

THE POLITICAL VALUE OF ART IS
BEAUTY AS A SYMBOL OF LOVE



CLUFFFALO AT THE ROYCROFT
CHARLES CLOUGH

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Clufffalo at the Roycroft

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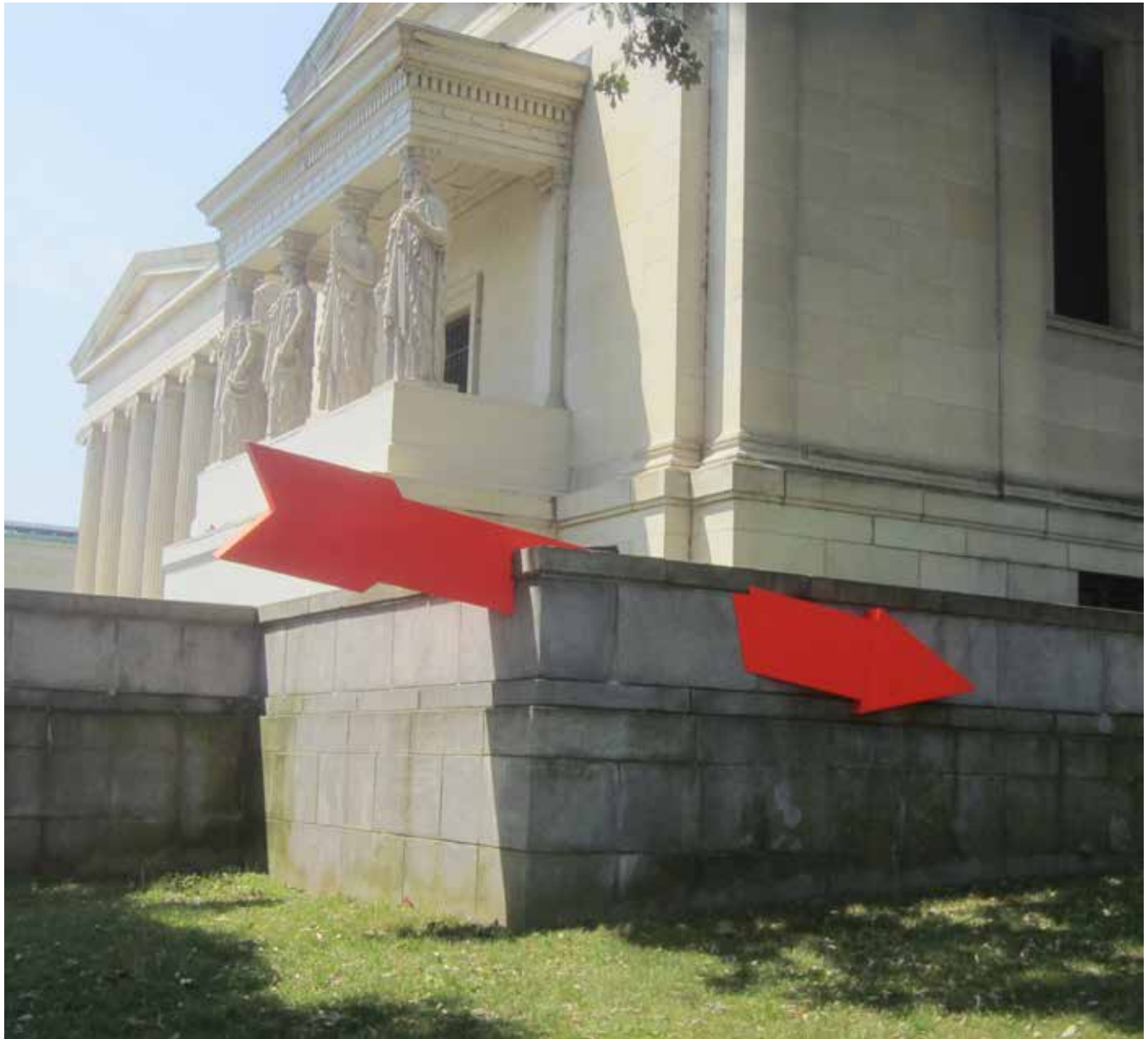
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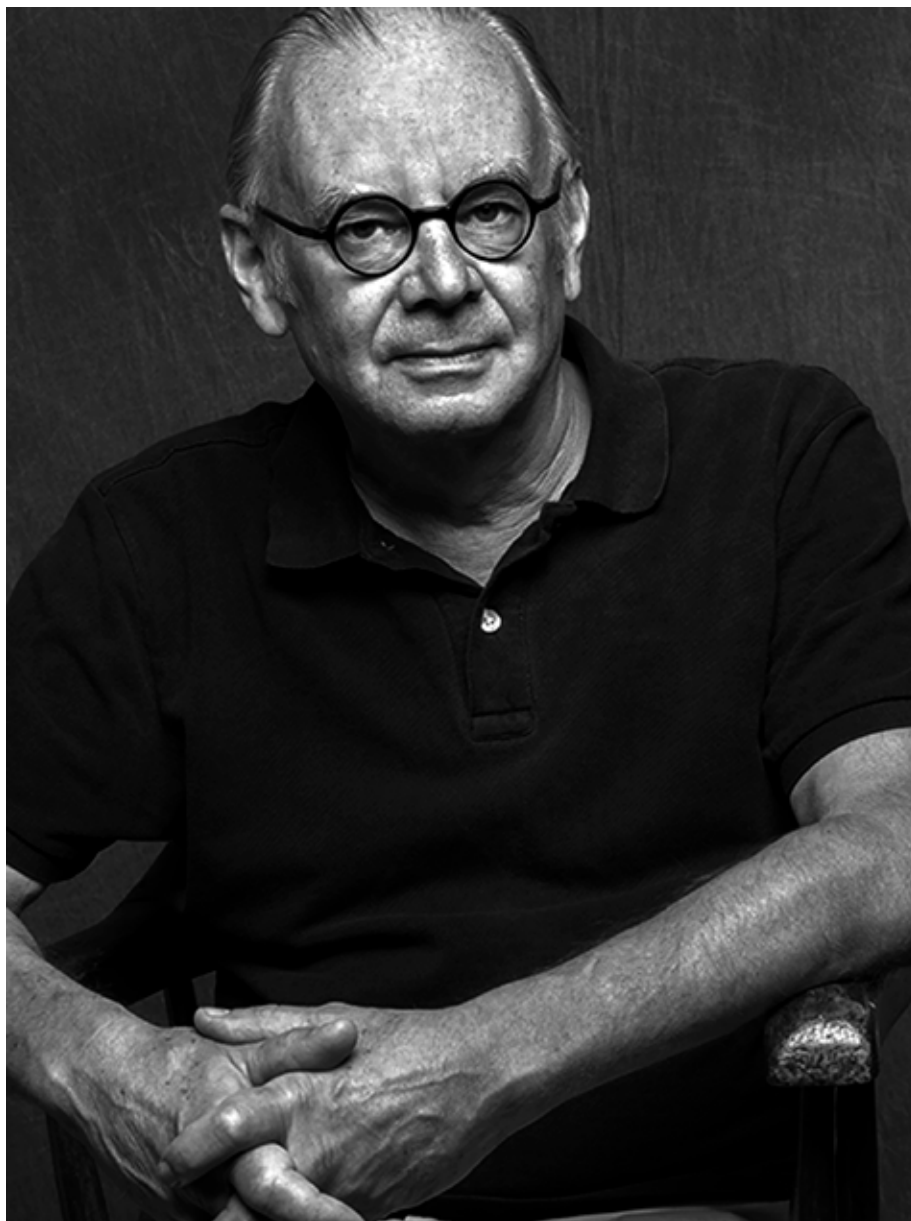
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Charles Clough, *The Arrow*, original, 1972, recreated 2012, painted plywood, approximately 20 feet long
installed at the Albright-Knox Art Gallery, Buffalo, New York

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David Moog, *Charles Clough*. 2015. Archival inkjet print 20 x 15 inches.
Collection: Burchfield-Penney ArtCenter; gift of the artist, copyright David Moog, 2015

FORWARD

I came to art for meaning and I chose a context in which I felt well-equipped. I got what I was looking for: a sense of who I am. I frame this within Paul Tillich's concept of "ultimate concern," and the Chinese concept of "the absolute." These directions address faith, belief, and spirit. My complex of faith and belief is rooted in a scientific regard for nature and, thus, criticality.

