

CLUFFFALO: ROYCROFT



CHARLES CLOUGH

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Charles Clough has been a resident artist at the Roycroft since 2015. This publication celebrates the first public Chromafest at the Roycroft on Founders' Day, June 4, 2022 and the creation of ***Clufffalo: Roycroft***

Cover: ***Clufffalo: Roycroft***, 2022, latex on canvas, 88 x 160 inches.

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FORWORD

In an effort to honor the historic roots of the Roycroft Campus, and follow in the footsteps of founder, Elbert Hubbard, part of the mission is to cultivate artistic expression in a community setting. We are honored to have a longtime partnership with nationally known painter, Charlie Clough, who has hosted participatory painting workshops on the Campus since 2015. Charlie's unique vision and ability to spark creativity in others has been integral to the revival of collective handcraft on the Campus; reminiscent of the work of the original Roycrofters but with a modern flair. It is a privilege to have Charlie's knowledge and expertise as a guidepost as we work to reimagine the Arts & Crafts Movement for our guests from all over the world. The following pages showcase the creative process of Charlie's latest community painting project, and will hopefully inspire you to visit and take part in this unique art experience.

—Curt Maranto, Executive Director
Amizetta Haj, Director of Visitor Engagement

REACHING CLUFFFALO: ROYCROFT

A number of threads coalesced to reach *Clufffalo: Roycroft*. Throughout the development of my career and artwork, themes have emerged: the concern for meaning in a lived context, the photographic epic of a painter as a film or a ghost, “you can do it too,” the eco-system of, production, distribution, and support, and optimal productivity.

Clufffalo: Roycroft is the third manifestation of Clufffalo: Places. In 2013 when I moved my studio in Rhode Island to Buffalo, I envisioned Clufffalo: Seasons as a public participatory workshop to make one painting per season, Clufffalo: Places as a one-day participatory event at remote locations resulting in a mural-sized painting, and Clufffalo: Numbers made by me alone.

In 2010 in my Rhode Island studio I made only one painting. It was the layering of 20 images that reference world religions through history. The layers were selectively sanded and thoroughly photographed, resulting in more than 3,500 images. The images were sequenced into a flip-book-like animation available online. The full images that represented the religions were made into a book, also online. The painting, animation, and book are titled “O My Goodness” and respond to my concern for “peace, love, and understanding.” In 2020 I began to work with the image of this painting to develop an “industrial-like” technique to produce a series of paintings: “For Goodness Sake.” Through this process I began to work with stencils used as printing elements that led to a procedure that I call “pour and blots.” I planned that “pour and blots” would be incorporated into Clufffalo: Roycroft but the results were not as effective as I hoped.

In 2014 the Albright-Knox Art Gallery and Erie County Public Arts Initiative commissioned Clufffalo: Hamburg which resulted in 150 participants creating a mural for the Hamburg, New York Public Library which is included in the permanent collection of the museum. I made a book documenting this project which is available online. I sent a condensed version of the book to a dozen museums soliciting similar projects but none responded.

In 2017 Art Omi, the Art Center in Ghent, New York commissioned the second Clufffalo: Places project. Here, 130 participants collaborated to paint a mural which now hangs in the New York State Museum in Albany, New York.

I understand the eco-system of culture to be that the artist produces art which is distributed both to embed ideology and create wealth to support the infrastructure of culture. I understand optimal productivity as the artist achieving a technique and volume of distribution that allows the artist to make as much art as possible.

Through Cluffalo: Numbers in conjunction with the pour and blots technique I have a way of achieving optimal productivity. In 2021 I had a commission that required using the 4,000 square foot floor of what was then, Hunter Hall, and now, The Castiglia Art Center at the Roycroft. That March I gathered a large quantity of materials and the first Chromafest took place over the course of an extended weekend. This demonstrated that a batching, industrial-like set-up could produce the results that I anticipated. On two more extended weekends in 2021 I executed similar productivity.

While considering how an “art center” may function in a community it occurred to me that establishing a tradition of a periodic festival could provide a dynamic that would catalyze a highly distinctive and on-going feature of the community.

Roycroft Executive Director, Curt Maranto, fortuitously matched the first public Chromafest with “Founders’ Day.” As I have examined the traditions of Japanese shrines and European location-driven festivals, I have been struck by the cumulative nature of “points of brilliance” through time that accrue to give a location its distinctive character. The historic significance of the Roycroft will be amplified by Chromafest as its iterations continue into the future.

The phenomenon of artist funded foundations has become a major source of cultural funding. The Andy Warhol Foundation, The Pollock-Krasner Foundation and others provide evidence that robust, significant, and highly productive careers have become remarkable resources for cultural institutions.

I invite you to absorb my story and live with my work!

—Charles Clough, June 21, 2022

CHROMAFEST

NATURISH BATCHISM AND CHROMAFEST

Naturish: everyone but Fran Lebowitz loves nature. It has been noted that the observation of nature has a transformative effect—an “aculturalization”—and so my use of “naturish” acknowledges this. I like the nature of gesture. I like the nature of patterns of growth. I like the nature of adaptation and permutation in relation to environmental conditions. I find overabundance in relation to reproduction to be an inspiration. Thus I am encouraged to make as much art as I can. This is one of the sources of my “photographic epic of a painter as a film or a ghost.” I want the suggestion of duration and struggle through “epic.” And the fact of my vision of the totality of my works as a flip book-like animation underscores obsession with making as much work as I can. I know that works will become lost or disintegrated. I know that more than 600 of my works are now in museum collections and therefore have the best chance of preservation. Nature’s example of profligacy drives my effort.

When I was in seventh grade, in an early brush with “fashion,” the boys I ran with discovered Madras shirts. In art class we began to play around with pastels on wet paper that mimicked the cloth. This is the first time that I batch-made art. The parallel to natural processes is inescapable.

Of course making batches of cookies was something my siblings and I had been involved with mom and grandma from toddlerhood.

Throughout my teenage years my art was based on picture-making as I had come to know it through illustrations in books and periodicals—that’s how I went into art school. Part of that art school experience was visiting Henry Geldzahler’s “New York Painting and Sculpture 1940-1970.” At some point in elementary school the question of “modern art” and Jackson Pollock’s validity arose. So, I knew about these ideas but was more interested in the techniques of representational art.

After the art that I saw in Geldzahler’s show sunk in my regard for abstraction transformed. Part of my course-work as a high school junior included photography. The representational technique for drawing and painting collided with the representational capability of photography and my new realization of what painting could be “about.”

It was only a few months later that I had quit art school and determined that I “was an artist.”

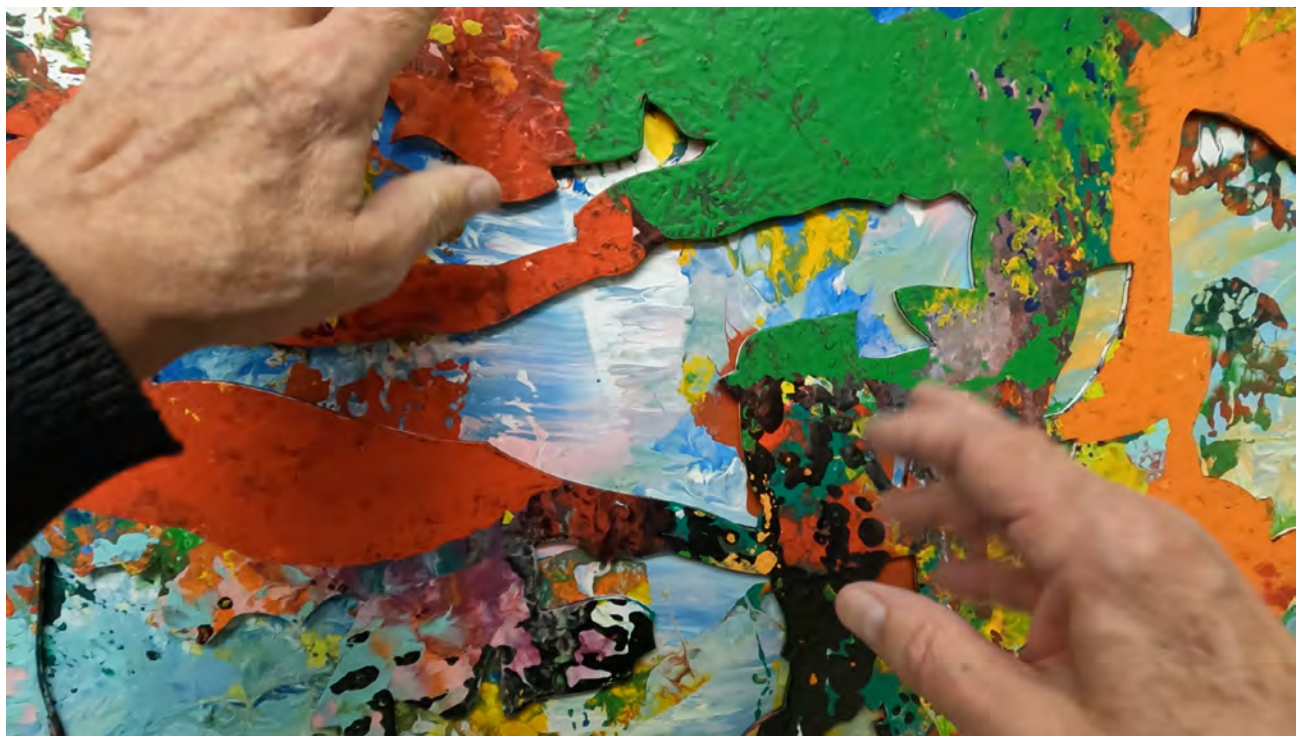
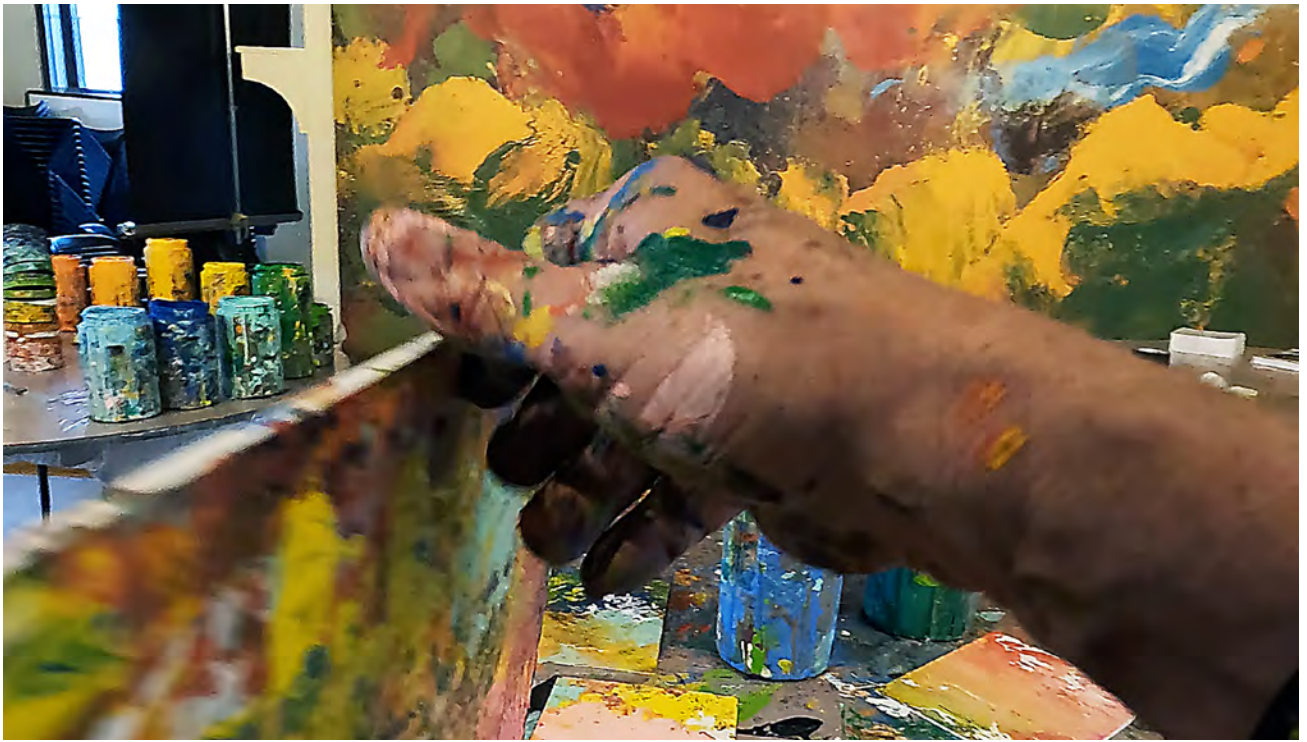


Thus began the first of the four phases of my adult art development: “research and development.” Along with the collision of painting and photography came the challenge of coming to terms with minimalism, conceptual art, earth art and body art. Within that context came my engagement of “recipe painting” in relation to color-field painting, post-painterly abstraction and the expansion from “drip” into “stain” techniques. My range of influences went from Frankenthaler and Louis through Francis, Olitski, Bannard and Dia. Working on numerous paintings simultaneously—batchism—has become my preferred method.

Since taking residency at the Roycroft in 2015, its National Historic Landmark status has brought an audience to my studio. My public participation projects began at the Wilson, New York Art Festival in 1975. Notable participatory events were presented at the Brooklyn Museum in 1985, Artpark, in 1992, Westerly Rhode Island in 2008, and the Hamburg Public Library as part of the Albright-Knox Art Gallery/Erie County Public Art Initiative in 2014. This was the first Clufffalo: Places painting. When I became an artist in residence at the Roycroft I started the Public Painting Workshop in which one painting per season was made by members of the public adding layers of paint. These are the Clufffalo: Seasons. The paintings that I, alone, make are Clufffalo: Numbers.

