin, Walter, *Illuminations, Essays and Reflections*, New York, Schocken Books, 1955, 1968.

Bloom, Harold, *The Anxiety of Influence: A Theory of Poetry*, London Oxford New York, Oxford University Press, 1973.
———, *The Western Canon, The Books and School of the Ages*, New York, Harcourt Brace & Company, 1994.

Boas, Franz, *Primitive Art*, New York, Dover Publications, 1927, 1955.

Brand, Stewart, *Whole Earth Catalog*, Sausalito, CA, Whole Earth Review, 1969.

Brown, Norman O., *Life Against Death: The Psychoanalytical Meaning of History*, Vintage Books paperback edition, New York, Random House/Wesleyan University, 1959.
———, *Love's Body*, first Vintage Book edition, New York, Random House, 1968.

Burnham, Jack, *Beyond Modern Sculpture*, New York, George Braziller, 1968.

Chasseguet-Smirgel, Janine, *Creativity and Perversion*, New York, London, W.W. Norton & Company, 1984.

Danto, Arthur C., *The Transfiguration of the Commonplace: A Philosophy of Art*, Cambridge and London, Harvard University Press, 1981.

———, *The Philosophical Disenfranchisement of Art*, New York, Columbia University Press, 1986.

Delacroix, Eugene, *The Journal of Eugene Delacroix*, Edited by Hubert Wellington, Ithaca, NY, Cornell University Press, 1980.

Deri, Susan K., *Symbolization and Creativity*, Madison, CT, International Universities Press, Inc., 1984.

Dewey, John, *Art as Experience*, New York, Capricorn Books, 1934.

Eliade, Mircea, *The Sacred and the Profane: The Nature of Religion*, translated from the French by William R. Trask, New York, Harcourt, Brace & World, Inc. 1959.

Ellmann, Richard, Feidleson, Charles, Jr., editors, *The Modern Tradition, Backgrounds of Modern Literature*, New York, The Oxford University Press, 1965.

Erikson, Erik H., *Childhood and Society*, 1950.

———, *Identity and the Life Cycle*, New York, W.W. Norton & Company, 1959.

———, *Insight and Responsibility*, New York, W.W. Norton & Company, 1964.

Flam, Jack D., *Matisse on Art*, New York, E.P. Dutton, 1978.

Freud, Sigmund, *A General Introduction to Psychoanalysis*, New York, Washington Square Press, 1967 printing, original © 1920, 1935.

———*Beyond the Pleasure Principle*, New York, W.W. Norton & Company.

———*Civilization and Its Discontents*, New York, W.W. Norton & Company.

———*On Dreams*, New York, W.W. Norton & Company,

———*Sexuality and the Psychology of Love*, New York, Macmillan Publishing Company, 1963.

———*The Ego and the Id*, New York, W.W. Norton & Company, 1960.

———*The Future of an Illusion*, New York, W.W. Norton & Company.

Foster, Hal, *Recodings: Art, Spectacle, Cultural Politics*, Port Townsend, Washington, Bay Press, 1985.

Gleick, James, *Chaos: Making a New Science*, New York, Viking Penguin Inc., 1987.

Gombrich, E.H., *Art and Illusion: A Study in the Psychology of Pictorial Representation*, Princeton, N.J., Princeton University Press, 1960.

Greenberg, Clement, *Art and Culture: Critical Essays*, Boston, Beacon Press, 1961.

———*Hofmann*, Paris, Editions Georges Fall, 1961.

———*Henri Matisse*, New York, Harry N. Abrams, Inc. 1953.

Hay, John, *Kernals of Energy: Bones of Earth, The Rock in Chinese Art*, New York, China House Gallery, 1985.

Hofmann, Hans, *Search for the Real*, Cambridge and London, The M.I.T. Press, 1948 and 1967.

Horowitz, Mardi Jon, M.D., *Image Formation and Psychotherapy*, New York and London, Jason Aronson, Inc., 1983.

Hyde, Lewis, *The Gift: Imagination and the Erotic Life of Property*, New York, Random House, 1979, 1980.

Ivins, William M., Jr., *Prints and Visual Communications*, Cambridge, MA, and London, The M.I.T. Press, 1953.

James, William, *The Varieties of Religious Experience: A Study in Human Nature*, New York, The Macmillan Publishing Company, 1961.

Jung, Carl G., *Man and his Symbols*, New York, Doubleday & Company, Inc. 1964.

Kohut, Heinz, *Self Psychology and the Humanities: Reflections on a New Psychoanalytic Approach*, New York, London, W.W. Norton & Company, 1985.

———*How Does Analysis Cure?*, Chicago and London, University of Chicago Press, 1984.

Kris, Anton O., *Free Association: Method and Process*, New Haven and London, Yale University Press, 1982.

Kristeva, Julia, *In the Beginning Was Love: Psychoanalysis and Faith*, New York, Columbia University Press, 1987.

Kubler, George, *The Shape of Time: Remarks on the History of Things*, New Haven and London, Yale University Press, 1962.