I apply criticality to my sense of motivation and intention within, psychological, emotional, and spiritual dynamics. Family, friends, friends who have become family, and community, both circumstantial and chosen, are inescapable. Catastrophe lurks at every turn. Are we the sum of the ratio between good and bad luck in our lives?

After many years I have come to regard "the true, the good and the beautiful," as my critical criteria. The concept is a couple of thousands of years-old and I could have embraced it sooner, but I needed to work my way towards its authentic engagement.

Faith, belief, and spirit are the matter of religion and come with the question about "god." I reject a personified and, especially, a gendered god. "God is love," works for me and so does some kind of muddled view of karma. In my understanding, "god" has neither intention nor agency, rather standing as some kind of measure of "the good." I am very wary of principles transitioning into dogma.

My sense of "spirit" resides in memories of memories or stories misremembered and retold—less supernatural and more subjectivity driven, but, somehow on a gradient and interpenetration of "good and bad." I like John Rawls's description of sin and faith: "As sin is the separation from and the destruction of community and therefore of personality, so is faith the integration into and the reconstruction of community. The proper antithesis is between sin and faith. Sin is the closedness which bears the fruits of wicked actions, whereas faith is the openness which flowers into the complete fullness of communal life." (*A Brief Inquiry into the Meaning of Sin & Faith*, 2009) While I'm driven by the admonition of "free imagination," I'm obsessed with the difference between "creativity" and the destructive imagination.

My sense of “faith and belief” is founded on the continuation of humanity and that human-ness—humane-ness, by definition, is in the service of life. I don’t doubt that humanity will end but I can imagine that “history” may become embedded in the universe for intelligent and sentient understanding by who or what, I do not know. I point to a generalized sense of shared goodness as where I locate my faith and belief.

In my experience, my innate adolescent fear combined with a fascination with things shiny, fast, and deadly, fortuitously, became sublimated into my devotion to culture. Maybe it is a common experience that maturation brings the dissolution of paranoid fantasies and their replacement with constructive creativity. Reading Susanne Langer clarified my sense of the realms of the seven forms of art. I suppose that because I received more encouragement for my drawing rather than my singing or writing I chose to concentrate on visual art.

As a kid I loved the “glow from within” that I saw in illustrations, such as those by N.C. Wyeth and Maxfield Parrish and in the animated feature films of Walt Disney. As a teenager I loved the ways of pen and ink and watercolor. When I first heard someone at Pratt (art school) speak of “the painterly” I was shocked, ok, mildly—but I was very challenged by my presumption of some kind of hyperbolic pretense.

And then the forceful headwinds of conceptual art pushed me away from my native feel for the “mooshiness” of wet color. Blended paint offers a thrilling visceral experience with a metaphoric power and range that can be compared to music, flavor, and fragrance but stands alone in felt and symbolic ultimacy. I am thankful to have achieved art historical presence by way of association with “The Pictures Generation,” but my heart belongs to “the blend.” For me, color-shape is an “all of everything”—my personal playground of edge, smear, and hue.

“Play” brings a crucial aspect of my agenda into focus. I believe that play is where our greatest hopes lie. Here, “one thing leads to another” in an intuitive search for that which we can’t otherwise identify. This is a situation which could lead into the sadistic imagination and I’m not sure where sub-

limation (as in *Sublimation* by Hans Loewald, 1988) overthrows repression. I believe this posits the frontier of aesthetics into morality, which, further, I sense is “illustrated” by “the painterly.”

In the real world, art has an economic function. There are many instances where art exists outside of the economy, but for hundreds of years (at least) art is a theater of wealth creation. This situation is fraught by art’s concurrent, idealistic spiritual presence in the lives of those who know it. Lewis Hyde’s, *The Gift* (1979), wonderfully contrasts the market economy and the gift economy. The sense that one is gifted talent has haunted my career. Somehow gratitude and guilt have configured to restrain my full power. This is the substance and fiber of my story—while I am fulfilled insofar as my “artist-hood” has been uncompromised, I have only briefly enjoyed “optimal productivity.”

It has been through my residency at the Roycroft that I have embraced “tenacious resilience” and approached optimal productivity by way of “Chromafest” as a crucible of sheer creative force. I know that my art has a life after my death. I know that how my work is distributed through sales or bequest bears on both my family and some cultural community of the future. Therefore, I work toward making as much art as I can, while I can.

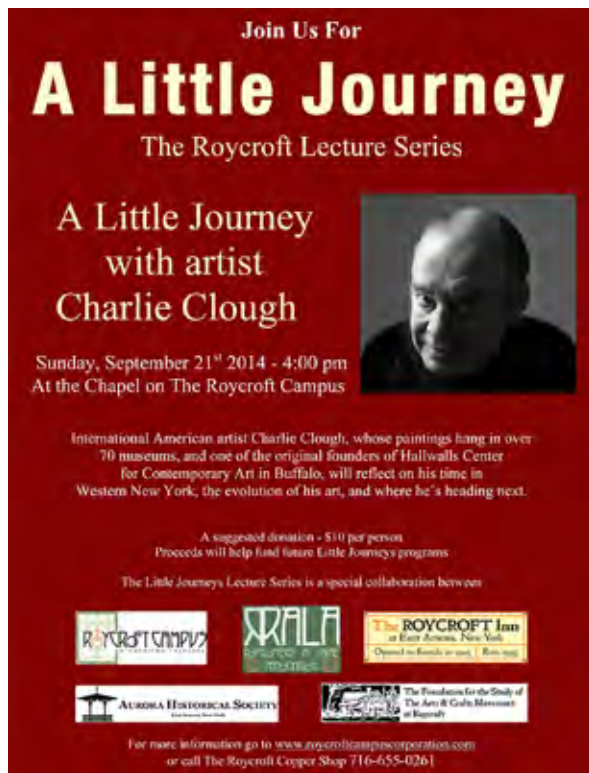
I assert that I transubstantiate my experience of the best that my family and culture have provided for me—my absorption of spirit—and make it into the images that constitute my oeuvre—spirit becomes image as an overt act of commodification in the service of the infrastructure of culture. I intend my effort to, yes, provide for my family, but, more importantly, underwrite the place of culture within the community.

And thus, I believe that the political value of art is beauty as a symbol of love!

—Charles Clough, September 6, 2022



IN RESIDENCE AT THE ROYCROFT



Above: flyer for “A Little Journey with Charlie Clough,” 2014.

Opposite: at the presentation of the “Little Journey.”

“The Arts and Crafts movement was an international trend in the decorative and fine arts that developed earliest and most fully in the British Isles and subsequently spread across the British Empire and to the rest of Europe and America. Initiated in reaction against the perceived impoverishment of the decorative arts and the conditions in which they were produced, the movement flourished in Europe and North America between about 1880 and 1920. It is the root of the Modern Style, the British expression of what later came to be called the Art Nouveau movement, which it strongly influenced. In Japan it emerged in the 1920s as the Mingei movement. It stood for traditional craftsmanship, and often used medieval, romantic, or folk styles of decoration. It advocated economic and social reform and was anti-industrial in its orientation. It had a strong influence on the arts in Europe until it was displaced by Modernism in the 1930s, and its influence continued among craft makers, designers, and town planners long afterwards.

