



CHARLES CLOUGH
CLUFFFALO AT
THE ROYCROFT

I established the Cluffalo Institute in 2012 to manage my archive
and collection and to promote and administer the Cluffalo Painting
Workshop at the Roycroft in East Aurora, New York.

Here is an account of my development as an artist in relation to collaborative and participatory
projects with particular focus on the ten completed *Cluffalo: Seasons Paintings* from
Autumn 2015 in The Print Shop at The Roycroft Campus.

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Cover: *Cluffalo: Autumn 2015*, latex on expanded pvc, 32 x 44 inches being
painted by Laurie Choroszylow, David Schultz and Kathleen Kelleher

My commitment to social progress such as championed by Elbert Hubbard and the Roycrofters is rooted in my parents' and teachers' idealism. Growing up in the 1950s and 1960s offered a view of the attitudes of the beatniks segueing with those of the hippies that struck me as righteously and compellingly humanistic. While I am very comfortable as an introvert I understand the importance of community, engaging the public and networking. I believe that a fluid approach to authorship of art involving multiple makers is a path into the future for more meaningful art. This book presents the context of my participatory projects as they have led to the *Cluffalo: Seasons* paintings made at the Roycroft since September 21, 2015.

My relationship with the Roycroft began when my parents moved our family from Buffalo to East Aurora, around the corner from the Roycroft, in 1967 when I was sixteen. I was attending Hutchinson Central Technical High School, Buffalo, in the Advertising Art Department. My mother, Dorothy Clough, introduced Kitty Turgeon, one of the Roycroft's greatest aficionados to the Roycroft not long after the move.

On graduation I chose Pratt Institute in Brooklyn to study in the Foundation Art Program with the thought that I wanted to become an illustrator. After a year there I was conflicted by the lure of hippie-dom, politics, especially regarding the Viet Nam war, and uncertainty about going into advertising, furniture design or fine art.