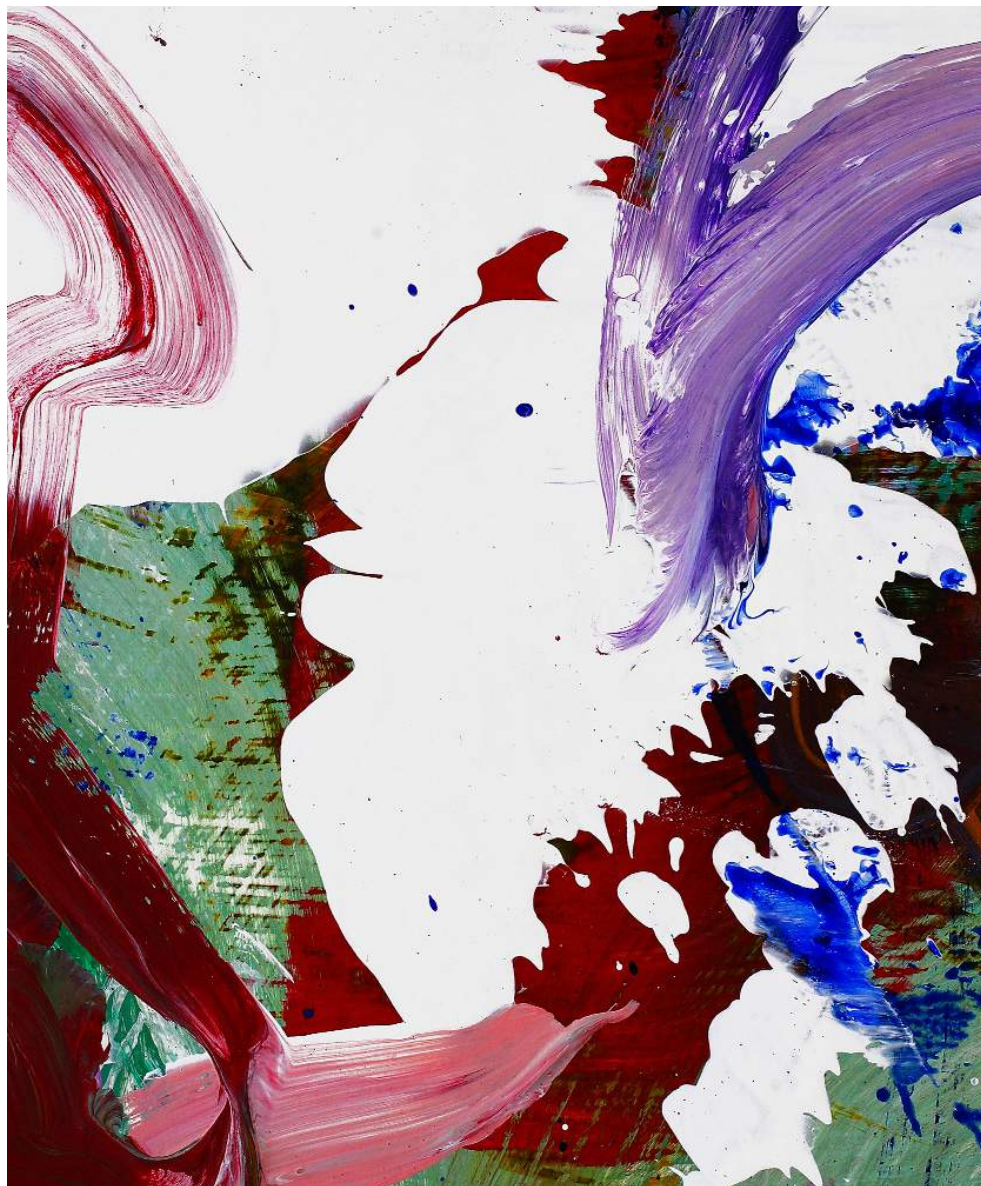
Kuspit, Donald, *Signs of Psyche in Modern and Post-Modern Art*, New York, Cambridge University Press, 1993.

Langer, Susan K., *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art*, Cambridge, MA and London, Harvard University Press, 1957.

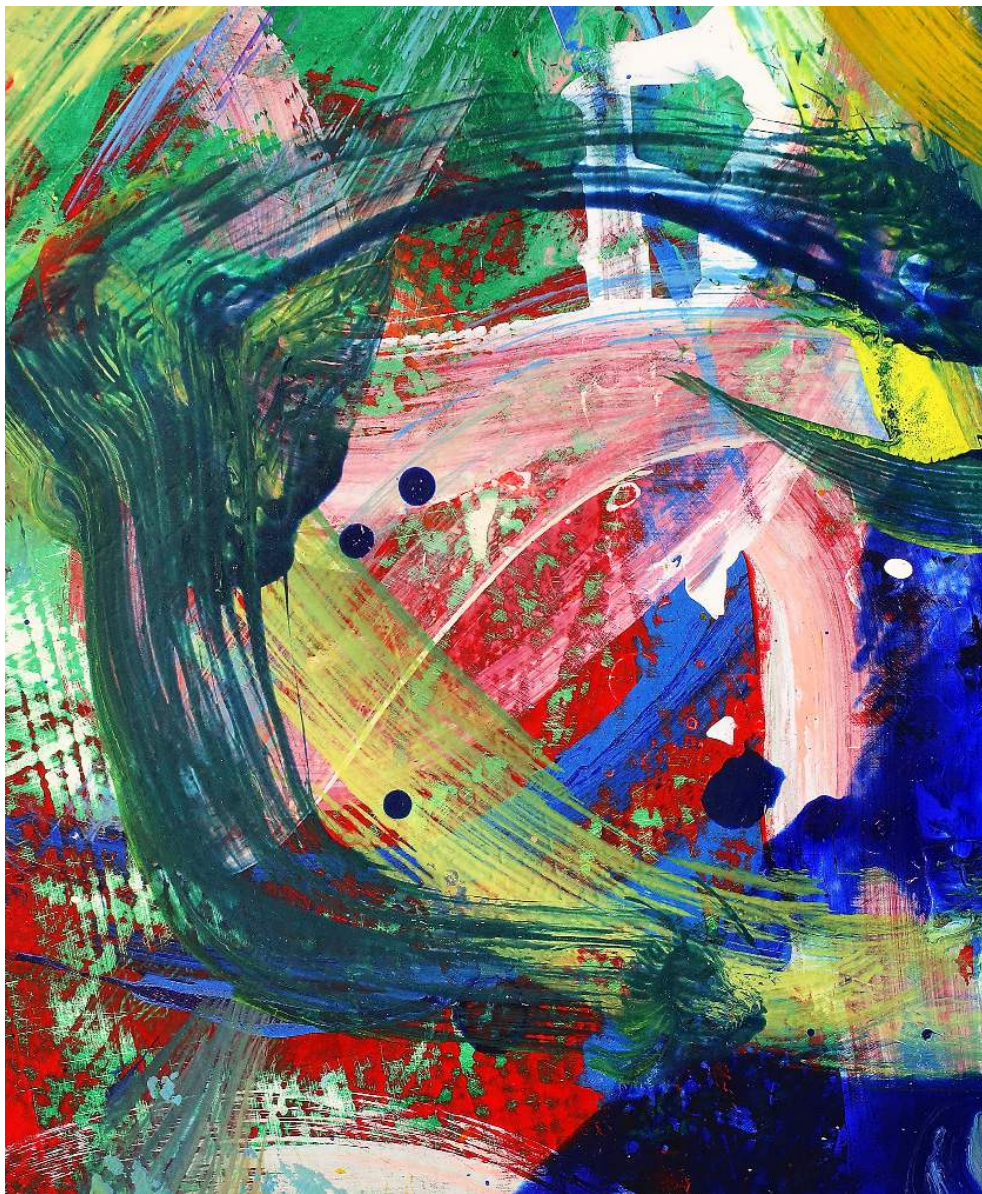
———*Feeling and Form, A Theory of Art*, Charles Scribner's Sons, 1953.