“The term was first used by T. J. Cobden-Sanderson at a meeting of the Arts and Crafts Exhibition Society in 1887, although the principles and style on which it was based had been developing in England for at least 20 years. It was inspired by the ideas of historian Thomas Carlyle, art critic John Ruskin, and designer William Morris.” —Wikipedia

Elbert Hubbard visited Europe in 1893 and claimed to have visited to Morris’s Kelmscott Manor, the example of which he followed in founding The Roycroft Press.

I view Hubbard’s effort through the Roycroft as a “point of brilliance” in terms establishing an eco-system that sustained an ideology and an industry. He endorsed prosocial values such as compassion, fairness, individual freedom and dignity, and belief in human progress and potential.



Ironically, his concern for traditional handwork was belied by the employment of industrial techniques while his concern for socialism was contradicted by that of his own autocratic style of administration. To me, what counts about Hubbard was his cultural leadership and ability to establish a system for producing compelling works and sustaining the infrastructure and personnel to do so.

My narrow critique of Hubbard's work is that he was complacent regarding art. Clearly, post-impressionism, fauvism, cubism, and American modernism were of little importance to Hubbard. As a painter, these movements and those that followed historically to the present are the very substance of my work.

In thinking about cultural sites, especially in Asia and Europe, frequently a layering through time of “points of brilliance” of art production or festivals has given resonance to the site. I propose that after relying on Hubbard’s achievement it is time to begin to add new points of brilliance to be built upon in subsequent decades. Further, I offer the art that I have made over the past seven years while in residence at the Roycroft in addition to that of my entire career provide such a point of brilliance.

Narratives that contextualize art both clarify and distort the meanings of the art. The position that the art should “speak for itself” is asserted regularly. Much of my effort lies in studying art history, theory, philosophy, psychology and maintaining a journal of these concerns. My interest in articulating an ideology is reified by Otto Rank in his *Art and Artist* (1932).

When I was twenty years old I realized that one’s time of death is unforeseeable, thus, the crucial nature of completing works continuously; and that the scope of art is vast—the “absolute” and “ultimate concern.” I was guided by the imperatives of getting work done and developing a vision shaped by what was possible. The priority of learning art history so that I could locate my personal authenticity within it became clear.

Regarding education I will point to a distinction between academic credentials and life-long learning. Some artists embrace the structure of academia and attendant security and some, the freedom of following intuition into knowledge that allows play to direct the artist’s course. When, by way of art school, I realized the four keys to the kingdom of art (attend exhibitions, exchange studio visits, read all imaginably relevant literature, and determine a modus operandi—I referred to this as my “structure of intentionality”) I dismissed the academy. In this I feel an affinity with Hubbard who dropped out of Harvard.

Realizing these dynamics established a context for strategizing my path of creative fulfillment. After the course of five decades so engaged, and as the limits of longevity approach, my priorities have shifted more acutely to completing works and clarifying how they are set in place and time. Having a residence in New York City since 1978 has given me a wonderful window on how, both historic and contemporary art has unfolded.

My choice to move my studio to the Roycroft in East Aurora, while motivated by giving care to my mother at the end of her life, reflected a strong interest in and commitment to the sustainability discipline’s concept of “glocal”—reflecting or characterized by both local and global considerations.” The Roycroft’s National Historic Landmark designation and tradition has provided a context in which I could collaborate with the public. This inflected my interest in making paintings that mark a position relative to the world-wide effort to define what “contemporary painting” is.

To work outside of the cultural center that New York City (or other major cities) represents, engages a dynamic of



The Dorothy and Sidney Clough Memorial Library in the office formerly occupied by Alice and Elbert Hubbard in the tower of the Print Shop.

establishing a “shrine,” inviting pilgrimage, and seeking to support it with what may be considered a souvenir trade. A visit to East Aurora offers the opportunity of embracing the heritage that the Roycroft represents and leaving with art that celebrates that experience. I point to the practice of monasteries sustaining themselves through the production and sale of a liqueur or other exotic commodity. Indeed, the formulation of an “outward and visible sign of an inward and spiritual grace” gives substance to experience.

While art is readily associated with wealth, the mechanism of wealth-creation through art may not be obvious. There is the common sense of wealth providing access to luxury and social mobility. This is exemplified from the renaissance through Jeff Koons. There is also the example of philanthropy in the service of society. In the past decades artists’ foundations have arisen which direct wealth created through art toward both support of under-recognized artists and to provide for the infrastructure of culture. The example of Van Gogh offers a vivid illustration of the worthlessness of his art during his lifetime transforming into the staggering sums of today. The elements involved are, name (brand), compelling imagery, compelling biography, and a sufficient body of work to sustain a market. The mechanism is literally a “confidence game” in which the resale of art works is “pyramided” into increasing economic value. This has also been seen in Arts and Crafts collectibles as they began to be marketed in the 1970s. With a total lack of modesty, I point to my life’s works of art as being ripe for this eventuality.

This will impact the quality of my life as a septuagenarian until my death and that of my progeny in the conventional manner. However, more importantly I intend to bequeath my work in a manner that will provide for a building on the Roycroft Campus dedicated to exhibiting its material culture.

With particular reference to Hubbard, I recognize a “spiritual generosity” that he shared with many artists and stewards of culture that was evident through his work. Through my residency at the Roycroft I have come to view “spirit” as memories of memories. It is through either direct experience or stories, of whatever degree of iteration, that a sense of spirit takes form. In my case I combine my experience of positive parental, familial, educational, cultural, and natural forces as an “ether of ethos” which I transform into the image of my paintings, photos and sculpture. I claim to transform my experience of spirit into its image as a commodity to support the infrastructure of culture. This is consistent with the eco-system that Hubbard was able to actualize through the Roycroft.

With the excesses of consumerism and commodification in mind I point to a concept of moderation in which a souvenir acts as a token of the pilgrimage while sustaining the eco-system of production, distribution, and support.



The painting table in the Cluffalo Public Painting Workshop, Room 140 in the Print Shop



Untitled, 1971, acrylic on board 16 x 20 inches, (cut out)

RESEARCH AND DEVELOPMENT: PEPFOG 1971-84

My journey has consisted of four parts: Research and Development (1971-84); Efflorescence (1985-99); Rustication (2000-13); and, Tenacious Resilience (2014-present). I understand my growth—process of becoming an adult and attending to the path of art as breaching “thresholds of recognition.” I love the story about the kid who, upon hearing that someone was “taking drawing lessons,” exclaimed, “why—did they forget how?” Of course, we are all born into artist-hood. For most, social forces drain the artistic impulse. For me, I experienced a threshold of recognition when I bought art materials for self-directed projects when I was twelve, again, when I chose, tested for, and was admitted to the Advertising Art Department of Hutchinson Central Technical High School in Buffalo, likewise, for Art School at Pratt Institute in Brooklyn, and again, when I understood myself to “be an artist” in 1971.

The last threshold of recognition was the leap from feeling confident in relation to technical skill to understanding the scope of artist-hood to include a comprehensive life- and world-view anchored in history, philosophy and psychology. After overthrowing my adolescent conception of art as illustration my Research and Development period involved examining my interests, proclivities, and presumed talents to determine my *modus operandi*. I played and worked with painting and photography as well as founding Hallwalls Center for Contemporary Art and curating many of its earliest exhibitions, until in 1976, I determined my *modus operandi* to be that I would produce “the photographic epic of a painter as a film or a ghost,” to call out elements of formal exploration, narrative intention and spiritual affinity. A literalization of this would be a flipbook-like animation of every image produced throughout my oeuvre.