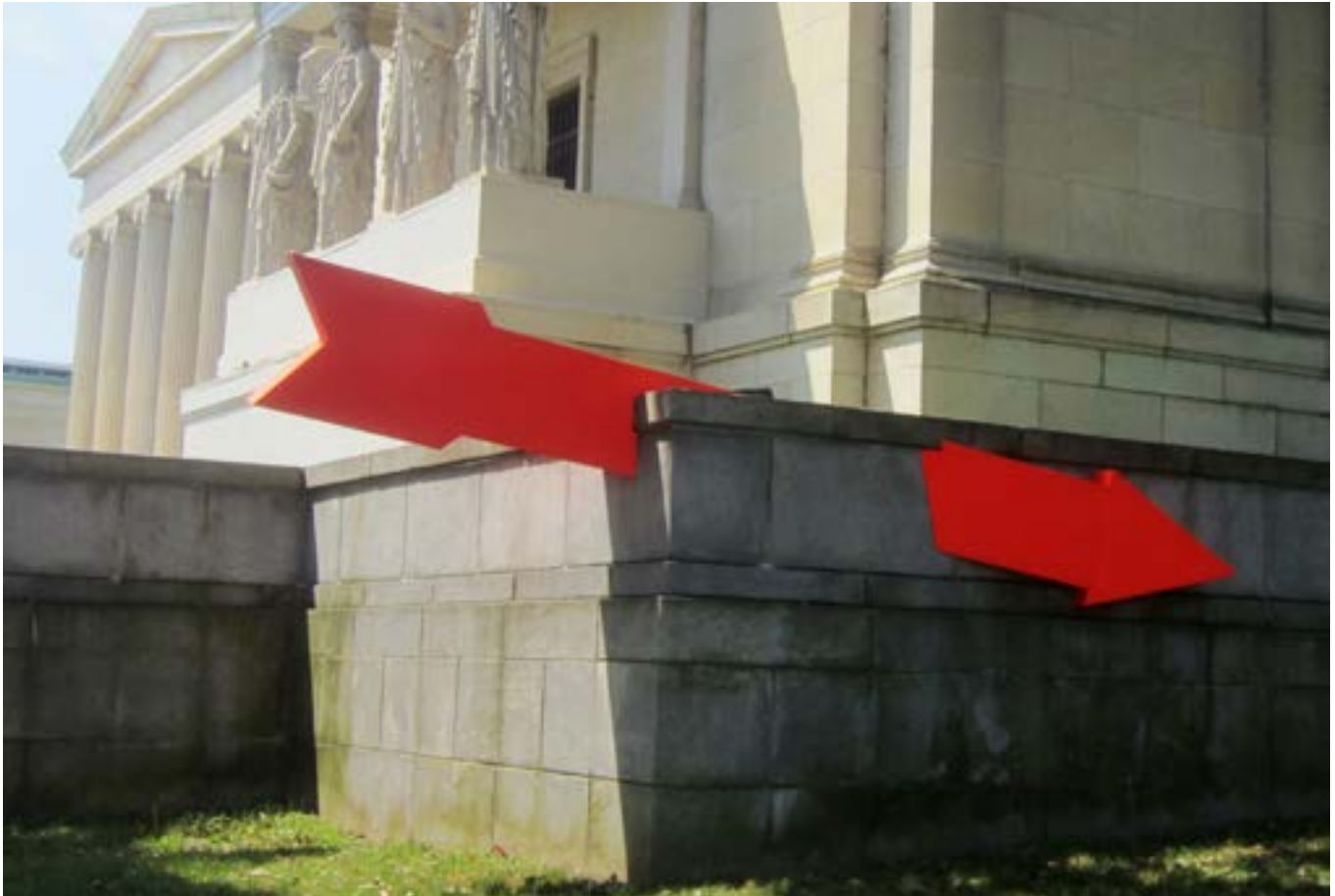
Back in East Aurora, I chose to "dedicate my life to art" in pursuit of, as Paul Tillich calls it "ultimate concern." After two semesters at Pratt, I realized the full parameters of artist-hood. My two-dimensional design professor had demonstrated the four "keys to the kingdom": 1. Attend exhibitions 2. Exchange studio visits 3. Read all relevant literature, and 4. Make your work. I understood this as my "structure of intentionality" insofar as these admonitions came to determine my behavior.

In the context of "make your work" my starting point was the loose pen and ink and watercolor representational technique that I had developed in high school. Attending Henry Geldzahler's *The New York School 1945-1970* at the Metropolitan Museum of Art, in 1970, gave me a compelling experience of abstraction and painting in which the paint itself became the subject of the work. Simultaneously I was studying photography as in, for example, Walker Evans, Robert Frank and Diane Arbus. Thus I claimed an aesthetic territory in which painting and photography roiled amongst and against each other. I articulated my "job description" as "the photographic epic of a painter as a film or a ghost." I, the painter, would photographically document my activity, which I hoped, would take place in an epic scale and that the resulting images could, at least conceptually, be regarded as a flip book-like animation including every image that I would produce. The "ghost" refers to Gilbert Ryle's "ghost in the machine" while I also associated it with some unknown technology of the future. This was fulfilled by digital media.



In the course of investigating opportunities in Buffalo a gallery owner suggested that I visit Larry Griffis's Ashford Hollow Foundation on Essex Street. Upon meeting we agreed that I would trade sculptor's assistance for studio space. I waited on tables at the Roycroft Inn on weekends and thus had time to assist Larry, hitch-hike to New York to attend exhibitions and visit artists, read in the art libraries at UB and Buff State and begin to understand what my own work would be.

In this context of abandoning academic credentialing I determined that I needed to fulfill a project that would publicly declare my intention of artist-hood. This became *The Arrow*. I made a twenty-foot fluorescent red arrow that, seemingly, pierced the low wall surrounding that Albright-Knox Art Gallery. Forty years later the museum recreated



The Arrow for the exhibition: *Wish You Were Here: The Buffalo Avant-garde in the 1970s*. “Its installation...was actually the second time this work graced the Albright-Knox’s 1905 Albright Building. On October 31, 1972, acting as a merry Halloween prankster, Clough constructed a DayGlo red plywood sculpture of an arrow and placed it on the museum’s grounds without its knowledge. With fellow Hallwalls artists Joe Panone and Linda Brooks, Clough came in the dead of night and installed the arrow.