Lebensztejn, Jean-Claude, in *Caligram: Essays in New Art History from France* (ed. Norman Bryson), *In Black and White*, New York, Cambridge University Press, 1988.

Loewald, Hans W., M.D., *Sublimation: Inquiries into Theoretical Psychoanalysis*, New Haven and London, Yale University Press, 1988.



06083117 (detail from *Pepfog 3*).



06090421 (detail from *Pepfog 3*).

- MacCormac, Earl R., *A Cognitive Theory of Metaphor*, Cambridge and London, The M.I.T. Press, 1988.
- Marcuse, Herbert, *The Aesthetic Dimension: Towards a Critique of Marxist Aesthetics*, Boston, Beacon Press, 1978.
- Maslow, Abraham H., *Toward a Psychology of Being*, New York, D. Van Nostrand Company, Inc., 1962.
- McCully, Robert S., *Jung and Rorschach, A Study in the Archetype of Perception*, Dallas, Spring Publications, Inc., 1987.
- Merleau-Ponty, Maurice, *Phenomenology of Perception*, translated from the French by Colin Smith, London, Routledge & Kegan Paul, 1962.
- Sense and Nonsense*, translated from the French by Hubert L. Dreyfus and Patricia Allen Dreyfus, Northwestern University Press, 1964.
- Mitchell, Juliet, editor, *The Selected Melanie Klein*, New York, Macmillan, 1986.
- Murch, Gerald M., *Visual and Auditory Perception*, New York, The Bobbs-Merrill Company, Inc., 1973.
- Nathanson, Donald L., *Shame and Pride: Affect, Sex and the Birth of the Self*, New York, W.W. Norton & Company, 1992.
- Ornstein, Robert E., editor, *The Nature of Human Consciousness: A Book of Readings*, San Francisco, W.H. Freeman and Company, 1973.
- Paglia, Camille, *Sexual Personae, Art and Decadence from Nefertiti to Emily Dickinson*, London and New Haven, Yale University Press, 1990.
- Paolucci, Henry, *Hegel: On the Arts*, New York, Frederick Ungar, 1979.
- Pierce, J.R., *Symbols, Signals and Noise: The Nature and Process of Communication*, New York, Evanston and London, Harper & Row, Publishers, 1961.
- Rank, Otto, *Art and Artist, Creative Urge and Personality Development*, New York, Agathon Press, original © 1932, reprinted, 1975.
- A Psychology of Difference*, The American Lectures, Princeton, NJ, Princeton University Press, 1996.
- Ratcliff, Carter, *The Fate of Gesture: Jackson Pollock and Postwar American Art*, New York, Farrar, Strauss & Giroux, Inc., 1996.
- Reinhardt, Ad, *Art as Art: The Selected Writings of Ad Reinhardt*, edited by Barbara Rose, Berkeley, Los Angeles, University of California Press, 1975.
- Riley, Charles A., II, *Color Codes: Modern Theories of Color in Philosophy, Painting and Architecture, Literature, Music, and Psychology*, Hanover and London, University Press of New England, 1995.
- Robinson, Alan, *Symbol to Vortex, Poetry, Painting and Ideas, 1885–1914*, New York, St. Martin's Press, 1985.
- Rorty, Richard, *Contingency, irony and solidarity*, New York, Cambridge University Press, 1989.
- Rosenberg, Harold, *The Tradition of the New*, Chicago and London, The University of Chicago Press, original © 1960, reprinted, 1982.
- Arshile Gorky, The Man, The Time, The Idea*, New York, The Sheep Meadow Press/Flying Point Books, 1962.
- Ruitenbeek, Hendrik M., editor, *The Creative Imagination: Psychoanalysis and the Genius of Inspiration*, Chicago, Quadrangle Books, 1965.

Sartre, Jean-Paul, *Being and Nothingness: A Phenomenological Essay on Ontology*, New York, Washington Square Press, original © 1956, reprinted, 1966.

Schapiro, Meyer, *Modern Art, 19th and 20th Centuries: Selected Papers*, New York, George Braziller, 1978.

Siegel, Allen M., *Heinz Kohut and the Psychology of the Self*, London and New York, Routledge, 1996.

Smith, Huston, *The World's Religions: Our Great Wisdom Traditions*, Revised and Updated Edition of *The Religions of Man*, 1958, New York, Harper Collins, 1991.

Sontag, Susan, *Against Interpretation*, New York, Farrar Strauss & Giroux, 1966.

Spitz, Ellen Handler, *Art and Psyche: A Study in Psychoanalysis and Aesthetics*, New Haven and London, Yale University Press, 1985.

Steinberg, Leo, *Other Criteria: Confrontations with Twentieth-Century Art*, London, Oxford, New York, Oxford University Press, 1972.

Stella, Frank, *Working Space*, Cambridge MA, Harvard University Press, 1986.

Stekel, Wilhelm, *Patterns of Psychosexual Infantilism: Disorders of the Instincts and the Emotions*, New York, Grove Press, 1952.

Stevens, Mark, and Swan, Annalyn, *de Kooning: An American Master*, New York, Alfred A. Knopf, 2004.

Sze, Mai-Mai, *The Mustard Seed Garden Manual of Painting*, New York, Bollingen Foundation, Inc., 1956.

Teicholz, Judith Guss, *Kohut, Loewald & the Postmoderns: A Comparative Study of Self and Relationship*, Hillsdale, N.J., and London, The Analytic Press, 1999.

Tillich, Paul, *The Courage to Be*, New Haven and London, Yale University Press, 1952.

———*Dynamic of Faith*, New York, Harper & Row, Publishers, 1957.

Tsang, Gerard, and Moss, Hugh, *Arts From the Scholar's Studio: Catalogue of an Exhibition Presented by The Oriental Ceramic Society of Hong Kong and The Fung Ping Shan Museum*, University of Hong Kong, 1986.

Watts, Alan W., *The Way of Zen*, New York, Pantheon Books, 1957.

Whitehead, Alfred North, *Symbolism, Its Meaning and Effect*, New York, Capricorn Books, 1927.

Winnicott, D.W., *Home Is Where We Start From: Essays by a Psychoanalyst*, New York and London, W.W.Norton; Harmondsworth, Penguin, 1986.

———*Playing and Reality*, London and New York, Routledge, 1989.

Wölfflin, Heinrich, *Principles of Art History*, 1915.

Wollheim, Richard. *Art and its Objects: An Introduction to Aesthetics*, New York: Harper & Row, 1968. Harmondsworth: Penguin Books, 1970. Harper Torch book, 1971.