While Clufffalo: Seasons provided a kind of metronome over the past seven years, the rate of making Clufffalo: Numbers has progressively increased. Early in 2021, a couple of commissions required that I secure the 5,000 square foot space of the hall in the Print Shop, now known as the Castiglia Art Center to produce the works. This offered the opportunity to realize “Chromafest,” by which I refer to the situation of the greatest amount of paint and board (surface to paint on) with the greatest amount of floor space for working on and providing drying space. After two more Chromafest working sessions, I devised a plan to merge Clufffalo: Places with Clufffalo: Numbers in the public setting of the Castiglia Art Center to include participation in the making of Clufffalo: Roycroft—the subject of this book. I propose Chromafest as an annual event at the Roycroft.

I don’t paint with brushes. I made tools that are pads on the ends of sticks that work like big fingers to apply the paint. I call the technique, “pour and blots.” A variation has developed in which I cut stencils to use to “print” onto the grounds. I call the resulting works, “gardens and gates.” These allow the shuffling and mating of the “gardens” or grounds with the “gates” or stencils.



PARTICIPANTS



Darnell S. Collier



Gabrielle Harrington



David Eoannou



Nancy Cleveland



Cal Cleveland



Marley Maidment



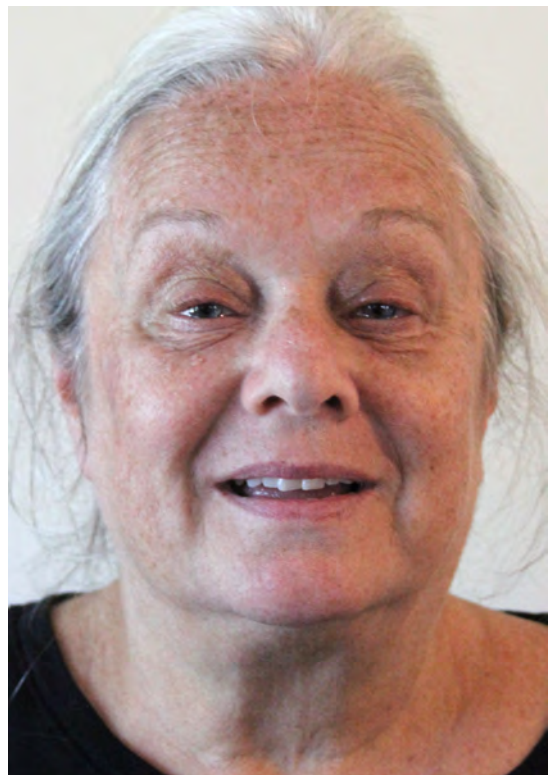
Michael Earle



Gates Andrews



Nastassia Witte



Sybil Baumwell



Joy Eckam



Janelle Eckam



Kathy Gaye Shiroki



Cynthia Monaco



Lexi Best



Sam Dechert



Wyatt Dechert



Peter Dechert



Pia Zierhut



Linda A. Bauman



Claire McDonald



Megan Williams



Lisa Taylor



Maddie Goff



Katie Taylor



Kathy Murray



Henry Thomas



Craig Thomas



David Bower



Diana Bower



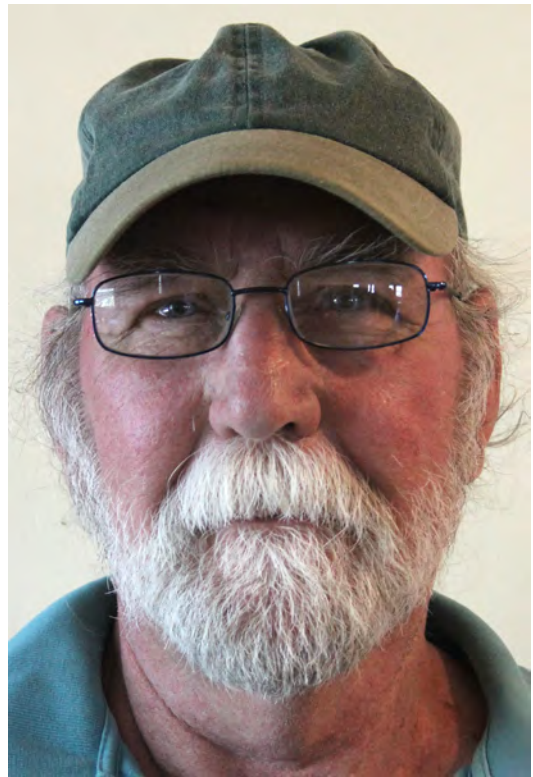
Michela Blower



Paul A. Blower



Kathy Condon



Stephen Condon



Christopher Weber



Mary Jane Keyse



Paul Suozzi



Emily Mortenson



Mark Mortenson



Nancy Oakes



Ann Seymour Pierce

PAINTING













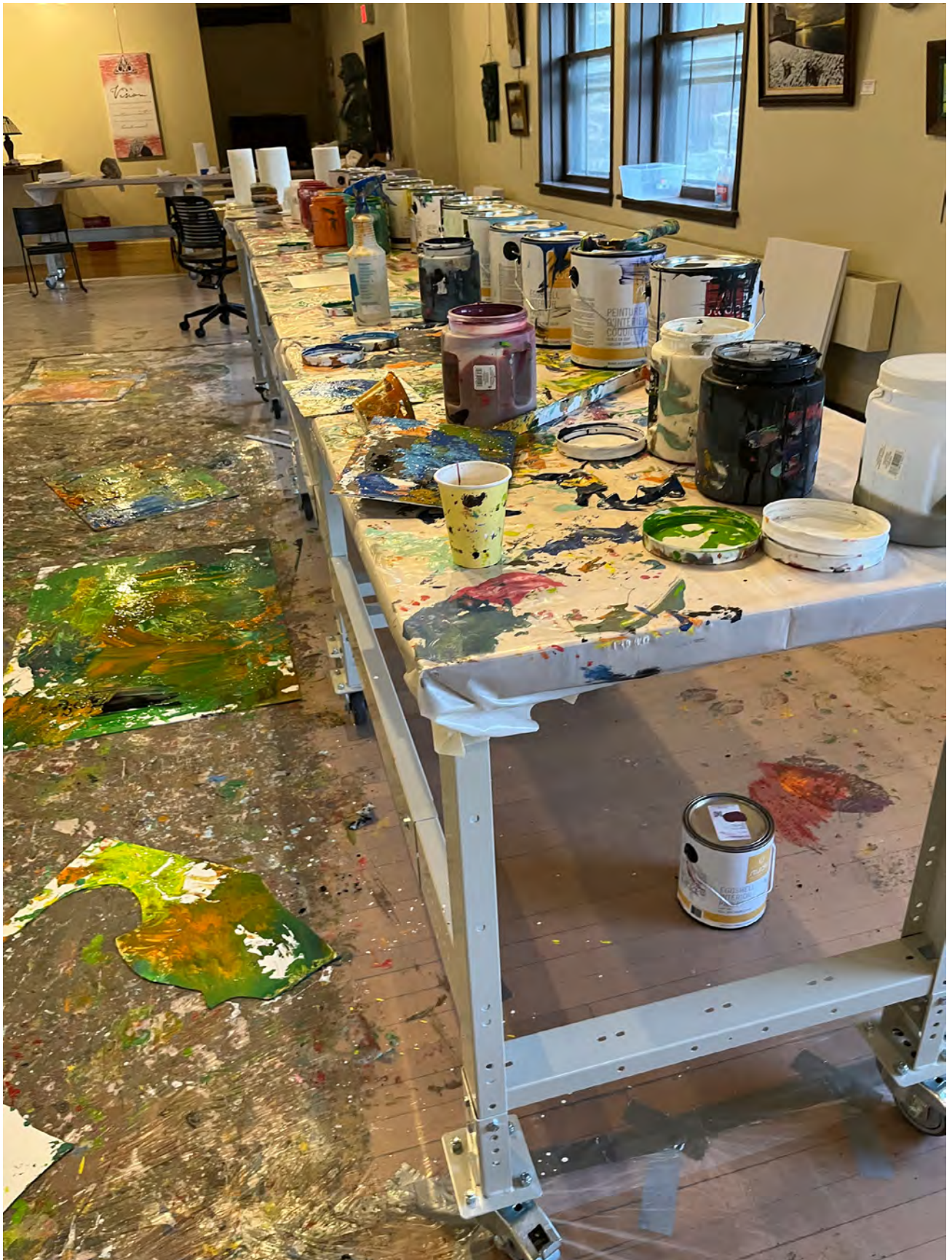








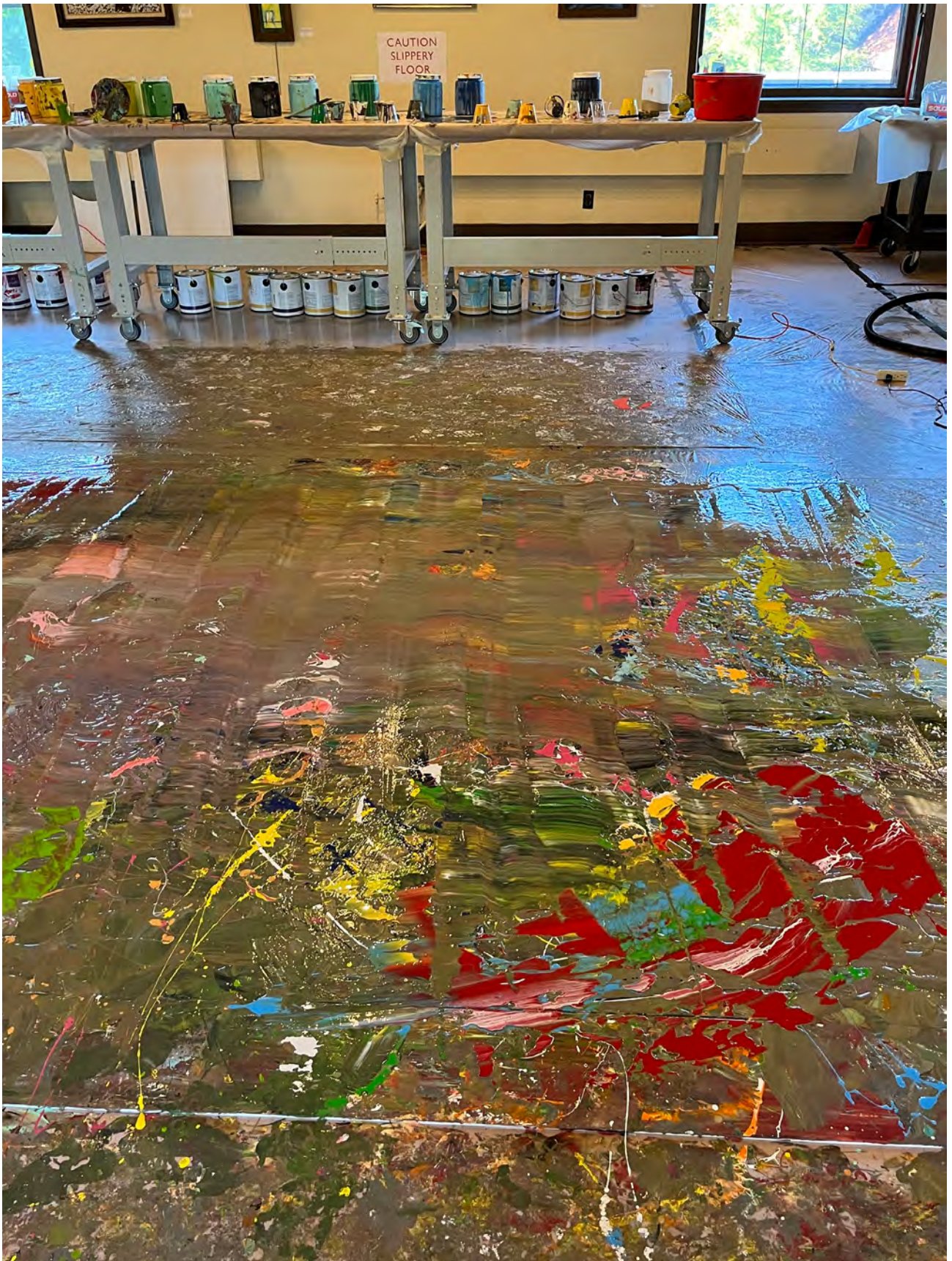


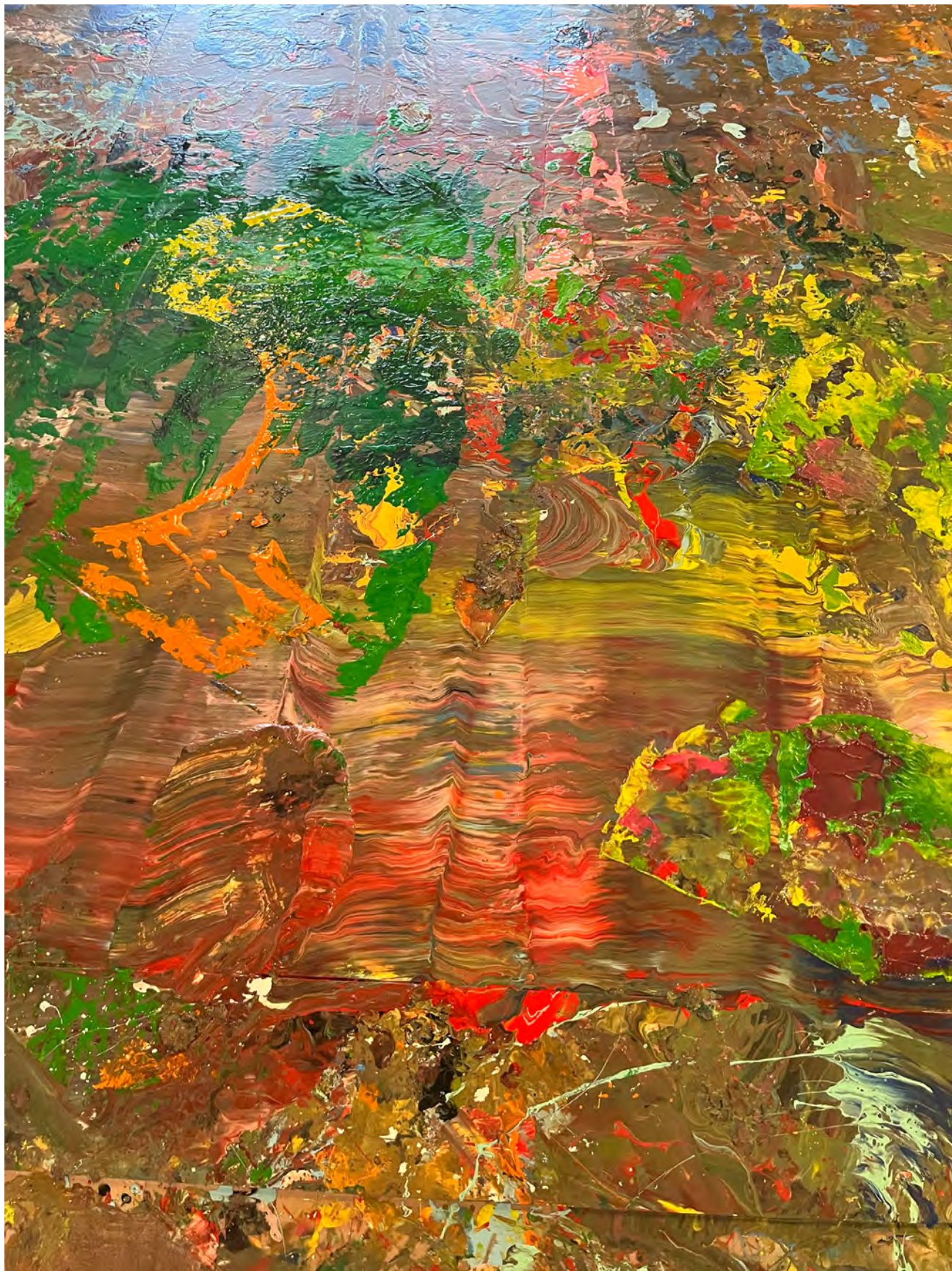


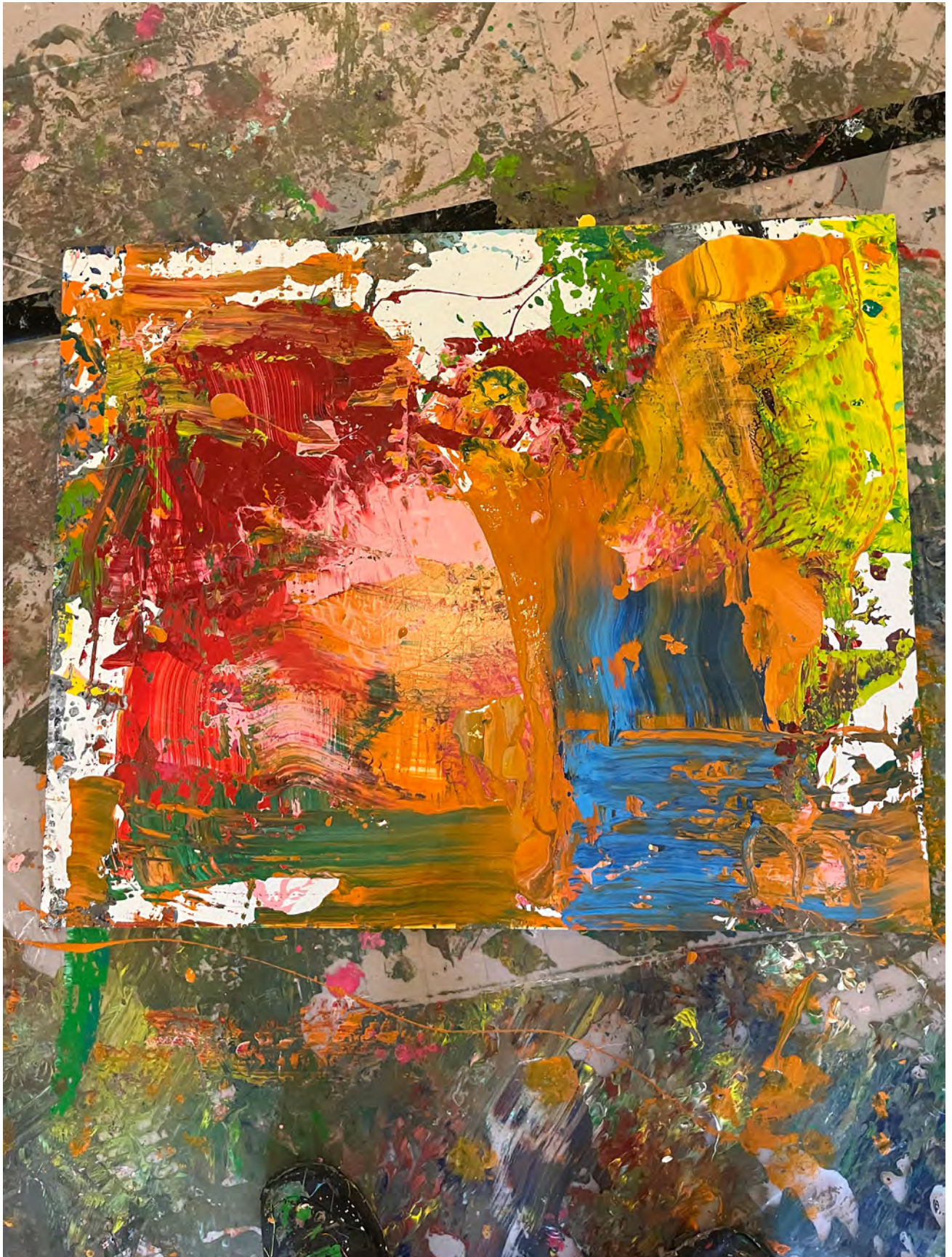




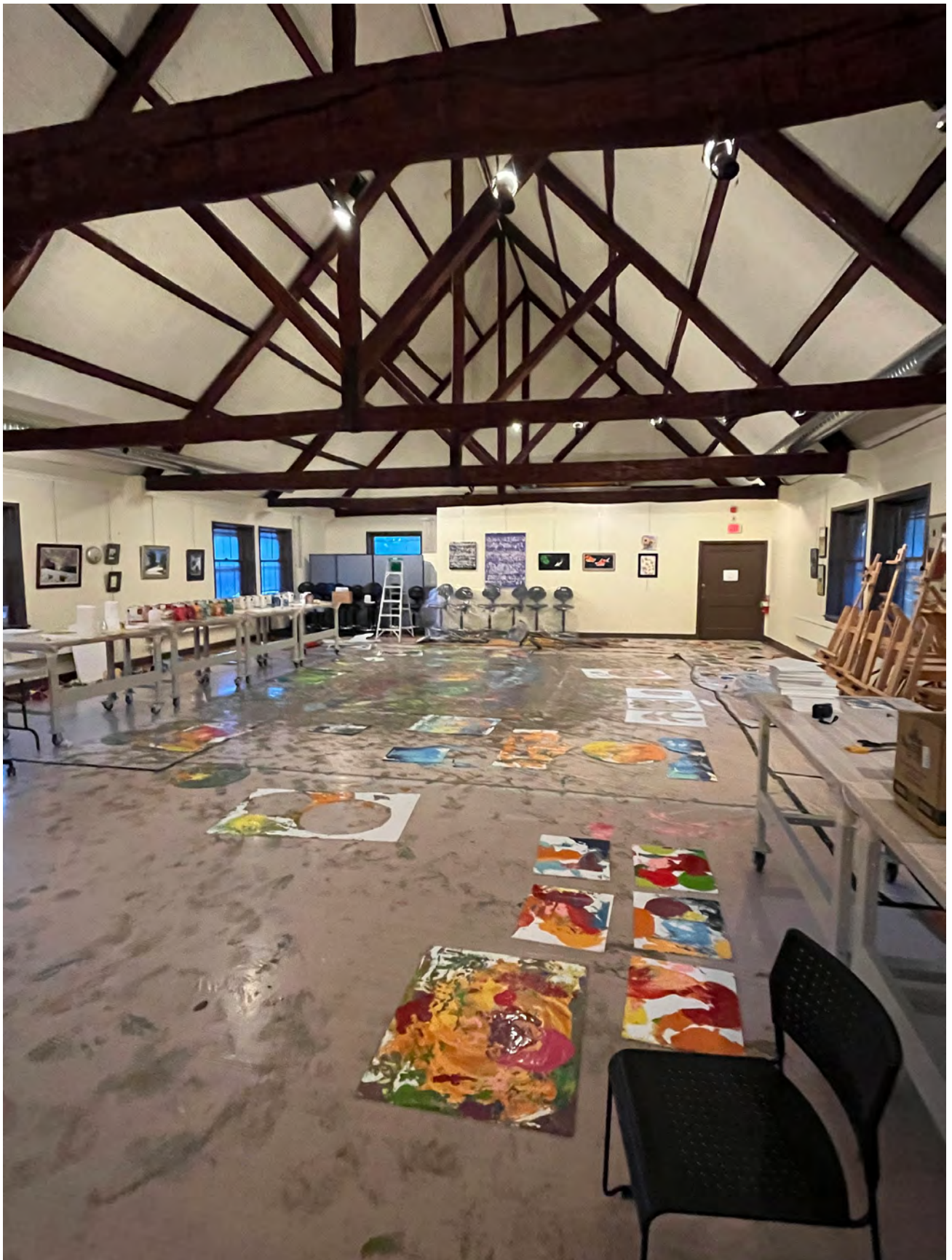




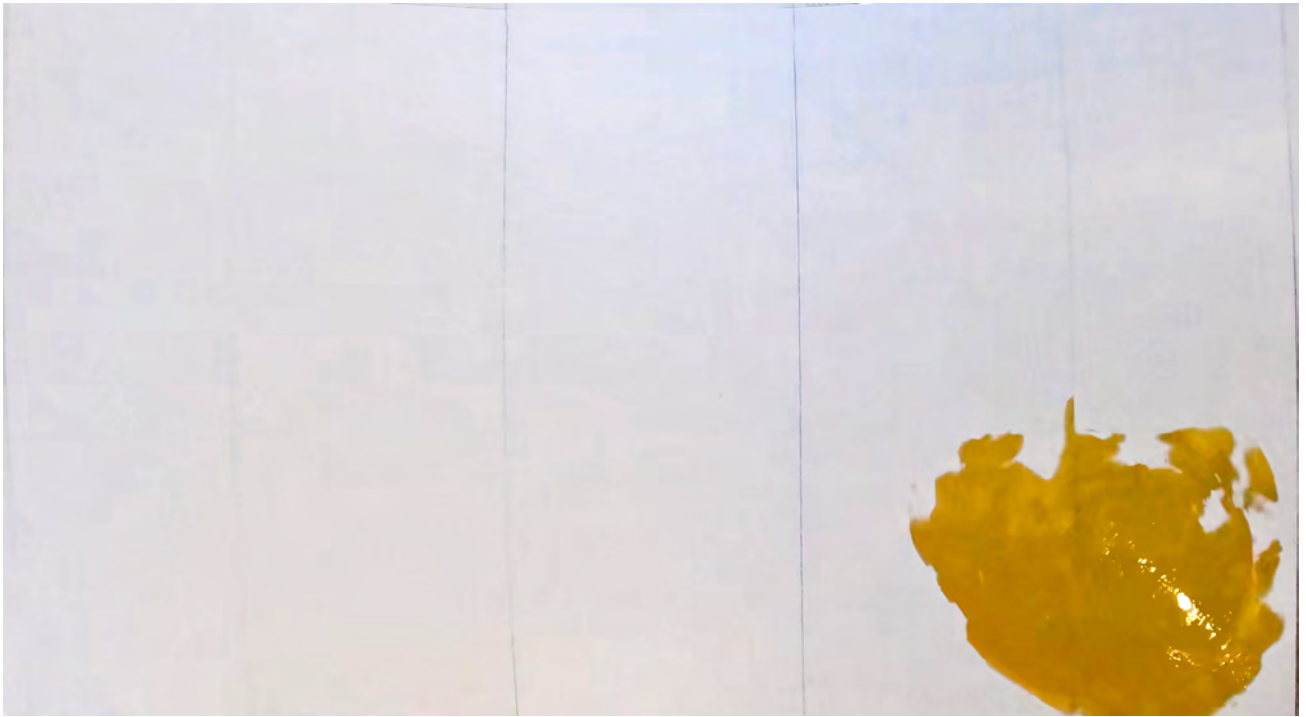








THE DEVELOPMENT OF THE PAINTING

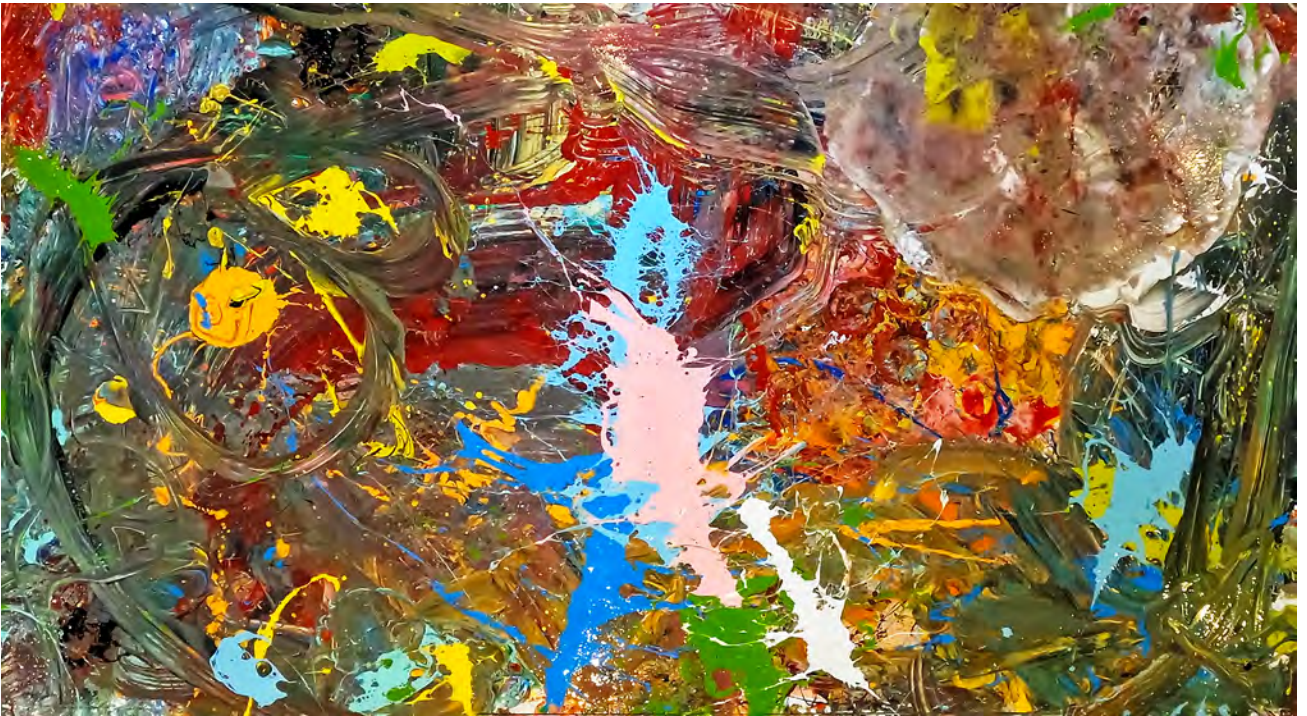
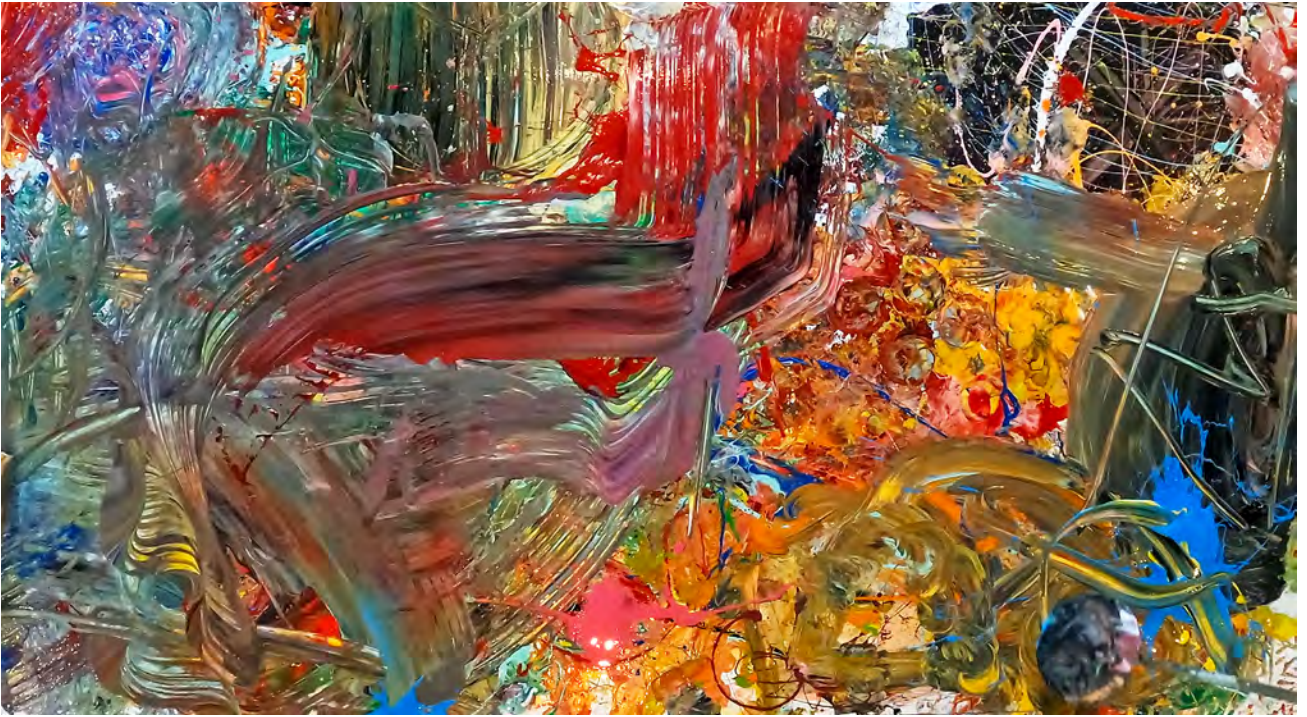