“This guerilla gesture was both a sly Pop reference—the arrow mimicking the Sunoco gas station logo—and a sincere nod to the Minimalist artist Tony Smith, whose iconic sculpture *Cigarette*, 1961–67, is on the museum’s front lawn.” —www.albrightknox.org



The “alternative spaces movement” emerged for presenting art in the late 1960s and early 1970s. I visited artists Gordon Matta-Clark and Jeffrey Lew who founded 112 Greene Street and Edit de Ak the director of Artists Space, both in New York City and Stephen Cruise and Marien Lewis at A Space Gallery in Toronto. These visits clarified for me the opportunity of establishing an alternative space at the Ashford Hollow Foundation.

After I began my residency at AHF, increasingly, art professors from UB and Buff State took studios there. They brought their students including, Robert Longo, Cindy Sherman, Michael Zwack, Nancy Dwyer, Diane Bertolo, Joe Panone, Linda Brooks, Joe Dick, Pierce Kamke, Larry Lundy, Gary Judkins, Judy Treible, Ann Rosen, Christine Rusyniak, Ken Davis, Deb De Staffen, Joe Hryvniak, Phil Malkin, Rick Zucker and others who were the community



that Hallwalls grew out of. We presented exhibitions, performances and artist's talks representing all disciplines and frequently co-sponsored by the Albright-Knox, Artpark, UB, Media Studies and Buff State. To date, Hallwalls has presented more than 6,000 events including the work of more 8,000 artists, writers, musicians and media practitioners representing the broadest range of diversity.

For the Metropolitan Museum of Art's 2009 exhibition: *The Pictures Generation 1974-1984*, curator Douglas Eklund wrote: "Unlike the CalArts crowd, the students and artists who formed the alternative space Hallwalls in Buffalo, New York (partly on the model of Artists Space), had not been groomed for professionalism but were self-starters who created something resembling CalArts from the ground up. As opposed to the image driven, media-oriented



photo-Conceptualism of the CalArts crew, the Hallwalls artists started out with a funkier materials-based style of references to childhood, heroes and myth—and made their self-consciously marginal status in relation to the downstate New York art world part of their cheerfully fervent group persona.

“The ringleaders of Hallwalls were Charles Clough, a Buffalo native who was up on current art and had long thought of opening a space to show his and his colleagues’ work, and Robert Longo, a BFA student at Buffalo State, whose proactive enthusiasm gave Clough the impetus to follow through.”



An element of Hallwalls's off-site activities were ArtAttacks, in which we presented participatory events at schools and community centers. Each or teams of Hallwalls members brought workshop materials to the events to engage the participants. For the 1975 Wilson, New York High School Art Festival I brought a long roll of three-foot wide white paper that I hung from the fence around the play-ground and provided spray paint for anyone who wanted to add the collective color storm.



By 1977 my technique evolved into pasting images from magazines on large sheets of paper and then “blending” with paint using fingers and hands rather than brushes. I demonstrated this at the Buffalo East Side Community Arts Festival and engaged those in attendance with delightful responses.







In 1985 Brooklyn Museum curator, Charlotta Kotik invited me to make large paintings for the museum's Grand Lobby. Faced with a twenty by sixty foot wall my approach with hands and fingers seemed inadequate, so I made "big fingers"—pads on the ends of sticks, up to three feet in diameter.



I get a kick out of the cliché referring to the process of gestural abstraction that “my kid could do that.” The first time I invited the public to paint with the big fingers was in conjunction with the Brooklyn show. In 1992 I organized a two week event at Artpark in Lewiston, New York for the public to again paint with big fingers. Burchfield Art Center (as it was identified at the time) director, Anthony Bannon, introduced me to C. Taylor Kew Board President



and business owner who introduced me to Raymond Stevens and Jerry Castiglia who owned Pratt & Lambert Paint Company. Taylor sponsored canvas and shipping and Pratt & Lambert provided paint. Summer rain allowed for only three completed paintings. One is in now in the collection of the Castellani Art Museum, another is in the Burchfield-Penney Art Center.