———*Painting As an Art: The A.W. Mellon Lectures in the Fine Arts, 1984, Delivered at the National Gallery of Art, Washington, DC.*

London: Thames and Hudson, 1987, Bollingen Series.

Princeton, NJ: Princeton University Press, 1987.

Yanagi, Soetsu, *The Unknown Craftsman: A Japanese Insight Into Beauty*, Tokyo, New York and London, Kodansha International, 1972 and 1989.



06091381 (detail from *Pepfog 3*).



06101218 (detail from *Pepfog 4.*)

Biography

CHARLES CLOUGH

BORN

1951, Buffalo, N.Y.

EDUCATION

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

FELLOWSHIPS AND COMMISSIONS

2007	GEISAI Fellow
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 the Arts

TEACHING

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

SOLO EXHIBITIONS

2007	Lido Mochetti, 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, NL
1999	Meibohm Fine Arts, East Aurora, NY



06101244 (detail from *Pepfog 4*).

1998	Tricia Collins Contemporary Art, New York, NY Galerie Liesbeth Lips, Rotterdam, NL
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 Tricia Collins Contemporary Art, New York, NY Galerie Liesbeth Lips, Breda, NL
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, NL 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, NL 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, NL
1983	Albright-Knox Art Gallery, Buffalo, NY



06101252 (detail from *Pepfog 4*).

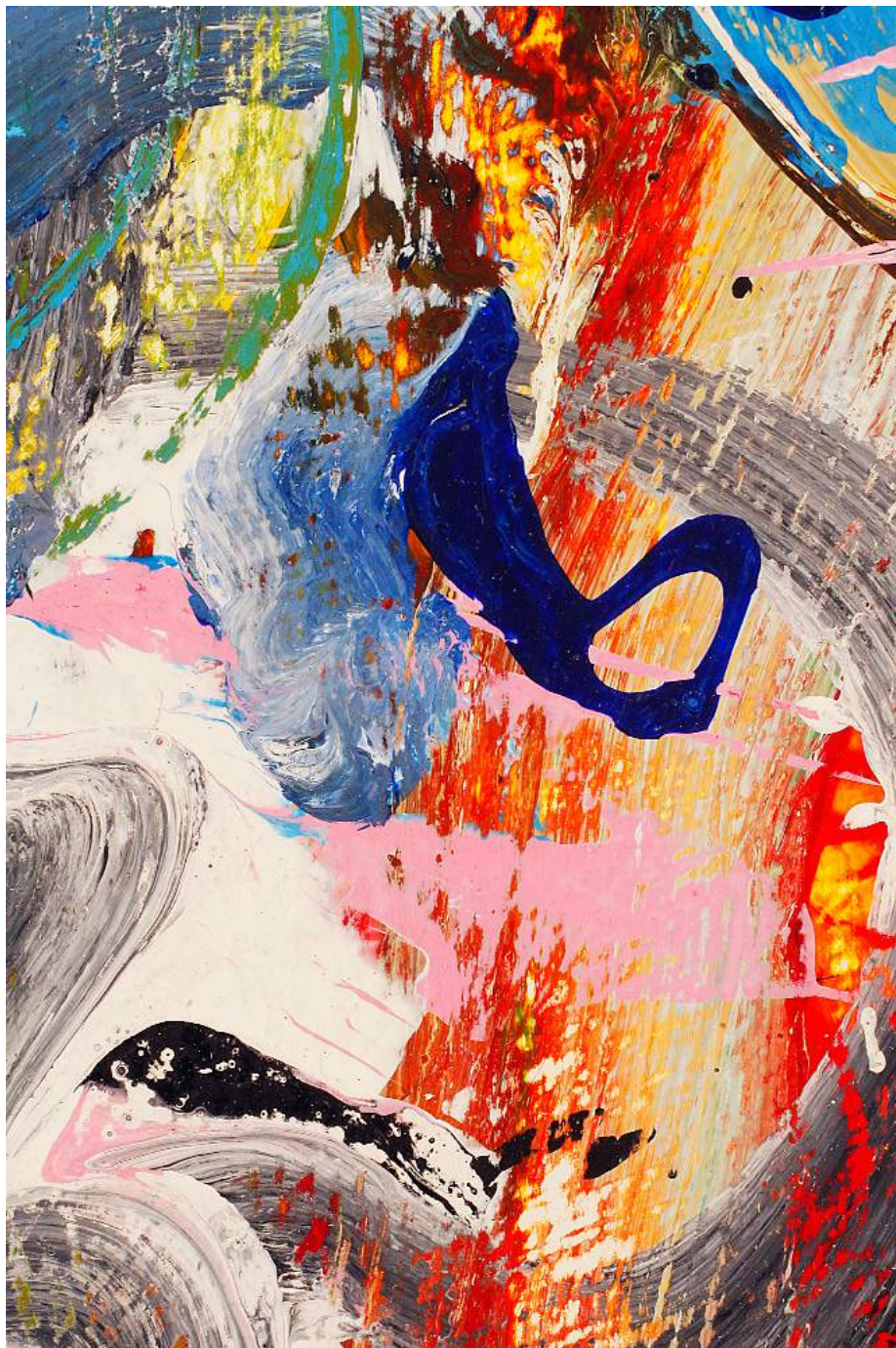
	Burchfield Art Center, Buffalo, NY
	Linda Farris Gallery, Seattle, WA
1982	Pam Adler Gallery, New York, NY
1981	Linda Farris Gallery, Seattle, WA
	Piu due Cannaviello, Milan, Italy
	Galleria N'apolitana delle Arti, Naples, Italy
1980	Pam Adler Gallery, New York, NY
	Linda Farris Gallery, Seattle, WA
1979	CEPA Gallery, Buffalo, NY
1978	Artlink, Fort Wayne, IN
1977	Gallery 219, SUNY Buffalo, NY
1976	Hallwalls, Buffalo, NY
1975	Gallery 219, SUNY Buffalo, NY
1974	Gallery 219, SUNY Buffalo, NY
1973	Gallery 219, SUNY Buffalo, NY

TWO PERSON EXHIBITION

1987-88	<i>New Paintings by Charles Clough and Mimi Thompson</i> , New Museum, New York, NY
---------	---