This period was messy, both intellectually and visually. With Lucy Lippard’s and John Chandler’s essay, *The Dematerialization of Art* (1968) in mind, and an ethos that I understood to be charged with idealism I worked directly on the wall by gluing both photographic and painted and cutout sheets of irregularly shaped pieces of paper that defied objectification and standards of beauty. I did everything I could to avoid making suave and marketable objects. I referred to these works as “clouds.”

The clouds evolved into pairs of cutout vertical figures with collage elements that suggested totem poles. They included images of genitals such that each pair was constituted by a male and a female. I called them “Paint Creatures” and the first pair became a visual model for the subsequent one, and so on through the series of two dozen pairs. My organizational concept was that as a group they would make a one second animated film. Then I grouped the Paint Creatures, made photographs of them which I used to paint “Group Portraits” from. Interspersed amongst these paintings I made “Afters” based on old master paintings and “Utopias” based on palettes that I reworked in relation to “good composition.” Throughout this period I eschewed brushes, preferring the directness that paint application with hands and fingers represented.

Linda Cathcart, Albright-Knox Art Gallery curator wrote of this work in 1978: “Made in a technique which com-



*Sketch for the Photographic Epic of a
Painter as a Film or a Ghost,
1976, C-print on
foam core, cut out, 12 x 12 inches,
Collection: George Eastman House, Rochester, New York*

bines both gestural and collage elements, Clough's current works are approximately life-size figures of enamel paint on paper. The four paintings shown here are typical of his new explorations—he calls them 'paint creatures.' Clough's creatures, recalling most significantly de Kooning's women, have awkward bodies captured within their own outlines, brushy, lush paint, warm sensuous colors and an obvious femaleness. The figures are painted on large sheets of white paper, cut out and hung directly on the wall or made painted installations, using the wall as a canvas. He is a great admirer of the work of Frank Stella, whose shaped canvases interact directly with the walls on which they rest. Clough readily admits to having 'favorite artists;' in fact, he often pays homage to them by using a reproduction of their work collaged into his own. These art reproduction/collage elements have recently occurred in the paintings as faces—often only the eyes are left recognizable through the over-painting, giving his forms an unmistakable human identity. Occasionally it is the eyes which provide the viewer with the only clue to the human subject, and as in Picasso's portraits which Clough also admires, the 'body' becomes a vehicle for other compositional and painterly concerns. The eyes also represent, for Clough, a pun—the art views the spectator. Clough is very involved with his own personal associational language and image references within each painting.

"The paintings are a strange combination of very personal verbal and visual puns, awkward anatomy and vigorously painted patches of vibrating color. It is through Clough's recent figures that the viewer is allowed the best opportunity to observe his highly skilled use of bold and beautiful color." *Five Painters*, exhibition catalog, Artists Space, 1978

This M.O. evolved into finger painting on art book reproductions which I photographically enlarged and repainted with my fingers to present simultaneously layers of "real" and "virtual" imagery. The resulting works posed philosophical puzzles concerning the nature of reality—or so I intended. I made a final large-scale (8 x 20 feet) work, *The Resolution of Sparky*, in this technique as my solution for my commission by the Niagara Frontier Transit Authority for a mural based on the work of Charles Burchfield. At this point I tired of the convolutions that my technique entailed and the pending commission of paintings for the Brooklyn Museum's Grand Lobby motivated me to revise my approach to painting.



Harmol, 1983, latex on expanded pvc, 3 15/16 x 5 3/4 inches,
Collection: Metropolitan Museum of Art, New York, New York



Installation at the Brooklyn Museum: *Three Paintings for One Wall: Oysters, The Governor, and Doubloon*, 1985, enamel on linen, *Oysters* and *Doubloon* 174 x 114 inches, *The Governor*, 162 x 252 inches, Collections: *Oysters* and *Doubloon*, Castellani Art Museum, *The Governor*, The Brooklyn Museum

EFFLORESCENCE 1985-99

The problem was how to transpose the drama of the finger-sized smears into the scale that was suited to the 20 x 60 foot wall that I was to make paintings for. My solution was the “big finger,” a pad on the end of a stick that allowed the mixing of paint in a spontaneous and grand manner. This invention opened to door for me to make paintings that I thought reflected a sense of good composition. Finally, after fifteen years of making weird painting-like art, I returned to the intuitive sense of beauty that I had employed as a teenager. I characterize this period as “efflorescence” because I consider it to be mature and it was received well by art critics, curators, dealers and collectors.

William Olander, New Museum curator wrote of this work in 1987: “Much attention has been paid in the last few years to the resurgence of abstract painting, either in its late modern form (the work of, for example, Elizabeth Murray, Sean Scully, and Gary Stephan) or its revivalist, postmodern development (the new generation of artists, such as Peter Halley, Peter Schuyff, and Philip Taaffe). Too little attention has been paid to yet another option: work which is skeptical of the first, suspending belief in the humanist tradition of modern painting, with its continuing faith; and self-consciously aware but uninterested personally in the second—sidestepping irony and appropriation in favor of something more ‘felt’ if not more genuine. Key figures in this curious dialectic include Jasper Johns, Joan Snyder, and Cy Twombly. More recent figures include Ross Bleckner, Carroll Dunham, and Deborah Kass. To the latter, I want to add Charles Clough and Mimi Thompson.

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

“For instance, when I first saw Clough’s new paintings, I was unavoidably reminded of the “lyrical abstractions” of that second generation of color field painters which emerged in the late 1960s—work by Darby Bannard, Dan Christensen, and David Diaio—which attempted to extend the perimeters of late modern painting. That someone so sophisticated as Clough would turn to work so debased was surprising, to say the least. This interest, however, coalesced with another, in more recent and more advanced work, like Gerhard Richter’s, whose pseudo-expressionist paintings also often look equivalently debased, and in the likes of Leroy Nieman or Paul Jenkins, whose pictures currently function within the culture not as paintings but as signs of paintings...From out of this curious amalgam, Clough has developed yet another hybrid—a painting which is simultaneously genuine and artificial, cultural and natural, full and empty, without resorting, overtly at least, to the ideological apparatuses of late modernism.”



September Twelfth, 1985-87, enamel on masonite, 24 x 28 inches,
Collection: Bowdoin College Art Museum

In 1990 Tricia Collins and Richard Milazzo wrote for the catalog for Clough's exhibition at Scott Hanson Gallery: "If you're going to get Charlie's work, 'get' in the sense of 'understand', then you're going to have to start with a few basics. (Charlie would ask, why not 'get' also in the sense of obtain?) It's painting with a 'difference'. But don't get us wrong. This difference does not belong to Derrida—although Charlie would say 'why not?' and then proceed to exhaustively deconstruct his own paintings. Making too clear what is already clear: that deconstruction is a crucial part of Charlie's paintings—indeed, one might even argue that it is seminal to the paintings, if not their very soul. Except, in the end, Charlie's deconstruction would sound more like how Baba Ram Das's maxim, 'Be Here Now,' gets converted (and rightfully so) to 'Beer Now' than how the 'e' in Derrida's 'différance' gets changed to an 'a'. (Do we hear in the margins of this 'a' the resonant sounds of 'A+', the echo of approval, the inverted margins of approbation, the splendor that is the bureaucracy of professional, academic criticism?) There is nothing in Charlie's paintings that can speak to the cosmic, the transcendental, or the sublime, without also addressing what makes perception itself infinitely accessible, diurnal or commonplace, negotiable. In other words, this difference (and Charlie would spell it with three 'a's', just to be sure), this 'diffaranca' belongs to what is common rather than marginal, in human-kind, and therefore, it also belongs to Charlie—even if he gets a 'C-' for spelling and for the work not fitting the status quo of the way things are and the way paintings should be painted during this moment in History. That is, it plays to an 'openness' that is distilled not only from the History of painting, and Abstract Expressionism in particular, but from the experience of creativity in general, the will to symbolic expression, and the experience of perception itself as a common denominator.