The next time that I conducted a participatory project was sixteen years later. In 1999 I moved my studio from New York City to Westerly, Rhode Island. In moving my studio out of New York where it had been for 21 years I had a distinct sense of rustication and chastening. I abandoned my big fingers and placed 12 t-shirts in a circle on the ground in the garden. Each week over the course of the growing season in 2000 I added a layer of paint to the t-shirts. In October I “harvested” the works by grinding and polishing through the layers. I had photographed the process so that each work could be exhibited with the record of its making. After the project was completed I began to paint with brushes again, making watercolors that were responsive to the patterns and rhythms of our coastal setting.



Beginning on June 21st, 2008 I prepared a 33 x 44 inch board, which I invited studio visitors to paint on with brushes through the course of the summer. After each session I selectively sanded the surface. All states of the painting and many, many details of the painting were photographed to be included in an “art history” book that I produced. The process continued through the following Autumn, Winter and Spring with one painting for each season.



In 2011 I made a new set of big fingers and resumed using them with acrylic paint on canvas. At this point I began to visit Buffalo more frequently to prepare for a forty-year retrospective of my work at the University at Buffalo. For my internet url, I chose “clufff.com” in 1996 for brevity and phonetic clarification. As I traveled back and forth, Rhode Island and Buffalo, it occurred to me that I was “On the Way to Clufffalo”, which became the title for the UB show.



In conjunction with the show, I presented a series of participatory painting events at UB, Canalside (Buffalo), Park School, the Music is Art Festival and at the Creative Problem Solving Institute's conference. These were made on mural-sized canvases by many participants. At Buffalo's Park School approximately 200 students from kindergarten to high school seniors painted.



We sold our Westerly location in 2013. Art patrons Shelly and John McKendry offered me a three-year residency in their Hi-Temp Fabrication facility in Buffalo's Cobblestone district. Once there and painting, I titled the paintings "Clufffalo 001" and so on.

At this point an old friend and collector, Jack Edson, who as the director of the Hamburg, NY public library approached me about commissioning a mural for the library's new addition. I asked Jack if there was a budget for the project and he said "no." Very soon after the Albright-Knox Art Gallery and Erie County formed the Public Art Initiative which funded the project with the resulting mural becoming part of the AKAG's collection while on permanent loan to the library.



Earlier iterations of the project suggested additional features to it. So that everyone's contribution would be viewable, a video was made from overhead. The eight-hour video was compressed to eight minutes and can be viewed at: https://www.youtube.com/watch?v=AYG_Urk_7VM.

Boards were provided for each participant to press into the wet painting surface for a take-away artwork. After the event the documentation was gathered and produced as a book: <http://www.clufff.com/ClufffaloHamburg.pdf>. I would love to do similar events with other museums.



“Roycroft was a reformist community of craft workers and artists which formed part of the Arts and Crafts movement in the United States. Elbert Hubbard founded the community in 1895, in the village of East Aurora, New York, near Buffalo. Participants were known as Roycrofters. The work and philosophy of the group, often referred to as the Roycroft movement, had a strong influence on the development of American architecture and design in the early 20th century.

“Elbert Hubbard had been influenced by the ideas of William Morris on a visit to England. He was unable to find a publisher for his book *Little Journeys*, so inspired by Morris’s Kelmscott Press, decided to set up his own private press to print the book himself, founding Roycroft Press.

“His championing of the Arts and Crafts approach attracted a number of visiting craftspeople to East Aurora, and



they formed a community of printers, furniture makers, metalsmiths, leathersmiths, and bookbinders. A quotation from John Ruskin formed the Roycroft “creed”:

“A belief in working with the head, hand and heart and mixing enough play with the work so that every task is pleasurable and makes for health and happiness.