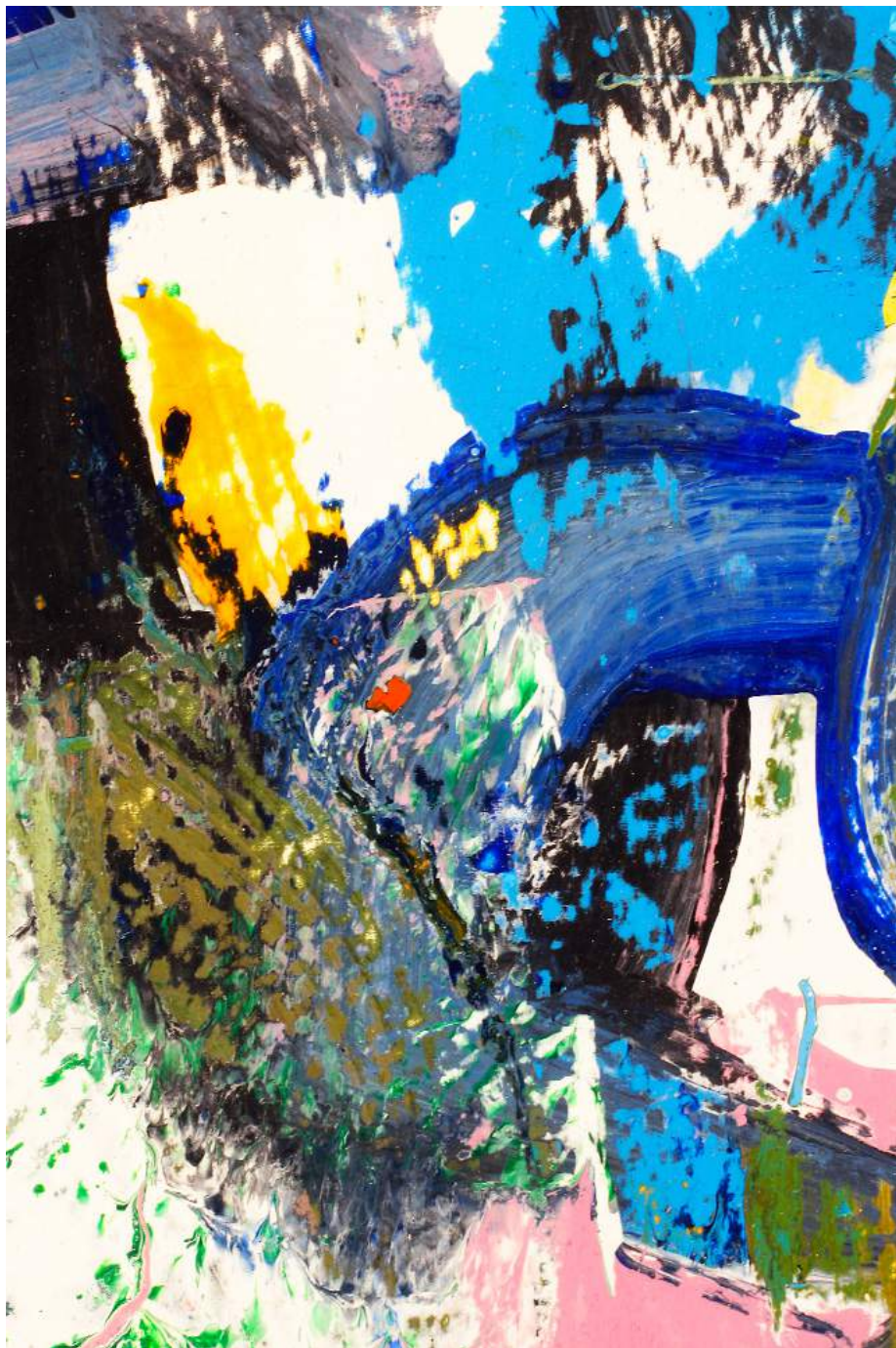
GROUP EXHIBITIONS

2007	<i>Surface Matter: Collage from the Collection</i> , Albright-Knox Art Gallery, Buffalo, NY
2006	<i>Abexbox</i> , curated by Mark Stone, Chashama, New York, NY
2005	<i>Salon des Independents</i> , Hygienic Galleries, New London, CT
2004	<i>Wet & Fresh, A Survey of Current Watercolor in Western New York</i> , Burchfield-Penney Art Center, Buffalo, NY
2003	<i>New York Scene</i> , Galerie Liesbeth Lips, Rotterdam, NL
2002	<i>Expressionism</i> , Burchfield-Penney Art Center, Buffalo, NY
2001	<i>Faculty Exhibition</i> , Leroy Neiman Gallery, Columbia University, New York, NY
	<i>Benefit Exhibition</i> , White Columns, New York, NY
2000	<i>Drawings and Photographs</i> , Matthew Marks Gallery, New York, NY
	<i>Summer Group Show</i> , Tricia Collins Contemporary Art, New York, NY
1999	<i>Head to Toe: Impressing the Body</i> , University Gallery, University of Massachusetts, Amherst
	<i>Inaugural Exhibition</i> , Fuoco Arte Contemporanea, Orvieto, Italy
1998	<i>The Choice</i> , Exit Art/The First World, New York, NY
	<i>The Agency of Meaning</i> , Burchfield-Penney Art Center, Buffalo, NY
	<i>Black and Blue</i> , Tricia Collins Contemporary Art, New York, NY
	<i>Over the Mantle, Over the Couch</i> , Tricia Collins Contemporary Art, New York
1997	<i>Abstract Painting</i> , Carrie Haddad Gallery, Hudson, NY



07031323 (detail from *Pepfog 4*).

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



07031326 (detail from *Pepfog 4*).

- The Bibliophile's Cabinet*, curated by Alan Jones, Paul Kasmin Gallery, New York, NY
- The Big Picture: Recent Large Scale Painting*, curated by Kip Eagan, Museum of Art, Palm Beach, FL
- Invitational*, Tony Shafrazi Gallery, New York, NY
- 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, NY
- 1989 *Charles Clough, Jack Goldstein, Walter Robinson*, Scott Hanson Gallery, New York, NY
- The New Museum Benefit*, New Museum, New York, NY
- White Columns Benefit*, White Columns, New York, NY
- Jayne H. Baum Gallery, New York, NY
- 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, NY; Grand Rapids Art Museum, Grand Rapids, MI; Terra Museum, Chicago, IL.; 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, NY
- Collage*, curated by Nancy Weekly, Burchfield Center, Buffalo, NY
- 1987 *Art of Our Time*, Dayton Art Institute, Dayton, OH
- The Wayward Muse: A Historical Survey of Painting in Buffalo*, Albright-Knox Art Gallery, Buffalo, NY
- New York Scene*, Galerie Liesbeth Lips, Amsterdam, NL
- P.S. 3 Benefit*, P.S.3, New York, NY
- From the Collection*, Burchfield Art Center, Buffalo, NY
- The Inspiration Comes From Nature*, Jack Tilton Gallery, New York, NY
- Painted Pictures*, curated by Andy Grundberg, Midtown Art Center, Houston, TX
- Ex Photo*, curated by Ann Rosen, The Pyramid Club, New York, NY
- Over and Above*, curated by Paul Laster and Renee Ricardo, Pictogram Gallery, New York, NY
- America*, curated by Peter Bach, Albert Totah Gallery, New York, NY
- 1986 *Ultrasurd*, Curated by Collins & Milazzo, S.L. Simpson Gallery, Toronto, Canada
- Artextreme: Philadelphia Inaugural Exhibition*, Philadelphia, PA
- Paintings*, Galerie Liesbeth Lips, Amsterdam, NL