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

Bouquet, 1987, enamel on canvas, 96 x 72 inches,
Collection: Douglas Oliver, New York, New York



free-flowing, seemingly undisciplined, ‘unconceptual’ looking, gestural painting, can land you in a world outside of History—or, at least, outside the going rate. What is even worse is hot painting that gives you the cold shoulder.

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

“In a way, painting comes down to rhythm and color. That’s what draws the eye. And if I wanted just the rhythm and color, I’d be an Abstract Expressionist. But I feel guilt or something. I feel I have to acknowledge everything else. Do all the steps. The whole Greenbergian flatness thing, for instance. It sustains me. I swallowed all the critical ideas hook, line and sinker. Art in the *Age of Mechanical Reproduction* (Walter Benjamin, 1935), for example. I was really taken by that essay. So Abstract Expressionism is terrific, but I’d just as soon see my images transferred into print—into four-color reproduction.

Carter Ratcliff interviewed Clough for *Art in America*: “The cultural baggage I carry around gives me a foundation which I acknowledge by using images from magazines and books. I paint on top of them. So I lose the distance—I bring the image up close and touch it. Then I photograph it, so it becomes untouchable. It goes back into the distance. Next, I touch it again, paint over it. And if the work gets reproduced, it of course has to be photographed all over again. So I see myself as setting up these resonances—layers, showing the touch and denying the touch. This idea of cover and recover. It ends up with the skinniness of the photograph. I like that. My things look like they are about

Lilydale, 1988, latex on canvas, 100 × 80 inches,
Collection: Bank of America, San Francisco, California



touch, but you can't touch them.

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

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

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

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

“If they look like Abstract Expressionist paintings, then they are. Which is the going syllogism. Superficiality, in our culture, is the true test of a thing's being, a thing's ontology, a thing's thingness [sic]. But what if they aren't. What if the complex of appearances or surfaces or semblances turns out to be more complex than that, and it is stereotype-as-essence, or even essence-as-transcendental monotype, or reality as (the outcome of) static or reified exis-



Feft, 1993, enamel on masonite, 19 1/2 x 24 1/4 inches,
Collection: Ann Seymour Pierce, Williamsville, New York

tential transactions, that delude us? What if they are pretenders to the throne. We have certainly learned to look at Gerhard Richter's series of Abstract Paintings as something other than latter-day Abstract Expressionist exercises. If anything, they seem to legislate the decline and fall of Ab Ex. We know somehow that they bracket, if not actually, discontinue, the heroic, or even the anti-heroic, sentiment; that they do not, to say the least, participate wholeheartedly in the gesture.

"So perhaps, in Charlie's case, as in Richter's, it is not exactly a what-you-see-is-what-you-get scenario. No more than the professional sexual experience is. Perhaps there is more to it than meets the eye—or less. Either way, we'd be back to semblances. Semblances of what is there, or semblances of what is not. A democracy of shadows and self-annihilating principles. Pleasure and reality, superstructure and understructure, discourse and freedom, call each other's bluff. Assertion and negation run the gamut in Charlie's world. What there isn't (or what there is too much) intersects the way things aren't. Heidigger and Quine sipping martinis at Gatsby's summer estate on Long Island. Irony or denial and superfluity or excess participate as equals in an indiscriminate void called the contemporary Social. A talented situation, at best.

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

"With regard to such risks, what if it turns out, irony on ironies, that Charlie's paintings are, after all, less mediated than all of that, or that the experience the paintings circumscribe is, indeed, somehow, unmediated in character? This is putting aside how the paintings are actually generated (which is to use a big mechanical thumb, rather than a brush), and then edited; and it is also to sidestep what Charlie's intentions are, at least in part (which is to free expression from the boundaries of the individual ego so that it might radiate outward, beyond identity, beyond the

Habitus 1994, enamel on canvas, 32 x 24 inches
Collection: New Mexico Museum of Art, Santa Fe, New Mexico



identification process, and beyond the identical itself in human discourse and desire, to achieve a grandeur of a disparate Self, a disparate Other, and a disparate World). A big ‘thumb’ that risks the lunatic antics of the cartoon world; a process of editing that is not unrelated to Madison Ave.’s manipulation of images and signs; a set of intentions that, rival the process of individuation itself. These are, nevertheless, the elements that would necessarily have to factor into an unmediated state of things. But, what if, despite such factors and considerations, it turns out at Charlie’s paintings refuse to enlist themselves among the austere fashions of the rational mind? What if their parenthesis does move beyond the valley of the periodic dolls? What if it is painting without a difference, without a sense of propriety, without a care in the world? Charlie would say ‘why not’? Supreme overflow. Undeconstructed affection for the way-things-are and the way-things-aren’t. Why not?

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

In 1991 for a solo exhibition at SUNY Potsdam, Carter Ratcliff wrote: “If impersonality is an artist’s problem, an absolutely personal style is the obvious solution—obvious but not available. In even the most personal style, much is conventional. Much is culturally conditioned. Only in a daze induced by an ideal of pure subjectivity can an artist hope to make thoroughly personal art. This was clear to Clough, a Hallwalls veteran who had come to terms with Pop Art while still at school. He had long known that the choice is not between personal and impersonal art, but between kinds and degrees of impersonality. Though fingerpainting was satisfyingly uninhibited, he had contained its energies in tight patterns of production and reproduction. He had regulated the image by analyzing it. Then, in early 1985, he invented the big finger and reinvented action painting a second time. His art was no longer cool and detached. Clough had found a hot, immediate kind of impersonality.

“By displacing touch from his fingers to the tip of his new instrument, he put the painting process at a distance. Yet the big finger also kept him in immediate, sensual contact with the painted surface. This tool pointed the way past Clough’s media-critiques in the early ‘80s manner, past ironies about expressionist sincerity, past the traditional face-off between self and world. It led him to that region of memory where self and world are in flux. Meanings are provisional. Behavior is uninhibited. Many have noted that messing about with paint is in some ways an infantile activity. It recalls the days when one’s excretions were as fascinating as anything in the world. As adults discourage fascinations like these, the child’s attention begins to take approved paths. Acquiring a language, one learns to give things their usual names and to understand them in ways the world has already made familiar. Meanings stabilize and one forgets that learning about the world and language—and images—once felt like inventing these things for one-self. Clough’s brilliantly unstable images revive the excitement of that time, when the self is not yet entirely formed.



Heartsease, 1994, enamel on masonite, 24 x 24 inches,
Collection: The Hyde Collection, Glens Falls, New York

Thus his revamped action painting, though recognizably Cloughian, has a peculiarly selfless quality.

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

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

“I suspect that Clough reflects on the large purposes of art only when his feelings have withdrawn a bit from the act of painting. As those pleasures ebb, he feels the need to give his playfulness a point in the adult world. Yet, when Clough returns to painting, his interest in finding a rationale for art must give way to his delight in wielding the big finger. Then it is not his analytical sobriety that redeems play, but his play that redeems the adult mind we all possess—the grown-up mentality built from patterns of thought and feeling to rigid for anything but work. Henry David Thoreau wrote in his journal for 1851 that a day’s work turned his ‘very brain into a mere tool.’ Technological innovation requires complaints like this to be updated regularly. The Hallwalls artists understood that, in our era, images generated by the mechanisms of the media can deplete self as effectively as traditional machinery once did and still does. Early in his career, Clough had reason to be suspicious of mediums and tools. With analytical finesse, he played painting off against photography. The invention of the big finger signaled the sudden end of his suspicions, his realization that, with the right sort of tool, work becomes play. A tool’s effect need not be oppressive. It can liberate, and so can its products, especially if they are works of art.”