“The inspirational leadership of Hubbard attracted a group of almost 500 people by 1910, and millions more knew of him through his essay *A Message to Garcia*.” —Wikipedia



Cluffalo: Numbers were joined by *Cluffalo: Places*. In July 2015 I took a studio in The Print Shop on the Roycroft Campus. This is where *Cluffalo: Seasons* commenced on September 21st 2015. There has been one painting per season, by as many participants as possible. At the end of the season I grind and polish the surface of the painting until I'm pleased with its finish. Each participant, their state of the painting and their mono-printed take-away has been photographed and made into an art history book.

At the end of April, 2018 there have been more than 400 participants from around the world and from fifteen months to ninety-two years old. The workshop is structured so that the sale of the Seasons paintings supports its operation.

CLUFFFALO: AUTUMN 2015
THROUGH
CLUFFFALO: WINTER 2018
WITH
PARTICIPANTS

Dorothy Clough	Barbara Helm	Amy Yerofeev
Amanda Larkowski	Jason Gonser	Kedra Masters
Dick Byrnes	Robert Goller	Karli Masters
Alan Nowicki	Linda Ulrich Hagner	Mark Masters
Bonnie Valentine	Ivah Hagner	David Schultz
Kathie Aspaas	T. C. Hagner	Laurie Choroszylow
Amalia Shaltiel	Amina Hagner	Kathleen Kelleher
Amy Johnson	Yvonne Stoklosa	Clare Root
Nicollette Winiewicz	Rebecca Wing	Michelle Muia
Amizetta Haj	John Massier	Jack Edson
Kate Pendleton	Kyle Butler	Santina Kumiega
Iris Kirkwood	Sharon Bartell	Kit Howard
Jan Walker	Robert Rust	Susan Bradley
Melody Long	Bob Young	Marie Gniazdowski
Nicholas Maranto	Jane Robbins	Mia Cesar
Clayton Maranto	Phoebe Nicely	Monet Cesar
Kiara Maranto	Caitlin Crowell	Yvette Cesar
Michelangelo Maranto	Emmett Kelly Crowell	Markenzy Cesar
Elliott Maranto	Geoff Kelly	Tina Dillman
Curt Maranto	Kira Yerofeev	Pam Glick



Cluffalo: Autumn 2015, 2015, latex on expanded pvc, 32 x 44 inches

Isaac Dickerson	Isaac Hillman	Suzanne Giblin
Jacob Dickerson	Kameron Hillman	Bridget Giblin
Matthew Dickerson	Susan M. Hillman	Brian Hahl
Patrick Willett	Anna Hezel	Isabel Hahl
Corinne Favata	Kevin Nguyen	Mia Giblin
Jill Favata	Yvonne Stoklosa	Shantidevi Calanni
Kathy Frost	Rebecca Davis	Martha Hahl
Nancy F. Oakes	Nick Clough	Charlotte Parsons
Janet Povinelli	Edith Berta	Samantha Parsons
Maev Rogers	Frances Berta	Kristen Parsons
Thomas Povinelli	Josh Berta	Bill Parsons
	Sarah Hezel	



Cluffalo: Winter 2016, 2016, latex on expanded pvc, 32 x 44 inches

Liz Hezel	Emily Clough	Mary Callahan
Joe Hezel	Amy Clough	Mary Herbst
Patty Hezel	Eileen Clough	Pat McClain
Amy Rob	Alina Clough	Patricia LaFalce
Rebecca Wing	Dr. Charles Clough	Phyllis Galie
John Massier	Tziviyah Abosch	Lydia Freier
Tina Dillman	Paula Schmidt	Audrey Parker
Mike Taheri	David B. Schmidt	Kathy Parker
Abby Rose Jones	Mahesh Desponde	Renee Carlson
Michael Lowe	Yvonne Stoklosa	Kaylee Vawter
Ed Healy	Dianne Riordan	Mia Lucero
Jen Navicky	Linda Drajem	Megan Vawter
Dan Navicky	Marguerite Collesano	Jessie Parker
Kevin Clough	Marjorie Norris	Sally Hezel
Lily Clough		Christiana Smith Hays