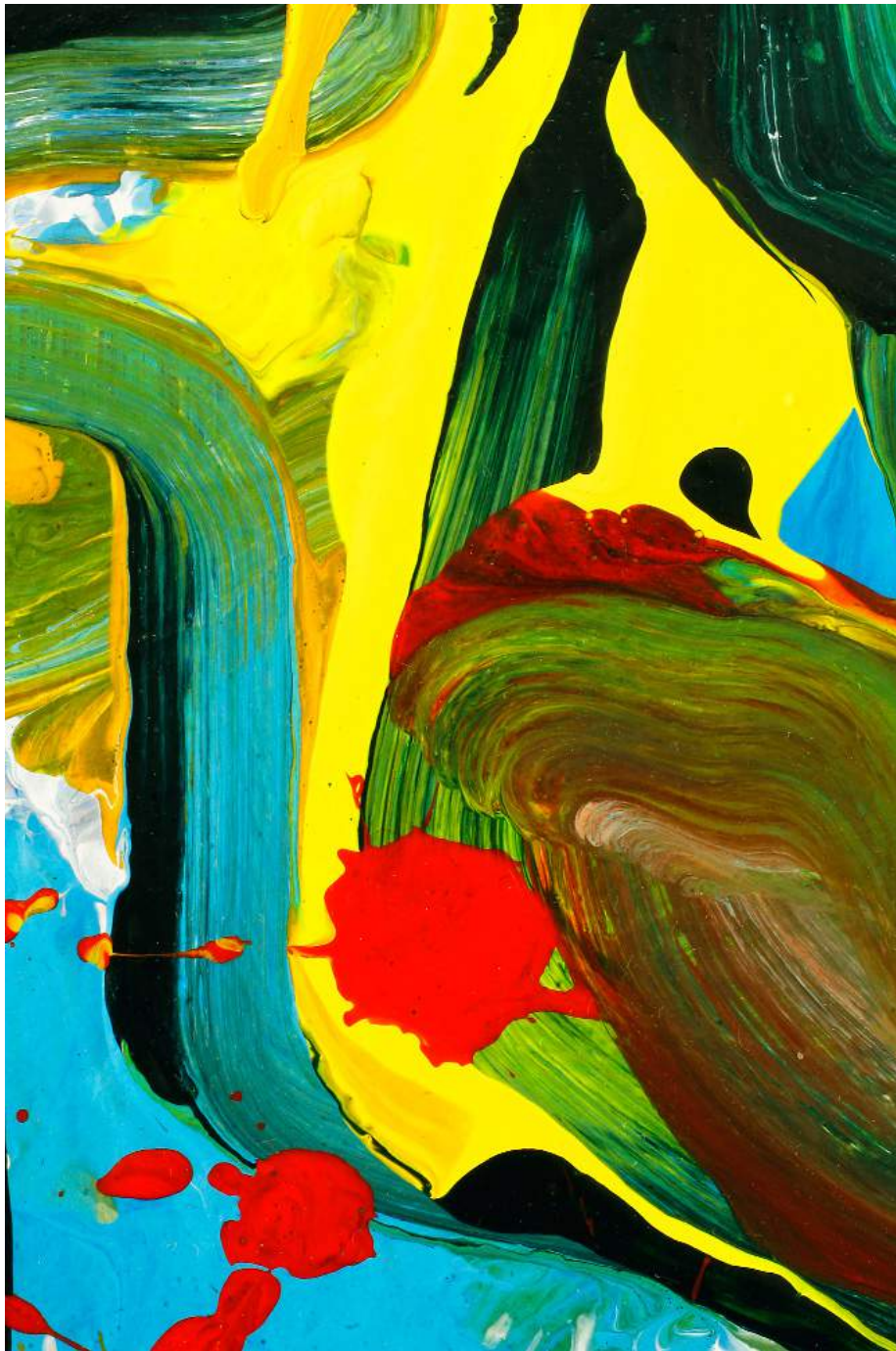
07031367 (detail from *Pepfog 4*).

- Gallery Group*, Jack Tilton Gallery, New York, NY
Clough, Hopkins, Robinson, Schott and Wachtel, curated by Colin DeLand,
 American Fine Art Co., New York, NY
- 1985 *A Summer Selection*, Leo Castelli Gallery, New York, NY
Niagara Falls: New Impressions, Burchfield Art Center, Buffalo, NY
Homage to the American Elm, Gallery 53, Cooperstown, NY
An Affair of the Heart, Albright-Knox Art Gallery, Buffalo, NY
20/20, B.K. Smith Gallery, Lake Erie College, Painesville, OH
Painting 1985, Pam Adler Gallery, New York, NY
Gallery Group, Jack Tilton Gallery, New York, NY
Ten Gallery Artists, Nina Freudenheim Gallery, Buffalo, NY
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, NY
8 in '84, Benefit Exhibition, Ronald Feldman Gallery, New York, NY
CAPS Graphics Traveling Exhibition, Fashion Institute of Technology, New York
 Kirkland Art Center, Clinton, NY
Art on Paper, Weatherspoon Museum, Greensboro, NC
- 1983 *CAPS Graphics Traveling Exhibition*, College of the Finger Lakes Canandaigua,
 NY; Marist College, Poughkeepsie, NY
Gallery Group, Galerie Liesbeth Lips, Delft, NL
Art Today, Ward Gallery, Rochester, NY
The A-more Store, Jack Tilton Gallery, New York, NY
Hundreds of Drawings, The New Gallery of Contemporary Art, Cleveland, OH
Three-dimensional Photographs / Selected Artists, Castelli Graphics, New York, NY
The Los Angeles New York Exchange, LACE, Los Angeles, CA
Selections, Karen Lenox Gallery, Chicago, IL
- 1982 *The Americans: The Collage*, Museum of Contemporary Art, Houston, TX
Partitions, Pratt Manhattan Center, New York, N.Y.; Pratt Institute Gallery,
 Brooklyn, NY
20th Anniversary Exhibition of the Vogel Collection, Brainerd Art Center,
 Potsdam, NY
Art on Paper, Weatherspoon Gallery, Greensboro, NC
Invitational, Nina Freudenheim Gallery, Buffalo, NY
Gallery Group, Pam Adler Gallery, New York, NY
Upstate Landscape, Gallery 53, Cooperstown, NY



06102985 (detail from *Pepfog 5*).