In 1992 I was in residence at Artpark for two weeks of working with the public to make monumentally-sized paintings. The project involved finding sponsors, including C. Taylor Kew, president of the F.N. Burt Company, Gerry Castiglia, president of the Pratt and Lambert Paint Company and Armand Castellani, president of Tops Friendly Mar-



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

kets. The outdoor project was stymied by summertime showers, but three good paintings were produced, including, *Taylor is With Us*, and *Arena*.

In 1998 I presented paintings, photos, sculpture, and a digital movie at Tricia Collins Contemporary Art in New York. The paintings were made with “big fingers,” the sculpture consisted of sticks and stones, more or less modified, which reflected my interest in Chinese scholars’ accoutrements, the photos were of nature and in a stereo format and the movie was a flip book-like animation of variations of a painting in the exhibition.

Ken Johnson in The New York Times wrote: “Whether he means to parody or honor Abstract Expressionism, Mr. Clough’s densely painterly enamel abstractions are attractively lush. Eight-inch swaths of striated, Disney-colored paint create a loosely Cubist structure and a splashy psychedelic turbulence.”

Carol Kino reviewed my 1998 exhibition at Tricia Collins Contemporary Art for *Art in America*: “For his fourth show at this gallery, Charles Clough showed six large abstract paintings. In *Metron*, a mélange of colorful paint smears creates a sense of chaos, while *Delubrum* positions bright swaths of color against a black ground to create the illusion of deep space. As ever, these paintings were so lushly textured and vividly hued that they could easily be viewed as a simple, passionate bid to reanimate Abstract Expressionism. Yet this time, Clough showed them alongside other work—sculptures, photographs and a computer piece—that deftly highlighted their more thoughtful underpinings. Some of the most interesting pieces here were five sculptures, each of which marries some untouched natural object, like driftwood or rock, with an artfully crafted base. In *Boreas*, a fragment of sparking anorthosite sits on a wood plinth whose contours demurely parody the rock’s shape. For *Ajax*, a smooth piece of brownish mottled quartzite is positioned on a rectangular block of wood, oddly echoing Brancusi. Benedict presents a knotty piece of manzanita held upright in a vise. Most of these pieces, which stood on pedestals, were displayed in the gallery’s smaller second room; seen through the open doorway, they gave the show a curiously elegant, modernist look. The computer piece seemed to underline the more conceptual aspects of Clough’s work. To create it, he overpainted 1,029 copies of a postcard reproduced to advertise his Web site. These different images were scanned and made into a montage in which all of them flip by (in this case on an iMac) in the space of two minutes. Watching the changing marks circulate over a steady blue and yellow ground, as the computer gently hums, it’s as if the distanced cosmological perspective that often seems to animate Clough’s paintings had whirled into life. The postcards, piled in a vitrine, as well as the original painting, were displayed like artifacts nearby. Some paired photographs of leaves, rocks and trees, which hung among the sculptures, were less successful. They were matted side by side, with the viewer’s eyes expected to do the work of a stereoscope; unfortunately, perhaps because one is continually distracted by reflections on the glass, it’s next to impossible to squint these images into three-dimensionality. Still, this didn’t dilute the overall impact of the show, whose constant push-pull between nature vs. artifice and primitivism vs. calculation served to underline the selfsame qualities that energize Clough’s abstraction.”



Metron, 1998, enamel on masonite, 48 x 60 inches,
Collection: Robert Longo, New York, New York



Gemini, 2000, enamel on cotton, 25 x 17 inches

RUSTICATION 2000-13

I moved my studio to Westerly, Rhode Island in 1999. I call this my Rustication period because I had the distinct sense that my presence, in terms of my studio, in New York was no longer relevant. Westerly is adjacent to the Atlantic coast and offered a garden setting very different from the, always multi-storied walk-ups of the various studios I had occupied in New York. And so, I abandoned my big fingers and renovated my technique.

In the spring of 2000 I set twelve t-shirts, named for the signs of the zodiac) on the ground—"where the sky met the earth," and laid paint upon them over the course of the growing season. In the autumn I brought them into the studio and ground and polished their surfaces. I had photographed the entire process and made cabinets to hold each board-like object and CD-ROMs that showed the process of their making.

The next year I began a series of drawings and brushed watercolors that were responsive to the forces and processes of nature as I experienced them in this coastal location. Continuing with brushed paint I made a series of paintings, titled, *Pepfog*, consisting of many layers of paint application and removal through sanding. The process of making these was extensively photographed to be made into books.

My continued interest in engaging the public instigated the Westerly Art Project in 2008. I invited all who were interested to paint on a single painting through the course of a season. Brushes were the painting tool and layers were sanded and the entire process was extensively photographed. Four paintings were completed in this manner between Summer 2008 and Spring 2009. The last painting that I made in this technique was *O My Goodness* in 2010. I referenced world religions through history by painting representational images, sanding them down, through the course of twenty layers on the same painting. I presented this as the original painting, a facsimile print, a book of the image referencing each religion, an image of its effaced state along with a text consisting of my associational thoughts on the process and a video animation of the 3800 images that I photographed of the process. I viewed this as the punctuation of forty years of my art. After *O My Goodness* I decided to return to painting with big fingers. I did this for the remainder of my time in Rhode Island.

In 1996 I determined that my url would be "clufff." In 2011, while I was driving back and forth between Westerly and Buffalo in preparation for an exhibition being prepared by curator, Sandra Firman at the State University at Buffalo, I mused that I was on "the way the Clufffalo."

It was deeply gratifying that Firman selected my work for this examination. In her essay, she wrote: "Clough falls blissfully on the side of color and chaos with full knowledge of its liberating effects, as well as its power to overwhelm. Contemplating these paintings, one is awash in color, staring into an abyss of perpetual motion and comingling fluids, of violent ruptures and soothing passages, of billowing clouds and wide arcs, of pure energy known in Chinese philosophy as *ch'i*. The paintings present an oceanic world of allusions and resemblances where meanings