Cluffalo: Spring 2016, 2016, latex on expanded pvc, 32 x 44 inches

Lisa Rudler	Mary Durlak	P.J. Hulme
Brenda Leigh Thurman	Phil McCabe	Riley Hulme
Emily Heath Wilson	Julianna Ricci	Samantha Hulme
Yvonne Maranto	Mary Beth Lovria	Vera Dika
Jack Maranto	Robert Lovria	Kateri Ewing
Amy Hezel	Amber Estenson	Jeff Bergler
Mavis Hezel	Alexander Orrantia	Noah Bergler
Merle Hezel	Charis Kai	Hannah Baumwell
Wren Andrews	Forrest Denz	Martha Augat
Gates Andrews	Dan Cauvel	Tom Pfalzer
Alexander Zlateff	Julie Cauvel	Laura Makey
Abigail G. Smith	Lisa Rancourt	Kevin Tenkku
Olivia P. Smith	Linda Hey	Laura Bennett
Jenna Smith	Katie McMahon	Tom Bennett
	Yvonne Stoklosa	



Cluffalo: Summer 2016, 2016, latex on expanded pvc, 32 x 44 inches

Meghan Young	Ted Davis	Nora Kirkley
Leighanne Lippert	Debra Sidel	Bianca Billoni
Kristin Lowe	Susan Watson	Alaya Kirkley
Christine Wirthwein	Leyla Rzayev	Tony Billoni
Tripp Higgins	Onur Rzayev	Sean Favata
Melinda Whitehead	Rachel Rzayev	Jill Favata
Morghan Prince	Ben Clough	Corinne Favata
Kenleigh Prince	Pat Clough	Alayna
Kate Prince	Rick Ohler	Simon
Denise Prince	Dave Trageser	Sophia
Kevin Prince	Peter Hezel	Joseph
Anne Heinold	Oliver Hezel	Matthew
Grant Heinold	Julian Hezel	Emma
Ronald N. Bartnik	Ashley Hezel	Mikayla
Cody Regian	Mike Hezel	Rebekah
Bill Sidel	Jianna Billoni	Max



Cluffalo: Autumn 2016, 2016, latex on expanded pvc, 32 x 44 inches

Tina Dillman	Kevin Mehltrittter	Olivia Maher
Sean Favata	Kathie Aspaas	Deirdre Maher
Jill Favata	Lauren Carli	Anna Sharpe
Corinne Favata	Tom Frank	Ann Misso
Charlie Hezel	Rose Hanley	Gian Misso
Mavis Hezel	Grace Meibohm	Sue Palmo
Ingrid Hezel	Dave Alessi	Dom Palmo
Leita Reed	Nancy Miller	Zack Palmo
Jane Robbins	Ian McPhail	Nate Palmo
Jack Foran	Suzanne Eberhardt	Matt Palmo
Valerie Masai Aspaas	Deborah Misso	Victor Palmo
Raisa Mehltrittter		Amy Palmo



Cluffalo: Winter 2017, 2017, latex on expanded pvc, 32 x 44 inches

Sybil Baumwell	Kate Prince	Tammy Pratt
Jill Favata	John Massier	Rajesh Desai
Sean Favata	Rebecca WIng	Rebecca Hyde
Corrine Favata	Yvonne Stoklosa	Scott Propeack
Tina Dillman	Christy Hartung	Anthony Bannon
Louis Clough	Chan Jing Yee	Mila Tunkey
Vincent Clough	Jee Wei	Serene Tunkey
Veronica Clough	Nayana Pratt	Elaine Chow
Meredith LeVee Clough	Meera Desai	Mike Tunkey
Edward Clough	Karen Gifford	Gillian Coykendall
	John Pratt	