- Commodities Corporation Collection*, Museum of Art, Fort Lauderdale, FL;
Museum of Art, Oklahoma City, OK; Santa Barbara Museum, Santa
Barbara, CA; Grand Rapids Art Museum, Grand Rapids, MI; Madison
Art Center, Madison, WI; 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, NY
Painting Show, Linda Farris Gallery, Seattle, WA
Abstraction, an American Tradition, Henry Gallery, University of Washington,
Seattle, WA
1980 *Thirty-five Artists Return to Artists Space*, Artists Space, New York, NY
Gallery Group, Pam Adler Gallery, New York, NY
The Painterly Photograph, Washington Project for the Arts, Washington, DC,
Media Studies Inc., Buffalo, New York, NY
7 Young Americans, Sidney Janis Gallery, New York, NY
Painting and Sculpture Today, Indianapolis Museum of Art, Indianapolis, IN
With Paper About Paper, curated by Charlotta Kotik, Albright-Knox Art
Gallery, Buffalo, NY; 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, FL
1979 *Invitational*, Pam Adler Gallery, New York, NY
Hallwalls, Five Years: A Traveling Exhibition, Upton Gallery, SUNY Buffalo,
NY; A-Space, Toronto, Canada; Parsons Gallery, New Museum, New
York, NY
Six Artists Under Thirty, curated by Dr. Edna Lindemann, Burchfield Art
Center, Buffalo, NY
1978 *37th Annual Western New York Exhibition*, Albright-Knox Art Gallery, Buffalo, NY
Traditions/Five Painters, curated by Linda Cathcart, Artists Space, New
York, NY
1977 *Buffalo-Chicago-Exchange*, N.A.M.E. Gallery, Chicago, IL
New Art Auction and Exhibition, Artists Space, New York, NY
In Western New York, Albright-Knox Art Gallery, Buffalo, New York, NY
1976 *Begegnung mit Buffalo*, Auslands Institute, Dortmund, West Germany
Hallwalls Group Show, Artists Space, New York, NY



06102987 (detail from *Pepfog 5*).

PUBLIC AND CORPORATE COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
The Brooklyn Museum of Art, Brooklyn, NY
Bank of America, San Francisco, CA
Batus Inc., New York, NY
Boca Raton Museum of Art, Boca Raton, FL
Burchfield-Penney Art Center, Buffalo State College, Buffalo, NY
Castellani Art Museum, Niagara University, Niagara Falls, NY
Chase Manhattan Bank, New York, NY
Citibank, New York, NY
Commodities Corporation, Princeton, NJ
Dayton Art Institute, Dayton, OH
George Eastman House, Rochester, NY
Everson Museum, Syracuse, NY
Hecht, Higgins & Peterson, New York, NY
Hood Museum of Art, Dartmouth College, Hanover, NH
Hyde Collection, Glens Falls, NY
Indianapolis Museum of Art, Indianapolis, IN
Marine Midland Bank, Buffalo, NY
Museum of Modern Art, New York, Franklin Furnace Artists' Books Collection
M & Co. New York, NY
National Gallery of Art, Washington, DC
Owens Corning Fiberglass, Toledo, OH
Perkins, Coie, Seattle, WA
Physio-Control, Seattle, WA
Prudential Insurance, Newark, NJ
Rich Products, Buffalo, NY
Seattle First National Bank, Seattle, WA
Security Pacific Bank, Seattle, WA
Smith College Museum of Art, Northampton, MA
Smithsonian American Art Museum, Washington, DC
Southeast Bank, Miami, FL
Standard Federal Bank, Troy, MI

PUBLICATIONS BY THE ARTIST

Robert Burke, Catalog essay, 1994, Grand Salon, New York
Surface Verses Probe, Selected Studio Notes, 1993, C.C. Studio, New York
For C. Taylor Kew, F.N. Burt Company Bulletin, Fall, 1992 (Buffalo, NY)



07031430 (detail from *Pepfog 5*).

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, Syracuse, 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, NY

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,
NC, 1982

Charles Clough: More is Never Enough, Charles A. Riley II, Grand Salon, New York, NY, 1998
Charles Clough: Paintings 1994, Charles A. Riley II, Grand Salon, New York, NY, 1994
Charles Clough: Ptg. 1993, edited by Mary Haus, Grand Salon, New York, NY, 1993
Charles Clough: The Vision Thing, Bill Maynes, The Country Store, Old Chatham, NY, 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, NY, 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, NY, 1983

Commodities Corporation Collection, Sam Hunter, Princeton, NJ, 1982

Genius Loci, Achille Bonito Oliva, XIV Rassegna Internazionale 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