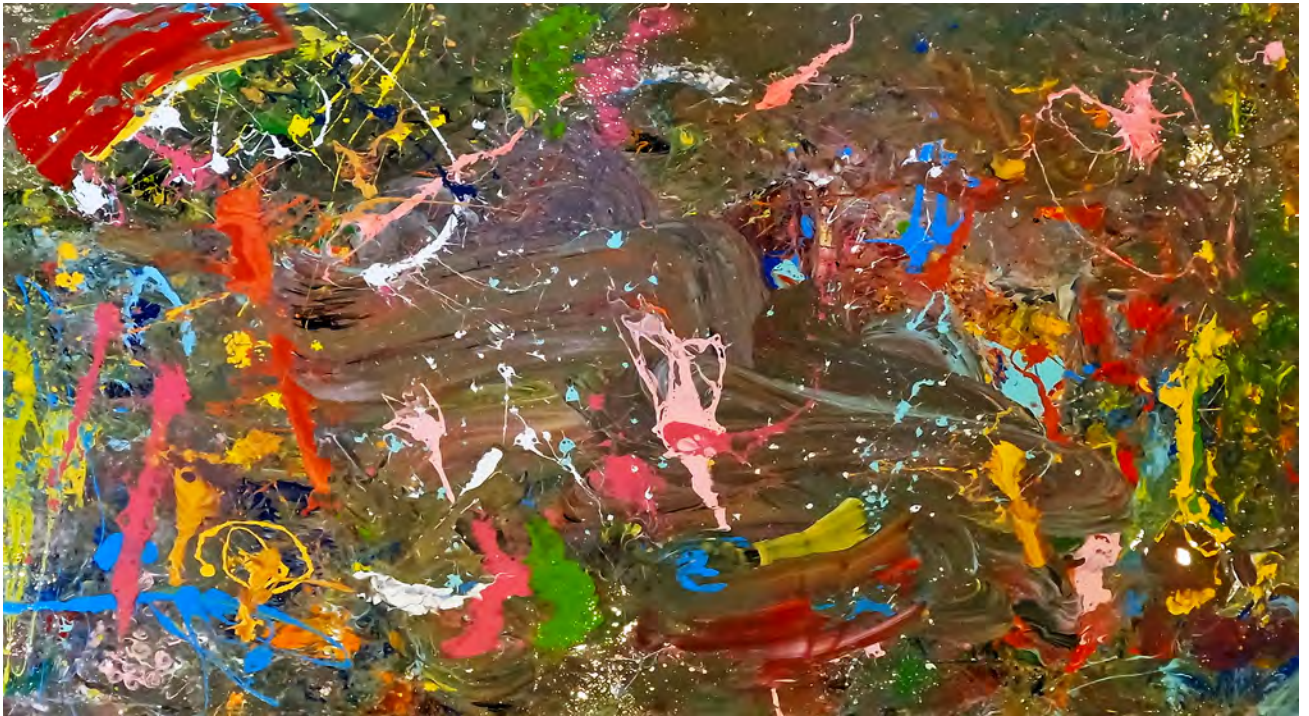


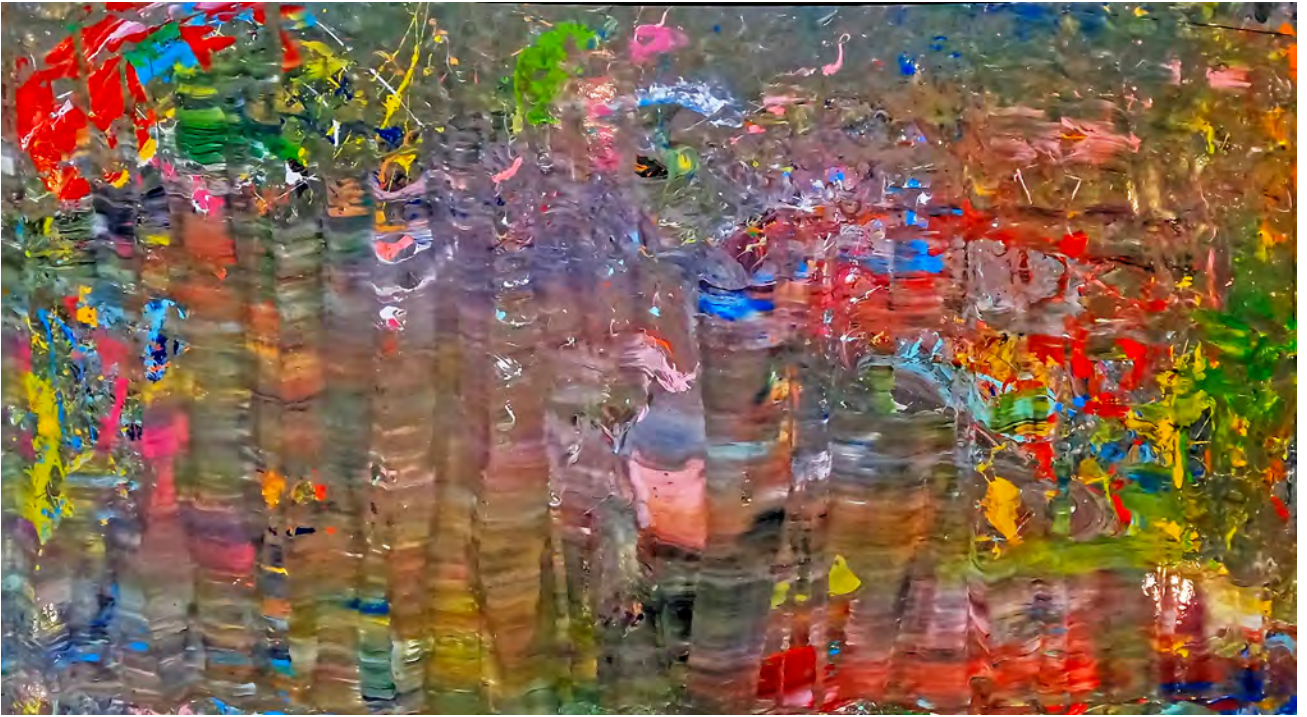




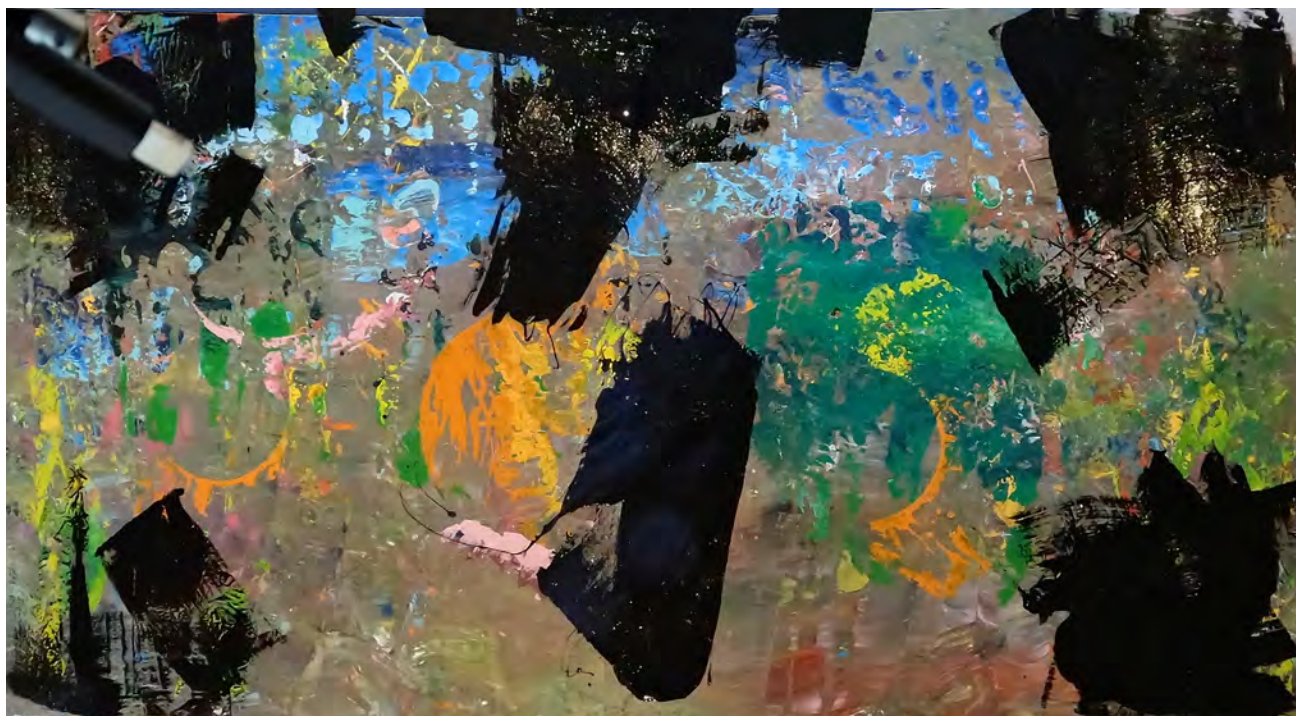


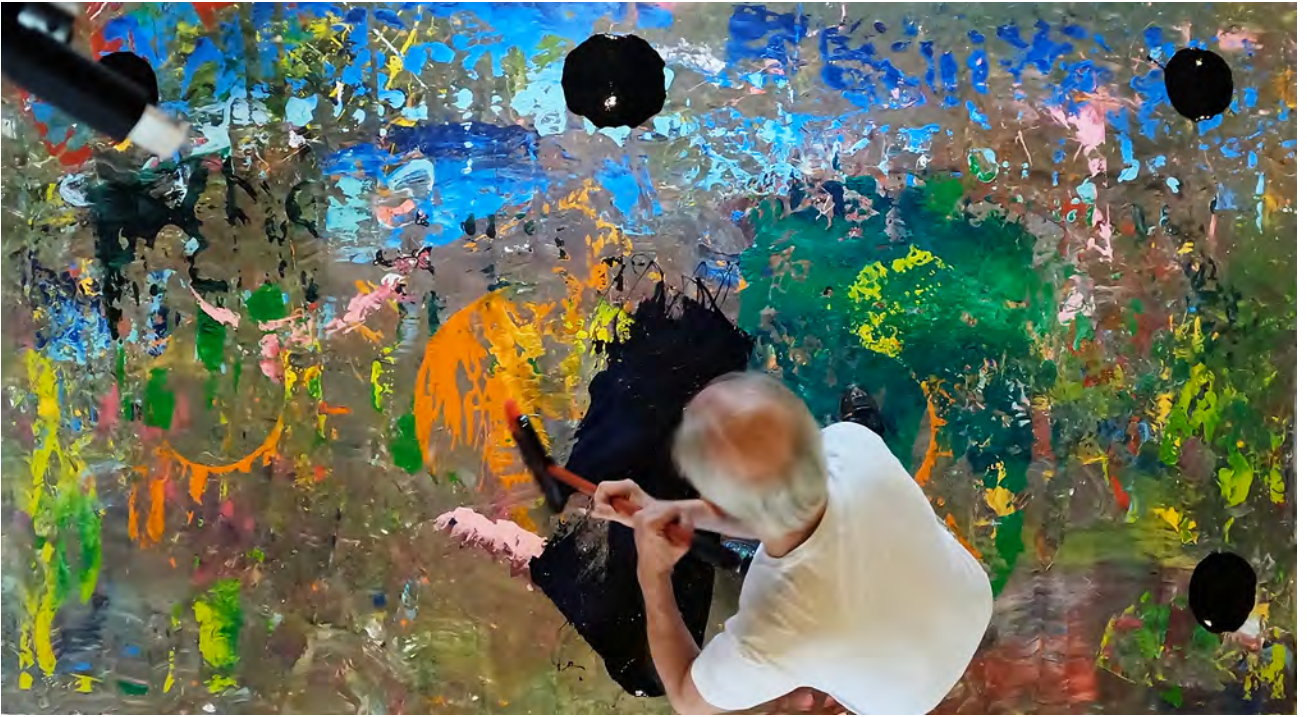








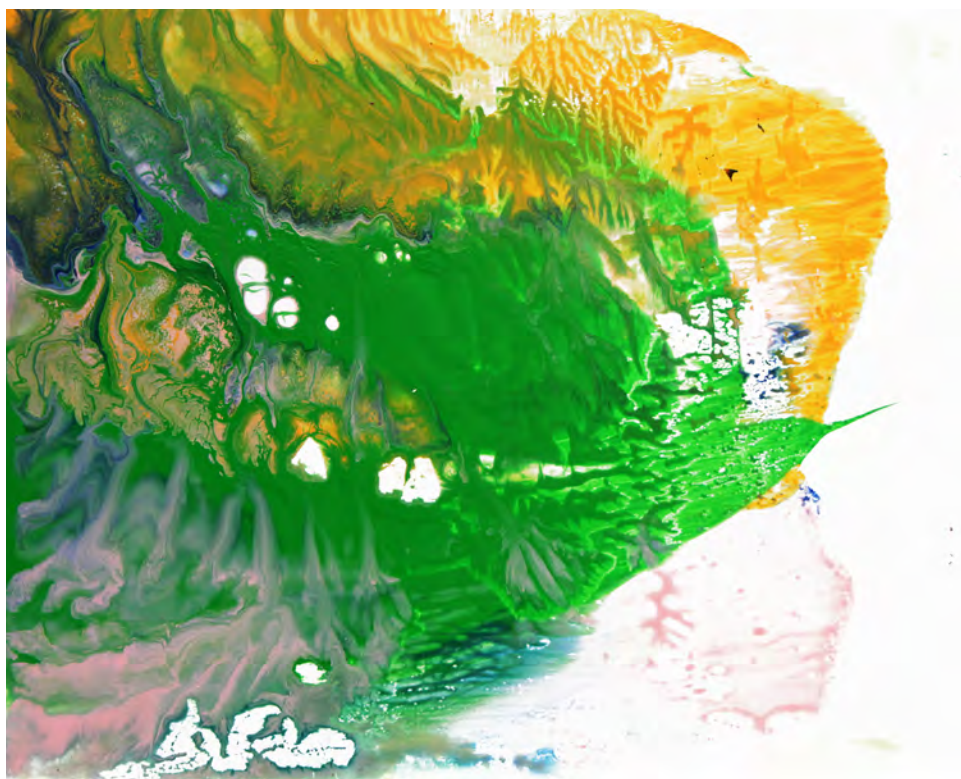








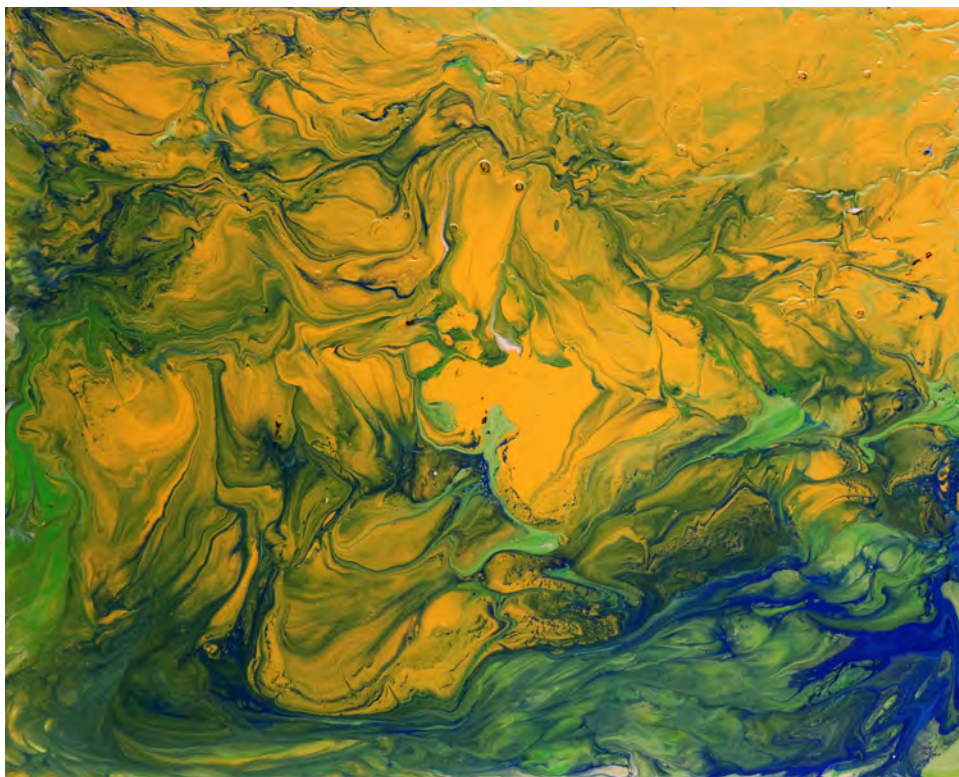
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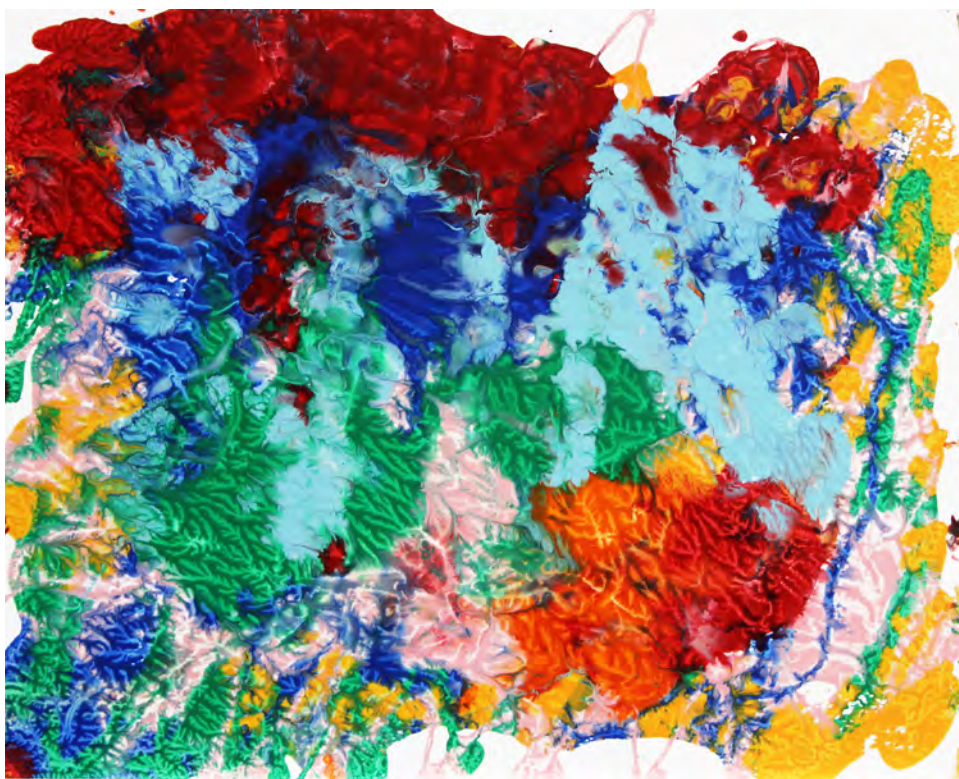