Cluffalo: Spring 2017, 2017, latex on expanded pvc, 32 x 44 inches

Kari Krakow	Brandon Smith	Anne Giandalone
Maren Kuter	Marissa Winder	Pavel Gutkin
Bradley Kuter	Sherry and Rhea Prezioso	Gianine Burgo
Julie Leidel	Brad Dean	Jeffrey Gutkin
Shawn Krueger	Johnny Gallick	Megan Woloszyn
Peter Potter	Ginger Gallick	Eddie Knibloe
Onur Rzyev	John McKendry	Christine Goress-Barton
Leyla Rzyev	Robyn Gallick	Gretchen Grobe
Javid Rzyev	Susan Koch	Mary Cate Kubera
Sherry Prezioso	Anita Doran	Amy E. Johnson
Amy Zuccaro	Adam Baumwell	Kathy Trimmer
Kathleen M. Zuccaro	Corbin Baumwell	Jill Favata
Nancy H. Betker	Bradley Baumwell	Corinne Favata
Christine Fulton	Eli Baumwell	Sean Favata
Patricia Neary	Courtney Baumwell	Tina Dillman
Patricia Seibert	Betsy Marie	Candace Niznik
Norene E. Seibert	Joan Murray	Benjamin Niznik
Jeanie Daley		Jana Eisenberg



Cluffalo: Summer 2017, 2017, latex on expanded pvc, 32 x 44 inches

Paula Devereaux

Michael Taylor

John Massier

Rebecca Wing

Olivia Newkirk

Isaac Newkirk

Julia Newkirk

Serene Tunkey

Abigail Faith Evjen

Emily Owen

Cynn timer Gaasche

Liya Yu

Tong Xu

Xiao Gian Hu

Carmela Baumwell

Scout Baumwell

Rustin Baumwell

A. J. Baumwell

Frances Berta

Edith Berta

Gaige Reich

Hannah Measer

Ruth Measer

Maddi Reich

Justin Read

Tina Dillman

Anna Kaplan

Corinne Favata

Jill Favata

Sean Favata

Lydia

Ethan

Wyatt Dechert

Samuel Dechert

Peter Dechert

Heather Dechert



Cluffalo: Autumn 2017, 2017, latex on expanded pvc, 32 x 44 inches

Tina Dillman	Necole Whitcher	Samantha Skalska
Nina Woloszynska-Read	Jasmine Fiscus	Alicia Wittman
Justin Read	Rachel Drenkhahn	Tala
Delphine Walden	Amanda Falkowski	Yvonne Stoklosa
Liv Dailey	Olga Loginova	Matt Cehulic
Avery Crouse	Gaige Reich	Samuel Dechert
Dalton Gee	Maddi Reich	Wyatt Dechert
Anonymous	Samuel Skalska	Heather Dechert
Huck Mabee	Marley Skalska	Peter Dechert
Barbara Van Every		Sherry Prezioso



Cluffalo: Winter 2018, 2018, latex on expanded pvc, 32 x 44 inches



The *Cluffalo: Seasons* art history books are accruing and taking their place in the Cluffalo Library along with some-two thousand of my art and humanities books.

Here is where I will audit and edit my 50,000 page journal. I will document and restore my artwork from the past forty-six years to offer for sale through the Copper Shop to support the Roycroft, library and Painting Workshop.



Charles Clough was born in Buffalo, New York in 1951. He attended Pratt Institute in Brooklyn, Ontario College of Art in Toronto, University at Buffalo and New York University and has taught at Columbia University and the Rhode Island School of Design. He established his art studio in 1971 and has presented his work in more than 70 solo, and 150 group, exhibitions. He has received grants and fellowships from the John Simon Guggenheim Memorial Foundation, the New York State Council on the Arts, National Endowment for the Arts, Adolph and Esther Gottlieb Foundation and the Pollock-Krasner Foundation. More than 600 of his works are included in the permanent collections of more than 70 museums, including the Metropolitan Museum of Art, National Gallery of Art and Smithsonian Museum of American Art.

David Moog (b. 1944), Charles Clough, 2015; Archival inkjet print, 20 x 15 inches; Collection of the Burchfield-Penney Art Center, Gift of the artist, copyright David Moog, 2015 Artists Seen: Photographs of Artists In the 21st Century A Project by David Moog