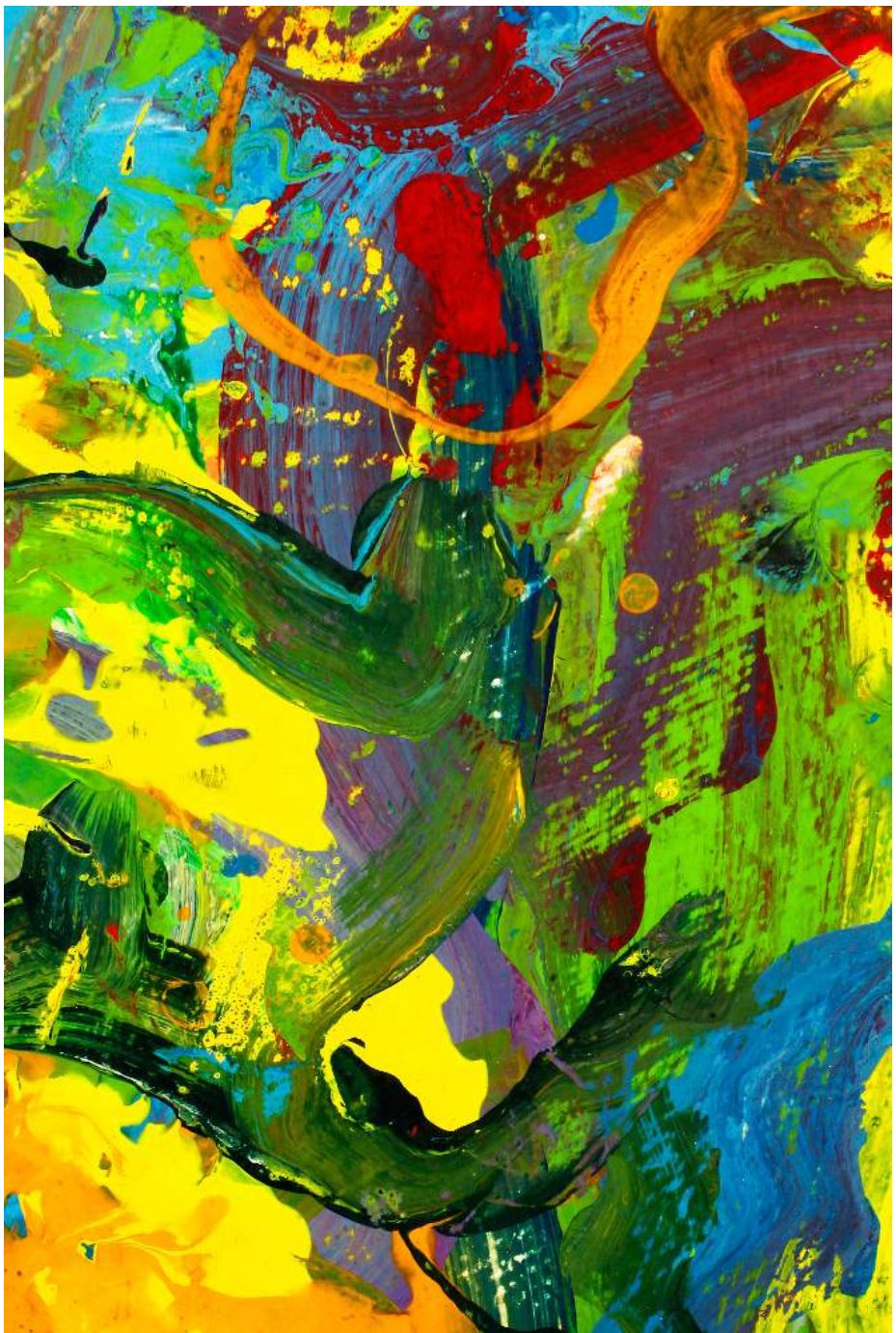
Hallwalls: Five Years, A Traveling Exhibition, Marcia Tucker and Roger Denson, The New
Museum, New York, NY, 1979

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, IN

The Painterly Photograph, Anthony Bannon, Washington Project for the Arts, Washington,
DC, 1980



07031433 (detail from *Pepfog 5*).

Partitions, Ellen Schwartz and John Perrault, Pratt Manhattan Center, New York, NY, 1982
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, NY, 1981
Traditions/Five Painters, Linda Cathcart, Artists Space, New York, NY 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, NY, 1987
Who Framed Modern Art or the Quantitative Life of Roger Rabbit, Collins & Milazzo, Sidney Janis Gallery, New York, NY, 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
 Butera, Virginia, "Review: Charles Clough," *Artsmagazine*, New York, April 1982
 Cameron, Dan, "The Groundhog Report," *Artsmagazine*, New York, February, 1985
 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*, Syracuse, Italy, October–December 1989
 Cox, Meg, "Postal Clerk and Wife Amass Art Collection in New York Flat," *The Wall Street Journal*, January 30, 1986
 Cyphers, Peggy, "Review: Clough, Goldstein, Robinson," *Artsmagazine*, New York, October 1989
 Denson, Roger, "Charles Clough," *Tema Celeste*, Syracuse, Italy, May-June 1991
 Donovan, Pat, "Clough's 'Big Finger' Points to Influence of Old Masters," *Business First Magazine*, Buffalo, May, 1985
 Drohojowska, Hunter, "The L.A./N.Y. Cultural Exchange," *L.A. Weekly*, July 1-7, 1983
 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



07031440 (detail from *Pepfog 5*).

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 Artworld," *Buffalo News*, August 14, 1992

Johnson, Ken, "Calendar," *New York Times*, November 6, 1998

Jones, Alan, "Art Breaks, The MTV Collection," *NY Talk*, November, 1985

—, "Charlie Clough: The Fine Art of Finger Painting," *NY Talk*, November 1985

Kimmelman, Michael, "Art in Review: The Choice," *New York Times*, December 18, 1998

Kino, Carol, "Review," *Art in America*, February, 1999

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

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

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

—, "Contemporary American Art," *Flash Art*, Summer 1982

Robinson, Walter, "1985 Review: Public Art," *Art in America Annual*, 1986–87

Shapiro, Harriet, "Using Modest Means the Vogels Build a Major Collection," *People Magazine*, September 8, 1986

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

Tatransky, Valentin, "Charles Clough," *Artsmagazine*, April, 1984

Taylor, Paul, "A New Avenue for Art...Madison," *Vogue*, February, 1986

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



07031457 (detail from *Pepfog 5*).

Westfall, Stephan, "Review: Charles Clough," *Artsmagazine*, March, 1986
Woodward, Richard B. "A Museum Grows in Brooklyn," *Art News*, September, 1986

LECTURES

The Lyman Allyn Museum, New London, CT, January 21 and May 18, 2007
Rhode Island School of Design, April 13, 2007
The Newport Art Museum, Newport, RI, March 10, 2003
The Burchfield-Penney Art Center, October 17, 1999
Worcester State College, Worcester, MA, April 21, 1999
Webster University, St. Louis, MO, November 15, 1996
The Brooklyn Museum, Brooklyn, NY, April 10, 1994
Castellani Art Museum, Niagara University, Niagara Falls, NY, April 9, 1992
SUNY Potsdam, October 7, 1991
SUNY Fredonia, April 8, 1991
Albright-Knox Art Gallery, Buffalo, NY, October 5, 1986
University of Hartford, January 28, 1986
Arnot Museum, Elmira, NY, October 4, 1986
The Brooklyn Museum, Brooklyn, NY, March 22, 1986
University of Southern California, Los Angeles, CA, February 12, 1985
The Wadsworth Athenaeum, Hartford, CT, November 4, 1985
C.W. Post University, Greenvale, NY, May 19, 1984
Yale University, New Haven, CT, September 22, 1984
SUNY Buffalo, November 4, 1983
Buffalo State College, December 2, 1983
Burchfield Art Center, Buffalo, NY, 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