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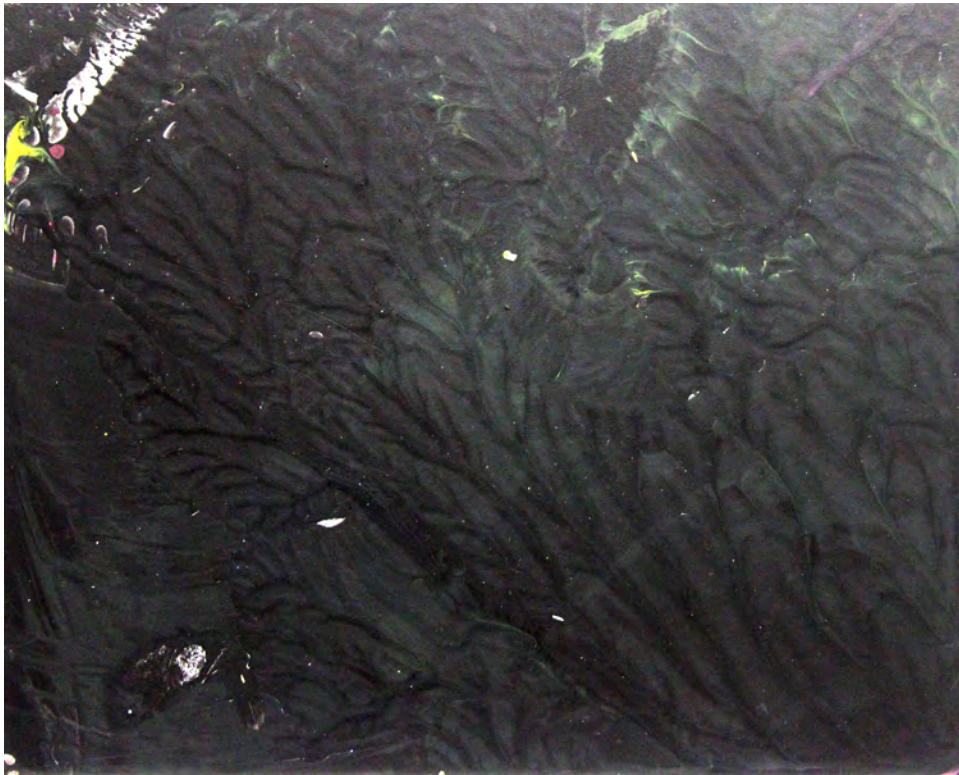
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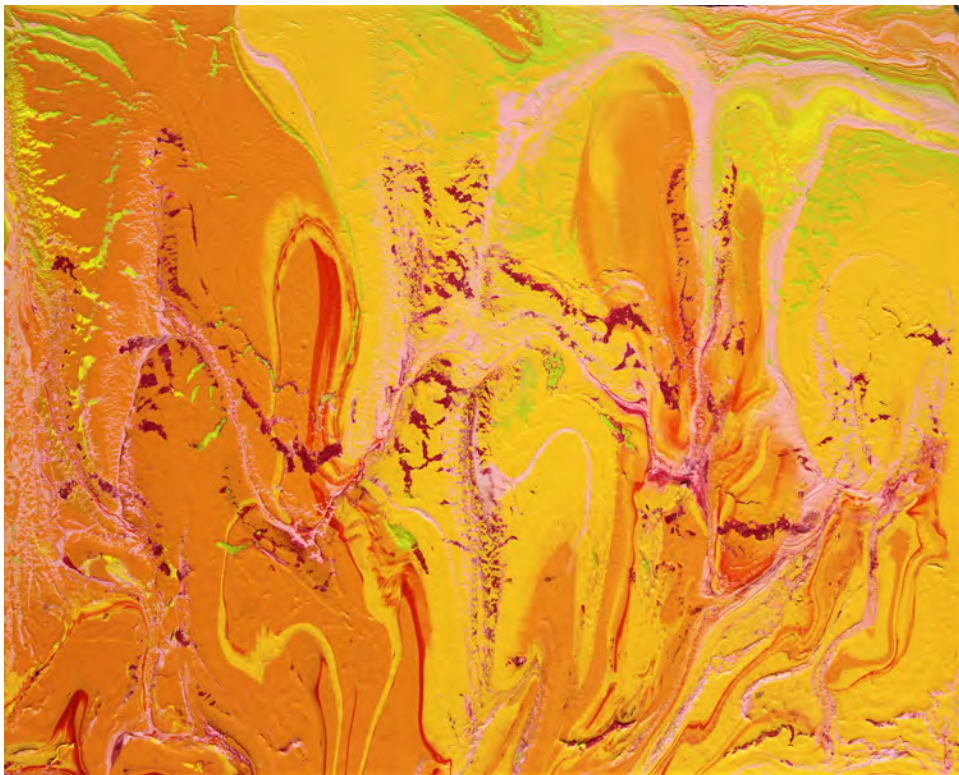
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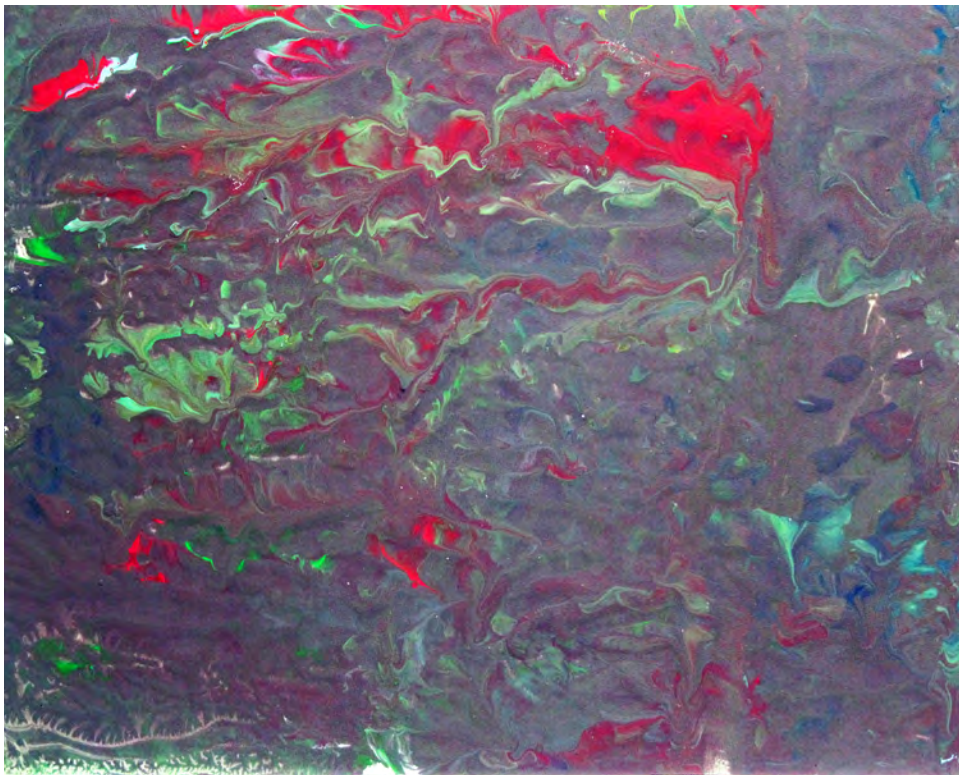
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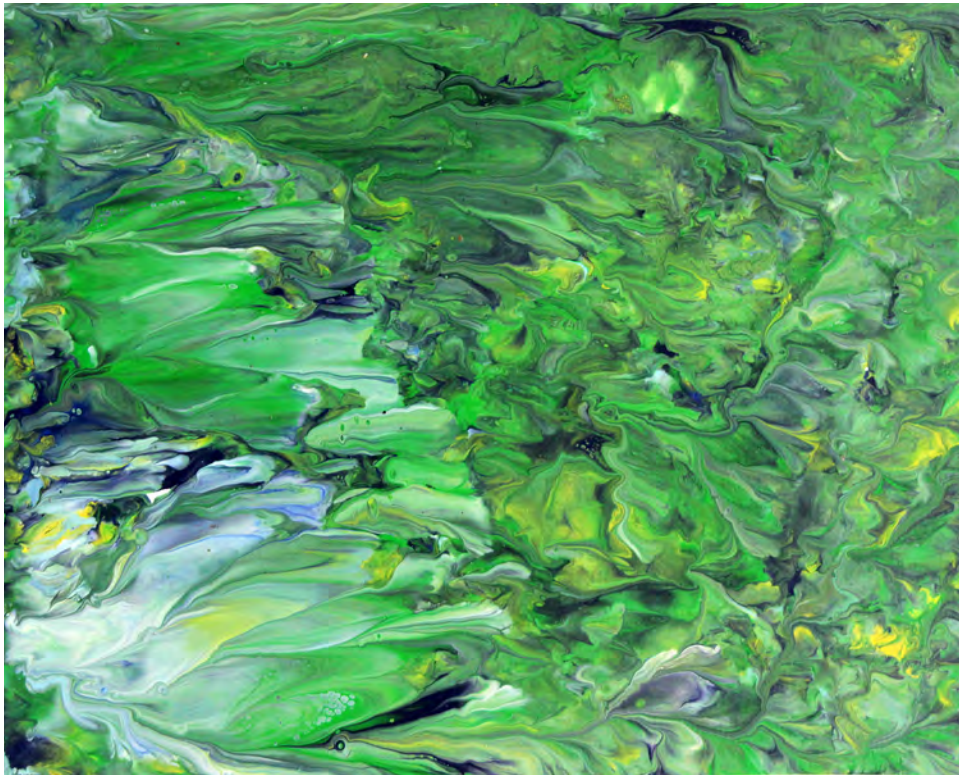
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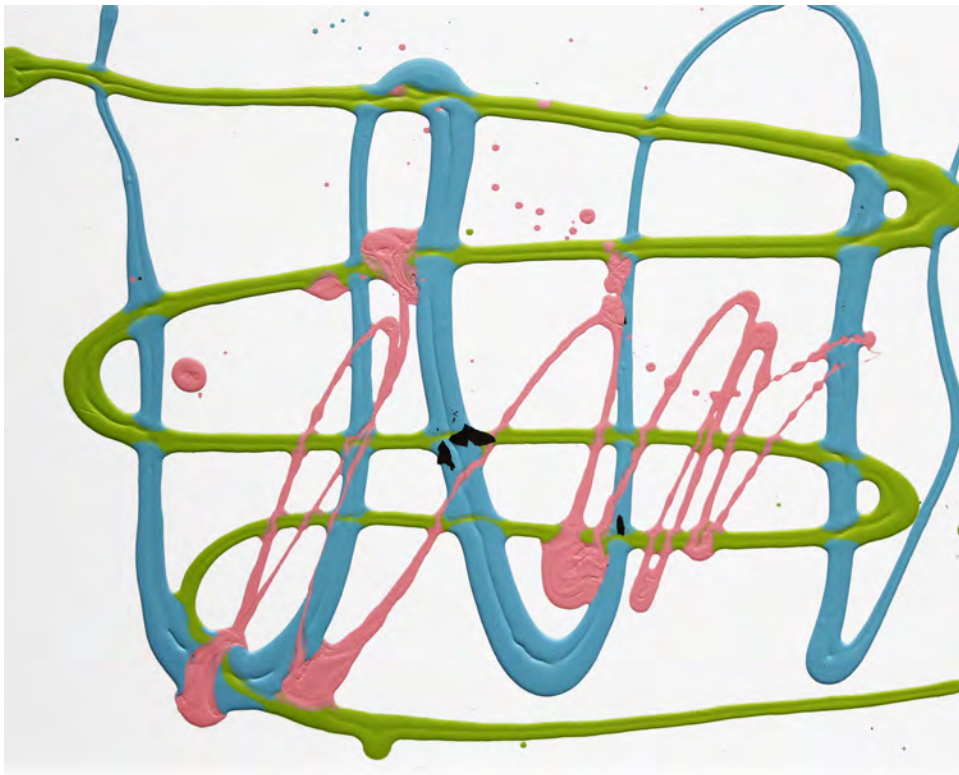