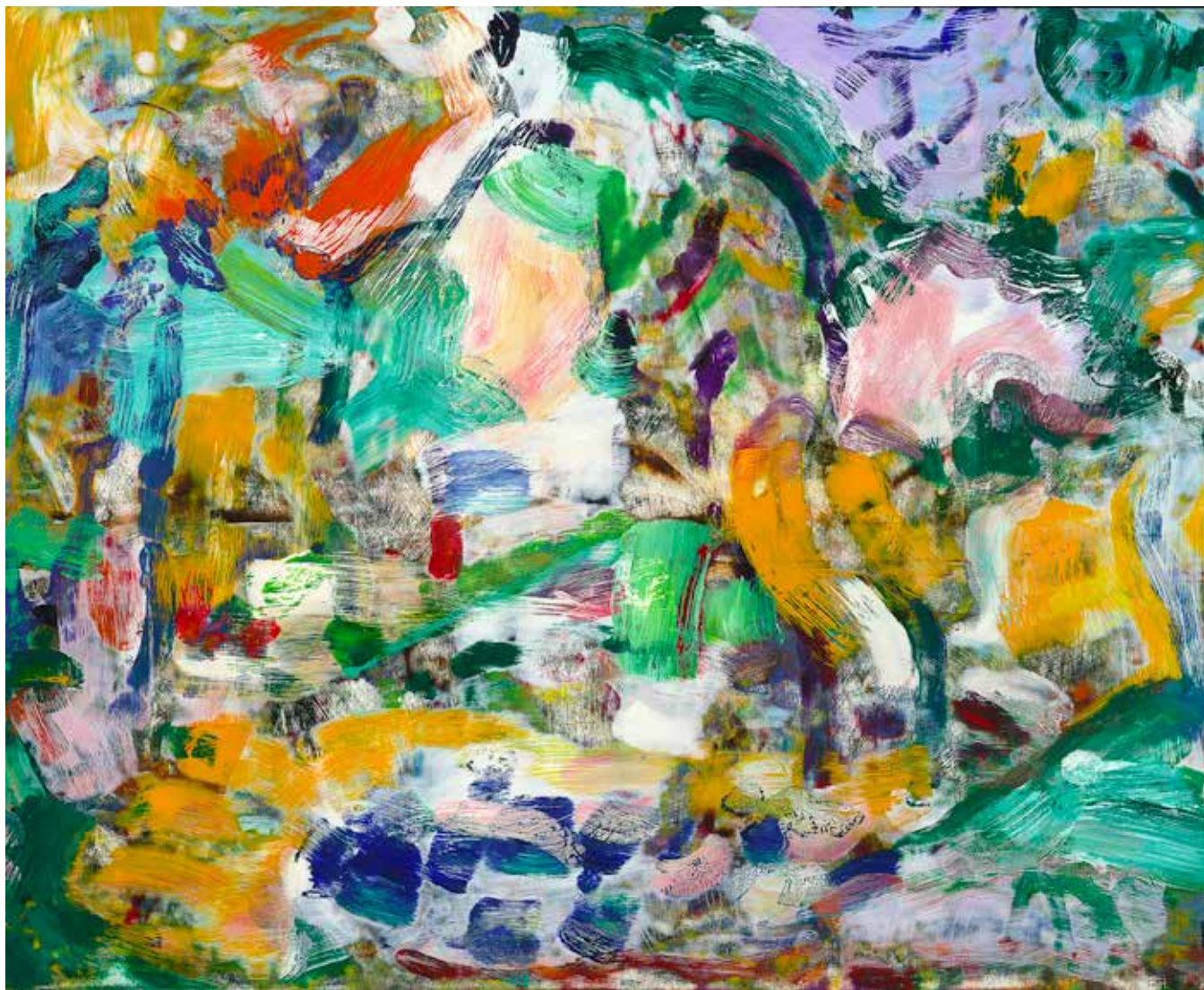


02051106, 2002, watercolor on rag paper, 8 1/2 x 11 inches,
Collection: New Mexico Museum of Art, Santa Fe, New Mexico

shift constantly and boundaries blur, especially the contours separating self and other. Carter Ratcliff brilliantly discusses these works in terms of childhood development, as they represent the excitement of a time prior to the onset of a fully formed vocabulary when life is filled with infinite, transformative possibilities. This is a time when kids are unconcerned with coloring inside the lines—which signify the nameable shapes adults are so keen to impose—but paint because it is endlessly mesmerizing to have paint on their hands transferred to a surface outside of them. It is thinking through paint in which the mind and body are perfectly in sync.

“The fleetingness of these undulating forms instinctually appeals to Clough, who believes that the circular shape of the “Big Finger” tool is uniquely suited to conjure “the kind of edges the ocean has on a humid windy day, of smoke and clouds, of the change in chemical states, the boundary between a solid and a liquid, a liquid and a gas.” Vortices, stormy appearances, and cosmic energy churn throughout his paintings, channeling the sublime energy of awe-inspiring natural forces that also captivated such nineteenth century painters as Caspar David Friedrich and J. M. W. Turner.”

By the time of the exhibition it became clear that we needed to leave our Rhode Island location and the combination of being offered a rent-free studio in Buffalo and the fact that my mother needed care in nearby East Aurora dictated my relocation to Western New York in 2013.



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



Cluffalo 001, 2014, latex on plywood, 48 x 60 inches,
Collection: Sam Savarino, Buffalo, New York

TENACIOUS RESILIENCE 2014-

After *O My Goodness* I decided to return to painting with big fingers. I did this for the remainder of my time in Rhode Island. When I established my new studio in downtown Buffalo, at John McKendry's Hi-Temp Fabrication, I began with a series of 4 x 5-foot paintings on plywood that I titled *Cluffalo: Numbers*.

In 2013, Jack Edson, the director of the Hamburg, New York Public Library approached me about making a mural for the library's addition. Concurrently, the Albright-Knox Art Gallery and Erie County formed the Public Art Initiative which jumped in and funded the production of the mural. My plan was, in the manner of my Artpark and Westerly Art Project to include participants from the public to apply the paint to a work that I would complete. This became the first Cluffalo: Place. It was painted on by 150 participants at Hilbert College's auditorium and now hangs at the Hamburg Library on permanent loan from the Buffalo AKG Art Museum, as it is now known.

In 2015 the Roycroft Campus Corporation took possession of The Print Shop which had formerly produced the Roycroft's publication and I began lease a studio there. I established the Cluffalo Public Painting Workshop which has produced one painting per season (except spring and summer of 2020) since inception. Each painting consists of layers added by participant, who are photographed along with their state of the painting from which an "art history book" is produced. I "subtracted" from the last working by gouging, grinding and polishing the surface.

Dianne Bennett and William Graebner visited my studio in the autumn of 2021 and Dianne wrote in *Buffalo Rising*: "Charlie Clough, perhaps the best-known artist living in Western New York, is a self-described hermit crab who has found his shell on the early 1900s Roycroft Campus (specifically, the print shop) in East Aurora. The Ashford Hollow Foundation, founded by Larry Griffis and operated out of old icehouse buildings on Essex Street in Buffalo in the 1970s, was another shell for Clough: "At Ashford Hollow, I was a hermit crab and it was a shell. I used their structure as a context, as I do here—a national historical landmark. Is there a fire going on? I'm the fire. And I felt that I was at Ashford Hollow too."

"Clough is willing to share that fire. He's been engaged in participatory art since he—with Robert Longo, Cindy Sherman and others—founded Hallwalls in 1974. The most vibrant phase of Clough's collaborative work is the 'Seasons' project he started in 2015. Anyone can come to his studio and paint over the paintings of other participants, creating layers that, at the end of the season, Clough will grind down into his painting.

"There's no charge to add your layer of paint. Clough monetizes the project through selling the final painting (4 have sold and one has been given to the New York State Museum in Albany). You can also buy the book of your 'Season,'

Cluffalo 044, 2014, latex on expanded pvc, 48 x 32 inches,
Collection: Jack Edson, Hamburg, New York



which includes a photo Clough takes of you and the painting after you add your layer (you'll never see that layer again). He takes pride in the spines of his Seasons books that occupy one of the shelves behind his desk.

“Clough has been known to paint over other works. He pointed to a box full of his paintings done on top of reproductions, some famous, most unrecognizable. “They’re either photos or two photos collaged—or archival reproductions that I fingerprint on top of. And then my idea is I photograph them and blow them up large and then fingerprint on the photographic enlargement.... That was a step, an evolution that started in ‘70 or ‘71,” said Clough. It could be seen as vandalism,” he added, ‘but they are reproductions.’

“Another example of Clough’s recent collaboration is that with photographer William Graebner. Graebner presented Clough with 6 of his ‘found art’ photos (the two men had been communicating via Facebook and email on the proposed project), chosen by Graebner without Clough’s consultation, and then Clough painted on them. The results are spectacular. “Restraint,” Clough said, ‘was the hardest part.’ (Some of the signed “Clough on Graebner” works will be donated to charity auctions.)