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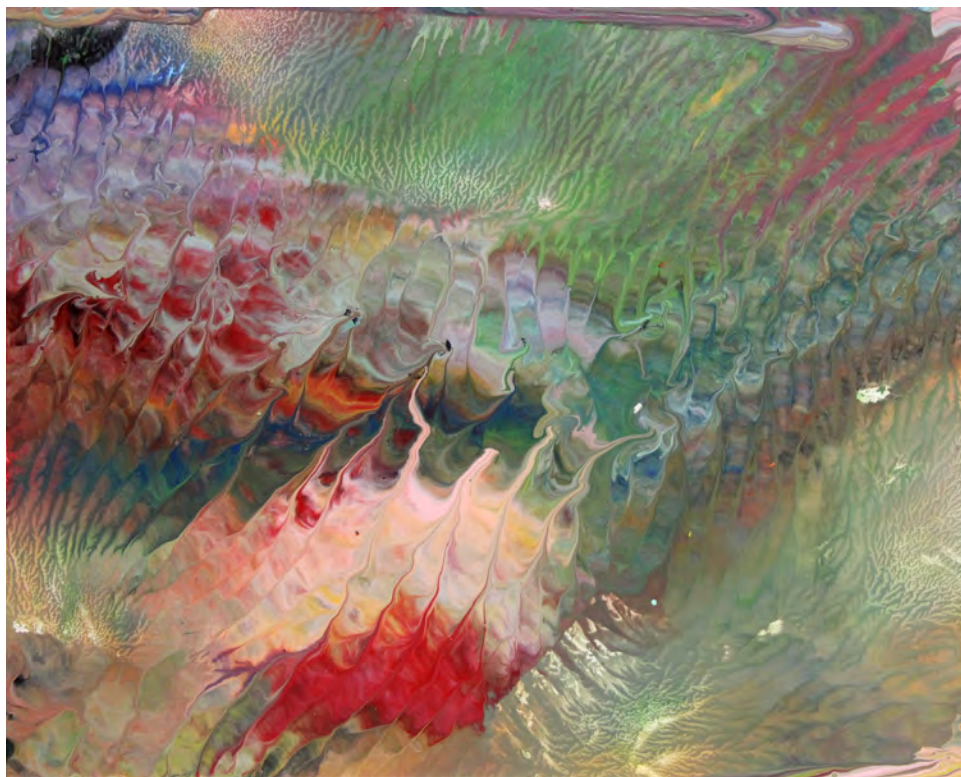
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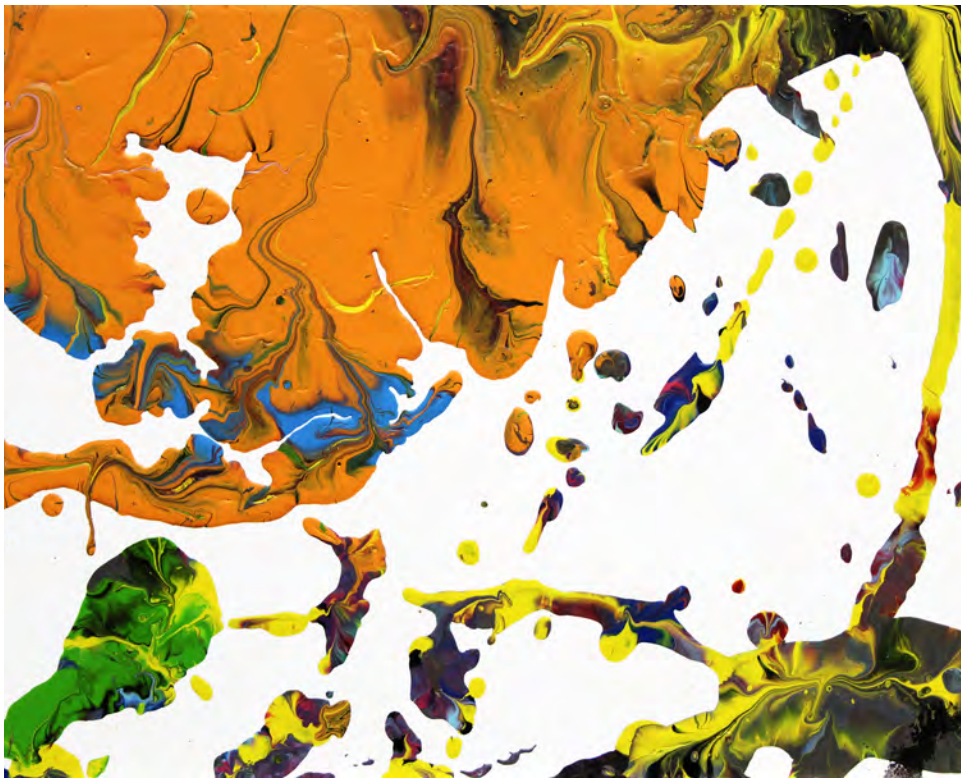
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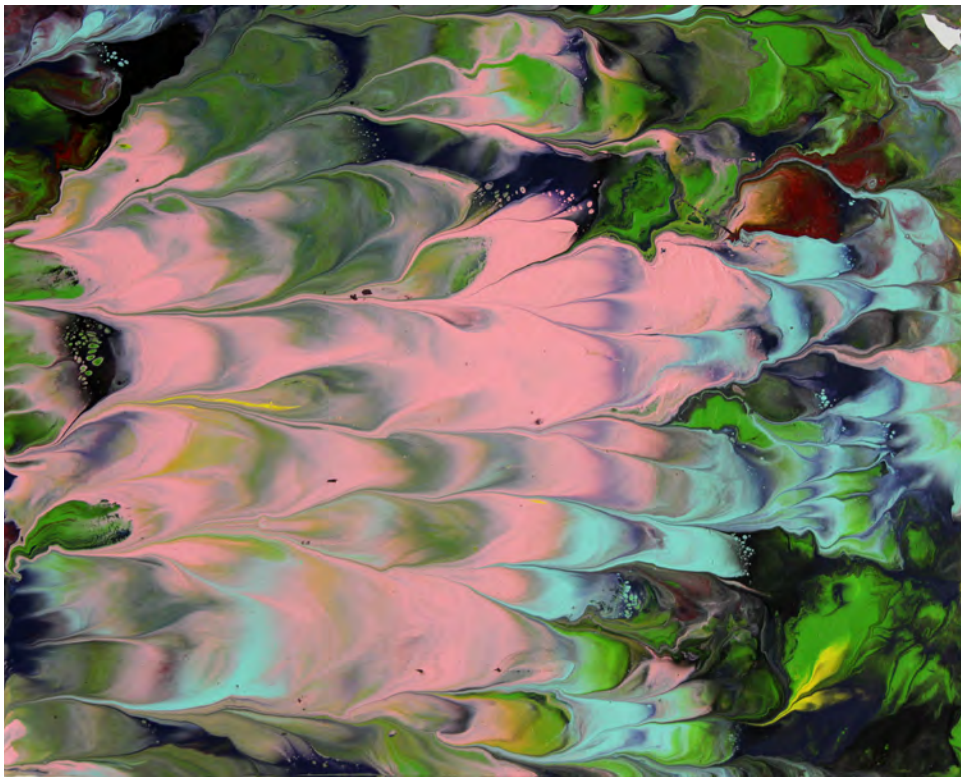
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Megan Williams



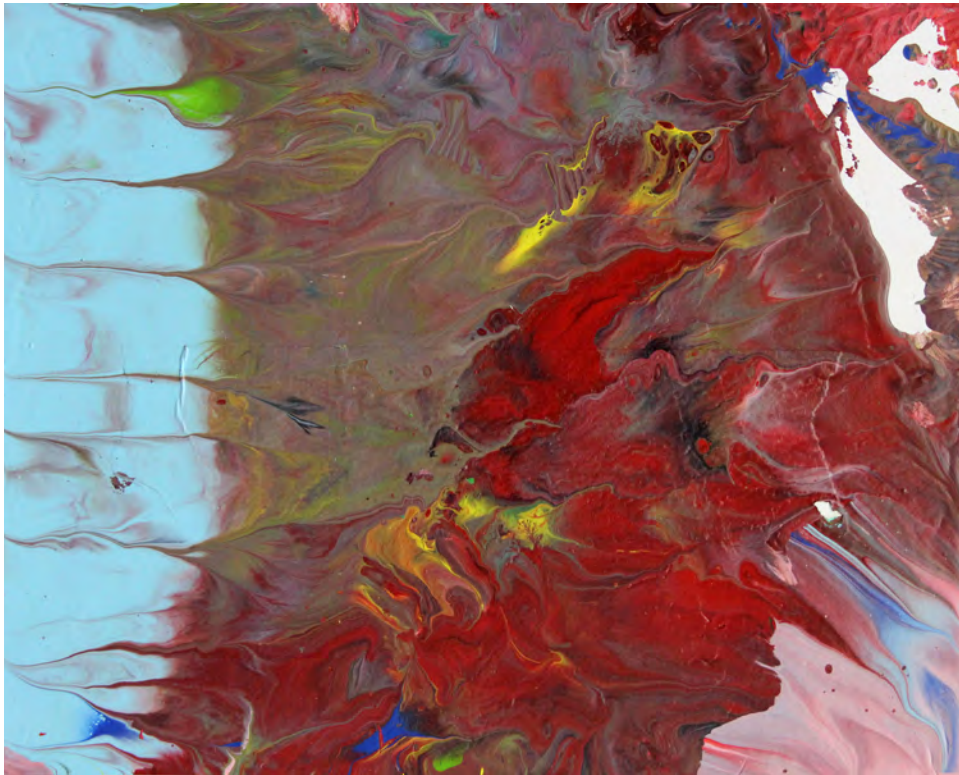
Lisa Taylor



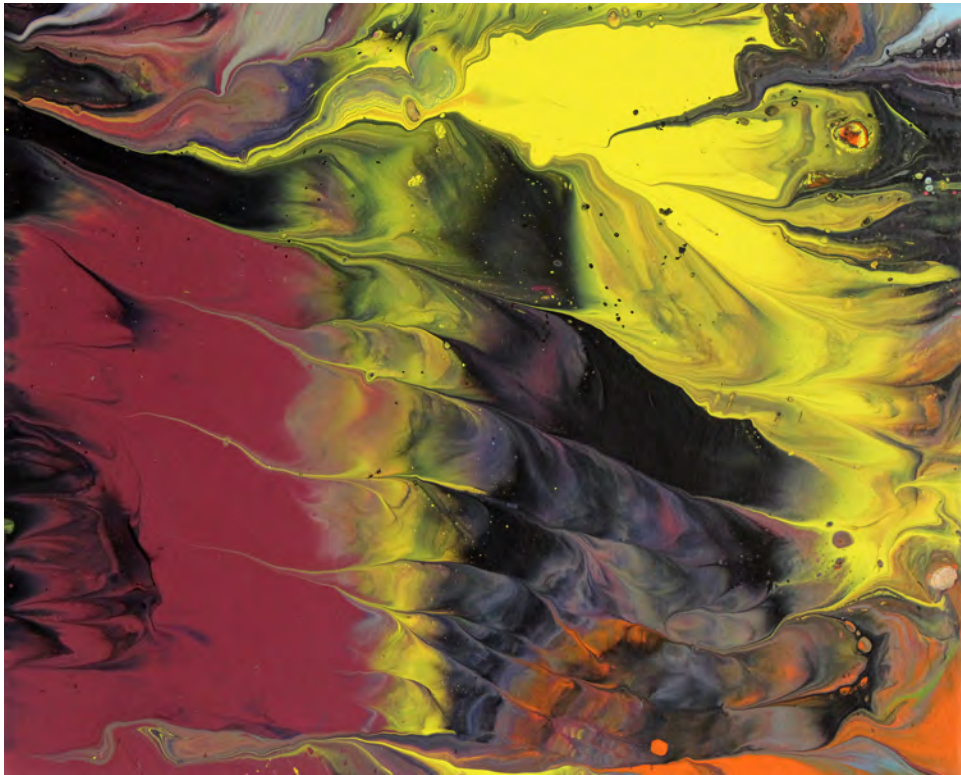
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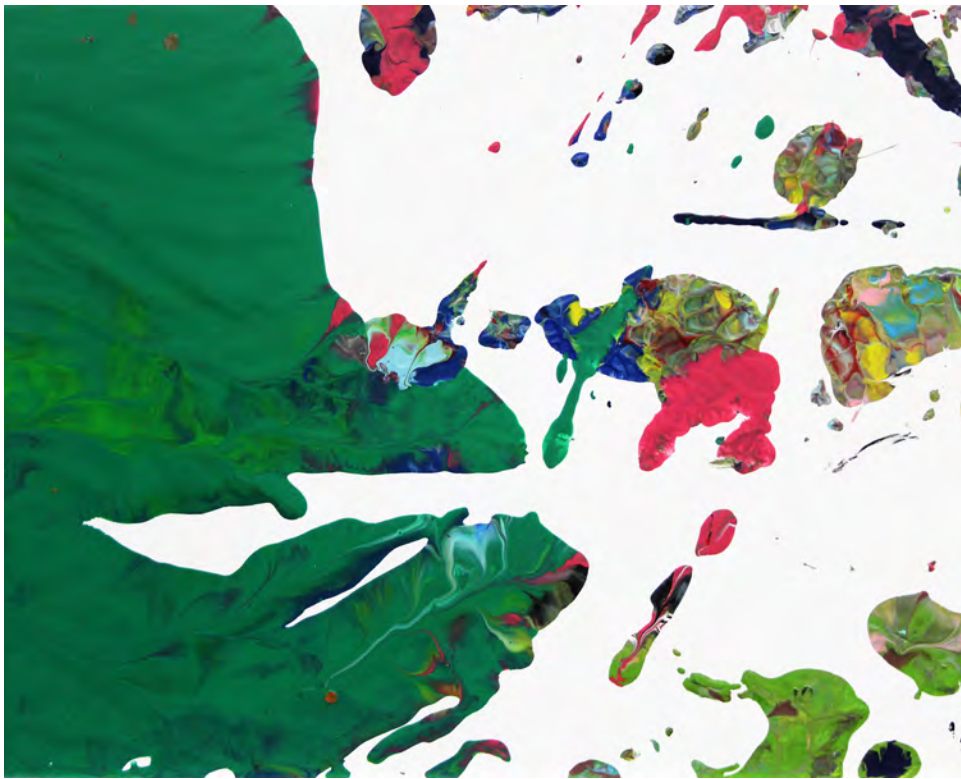
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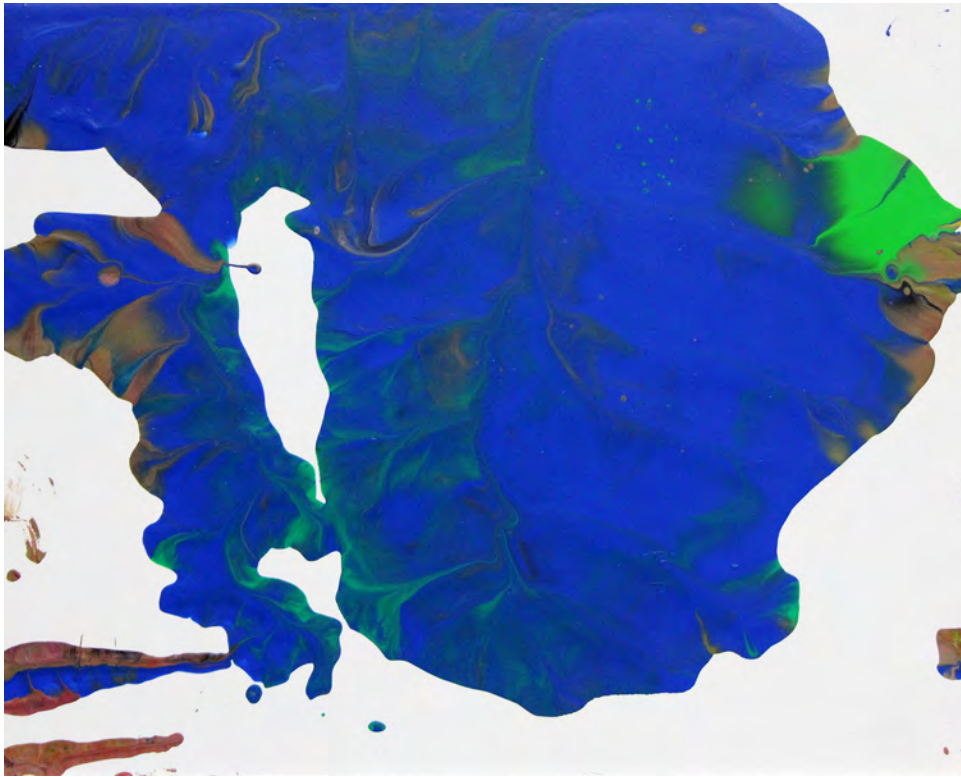
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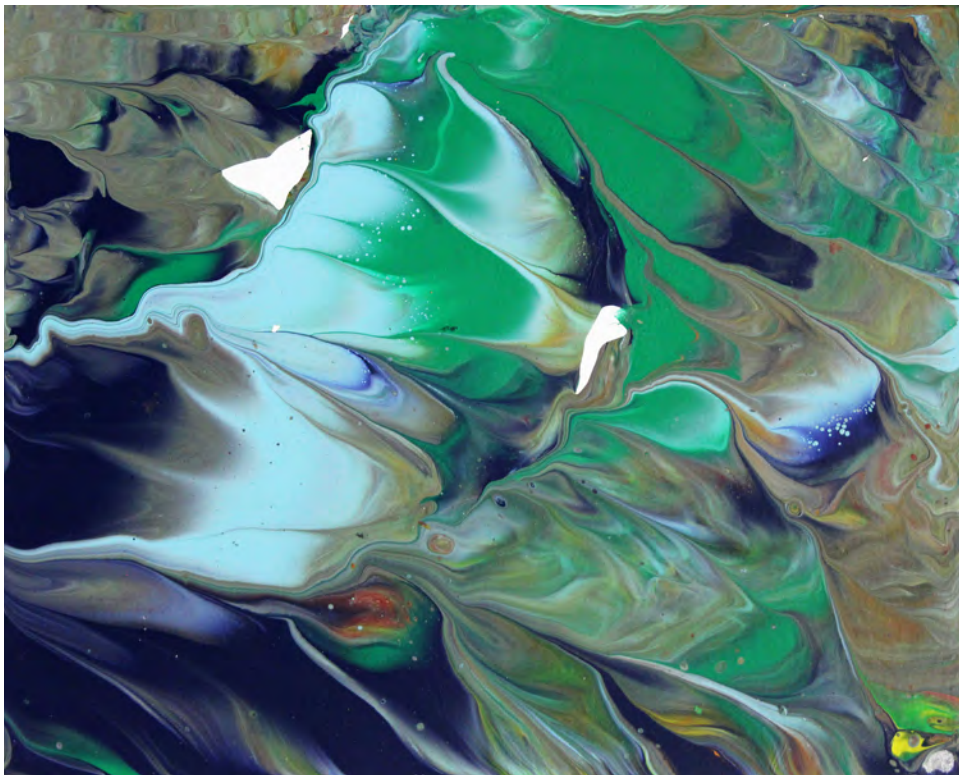
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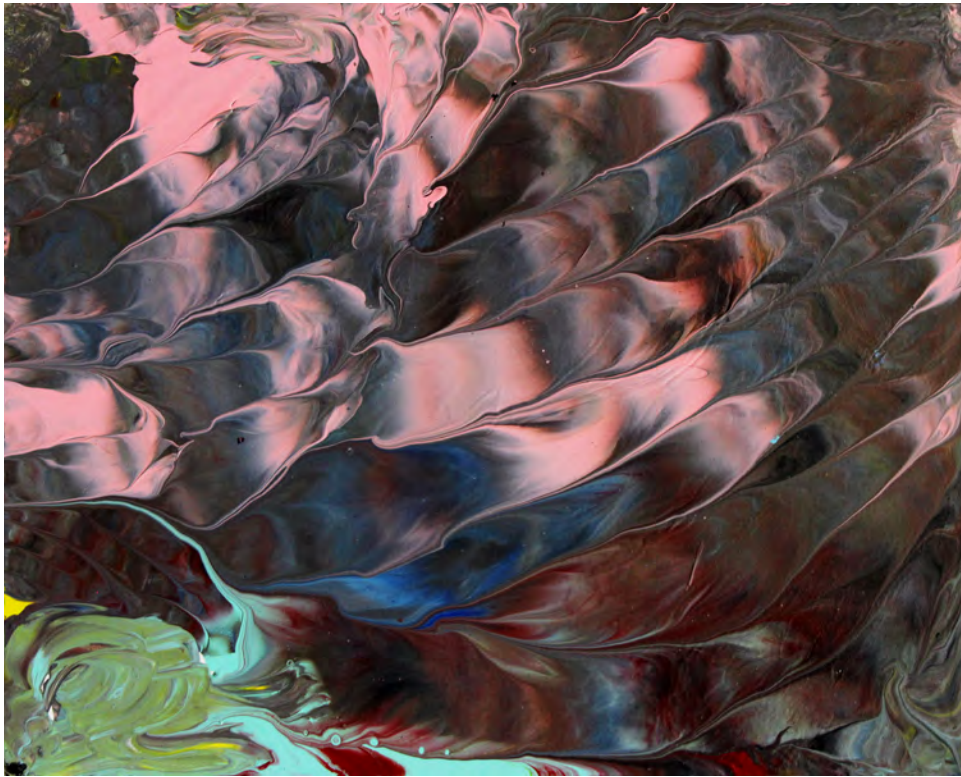
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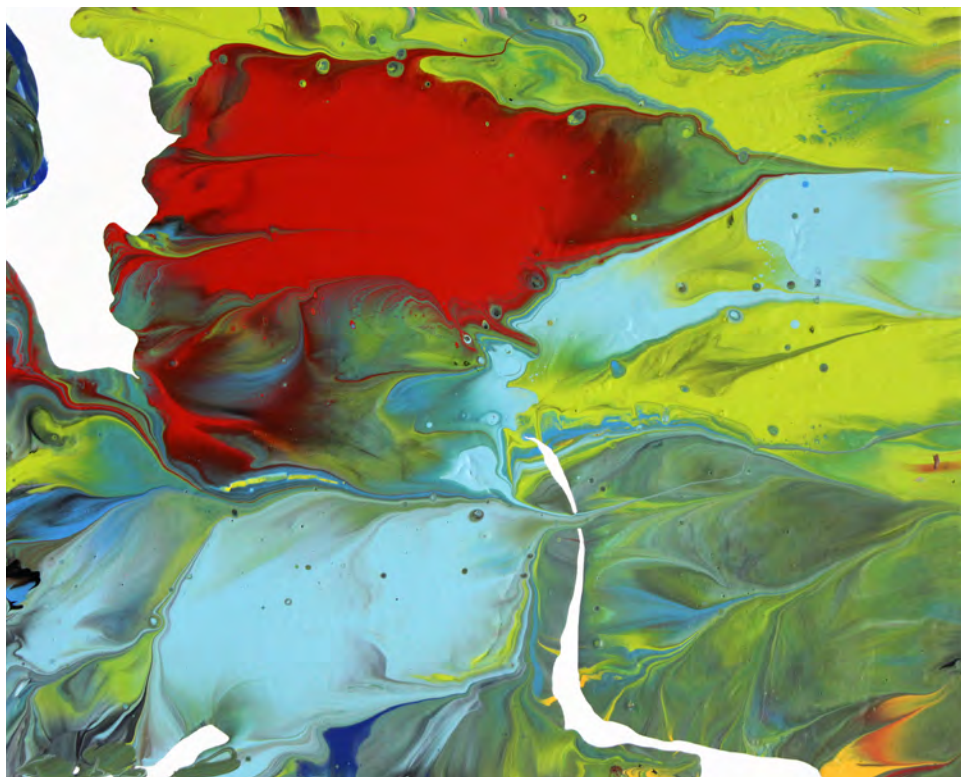
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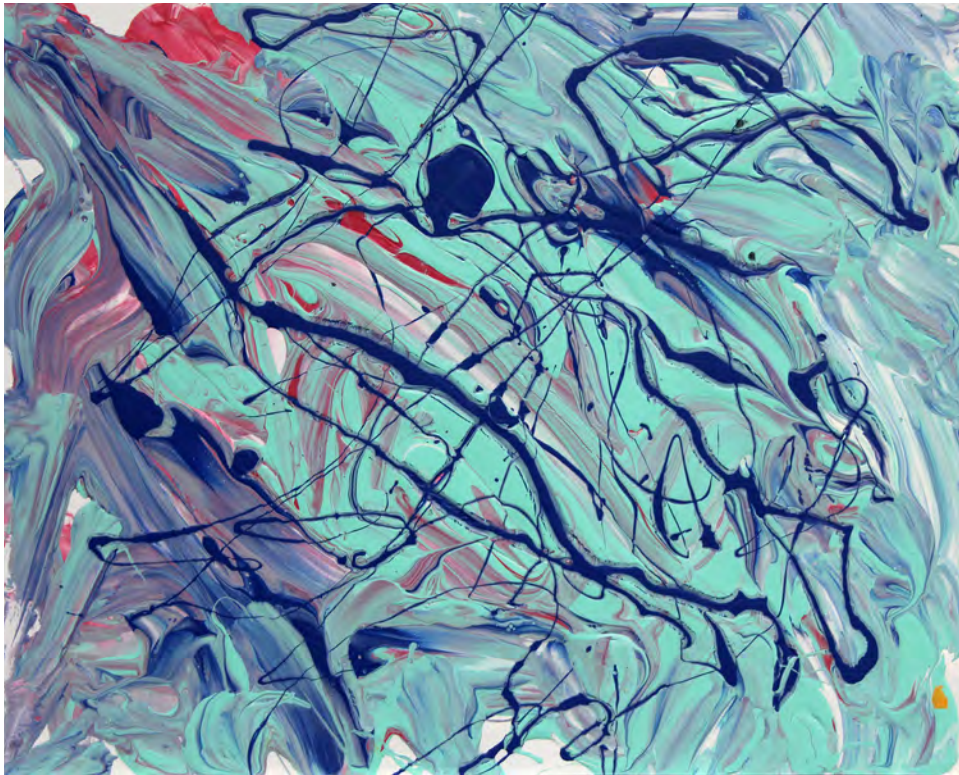
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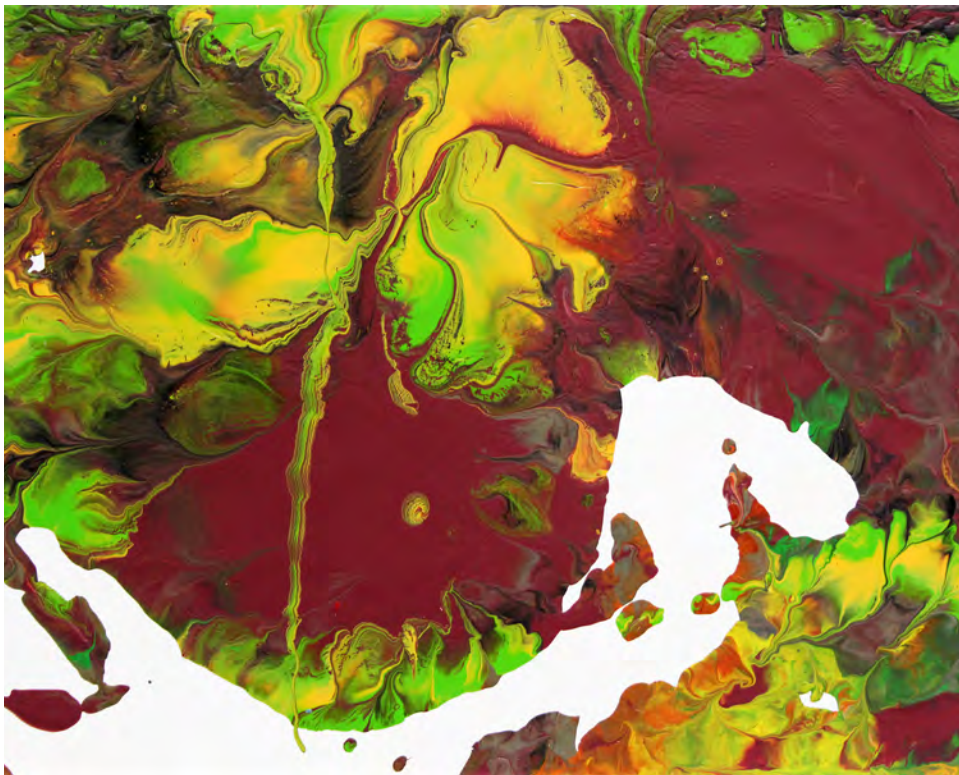
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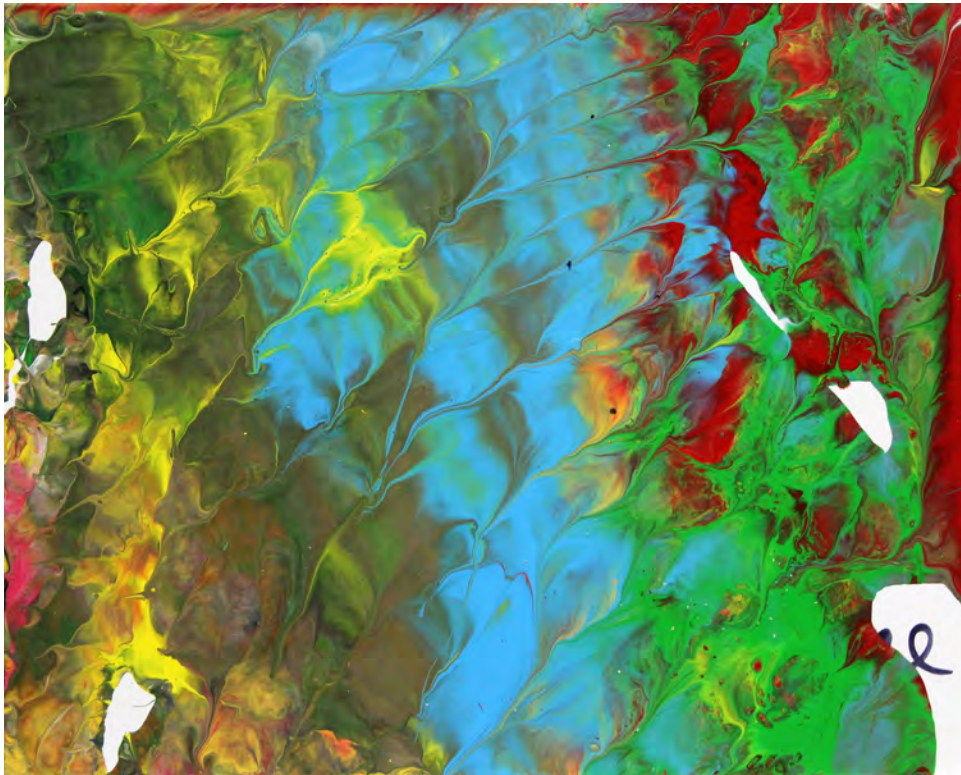
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