“Other collaborations include an Albright-Knox-supported work involving students at the Hamburg Public Library (now on permanent loan there). This collaboration began, as he described it, ‘in 1985 when I started using the ‘big finger’ tools [rather than brushes]. I had a show at the Brooklyn Museum, and I thought—there is that cliché about ‘my kid can do that,’ and I wanted to literalize it. Yes, absolutely, engage, do, and in the process you might find you have a talent for it, or you don’t enjoy it, and I saw this as a doorway into a type of experience.’

“Clough may be channeling his inner Elbert Hubbard as well, perhaps as another form of collaboration, though Clough sees Hubbard less as an artist than as an ideological entrepreneur. Waving his hand around the 100+ year old stone walls of his environment, Clough says, ‘that this campus was built from Hubbard’s entrepreneurship of progressivism—it’s just too cool.’ According to Clough, Hubbard’s contribution to the arts and crafts movement of his time was an ideological one, grounded in the reformist values of the Progressive Era. In contrast, Clough’s approach to painting emerged more gradually, and through experience. ‘I didn’t identify with people at high school [Hutch Tech in Buffalo], I didn’t identify with people at Pratt Art School [in New York City]. But at Pratt, I started to make these connections through exhibitions and reading about specific artists. And those identifications gave me my values and a way to be. I can go into [their identity] and take what I want. And then for me here, that is a social resource... people come in and talk—it’s not like schools, I’m not teaching an agenda. It’s just my opinions; they’re obvious in the work. And if I can engage on that level, it gives me pleasure.”

“Starting with Larry Griffis on Essex St., Clough recalls, “Griffis didn’t have a clear agenda for 30 Essex Street—he wanted it to be an art center and wanted it to be supported by rent—and it worked, and the fact that the artists were



Cluffalo 048, 2015, latex on expanded pvc, 24 x 32 inches,

together in some critical mass made Hallwalls happen and the Artists' Committee that followed. And I've seen that happen here—I've heard people talk about it [the Roycroft Campus] being a vortex [for various kinds of thought and experience]: New Age, whatever that means, and Native Americans being on that site—that might be b.s.—but that mythology is worth encouraging. And if I can be a part of that. . . ." "And—weird circumstances—my mother was a block away and she needed help. I either had to go to New York and spend too much for too little or come here." "All that serendipity has been to Western New York's benefit. "The fact that my studio is on this particular site," says Clough, "that has extra meaning. I can sense it, hear it, in memory of—not in any supernatural way—not even a memory of Hubbard but a memory of what I've read about him that gives a spirit—you know the Qi, the breath going through. I sense that, and it gives me sort of a figure to follow."

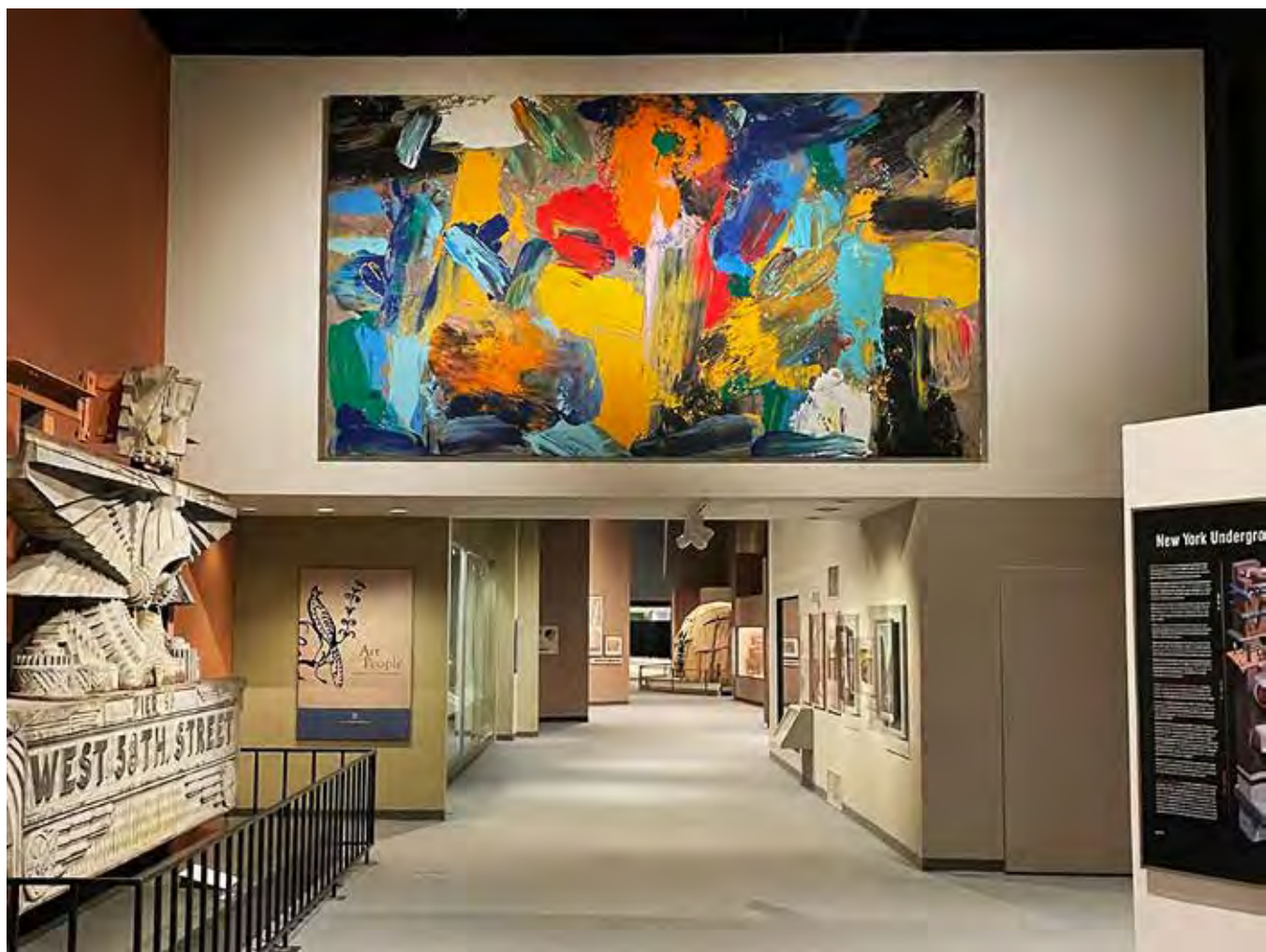
"Clough admires and envies his fellow Hallwalls artists who've made millions and achieved international recognition. "Jealousy, that's part of it," he says of those early collaborators. "On many different levels; they're talented—I know a lot of talented people; they're also lucky. I don't know as many talented people who are also lucky—there's that. I'm glad they're there, because I get some coattails to hang onto, and it totally works. You asked the question about economics—I never know where I stand." Disconcerting words from an artist whose works are in the permanent collection of 70 museums around the world, has had more than 70 solo shows, and has received many awards and fellowships, including a Guggenheim.

"Where he stands as 2021 draws to a close is, Clough says, in a "thrilling. . . pitch of productivity." In addition to his Seasons work and collaborations such as that at the Hamburg Public Library, he has his Chromafest, which is an intense, relatively brief period of work for him: "I was developing my work at McKendry's [John McKendry, who brought Clough back to Buffalo with the offer of studio space in the Cobblestone District in 2013], and then I brought it here. It started out really slowly, but I've come up with this Chromafest idea where I produce like crazy. I've done 3 of them, 2 up in Hunter Hall and one down here [his basement studio space]. I have this idea of optimal productivity, which would mean the greatest amount of materials, the greatest amount of space to be working in, and—what else?—time. I like it to be ongoing, every day. That's difficult. So in being here, I've developed this sense of time—of familiarity—it seems weird it would take so long to habituate, but I'm at a pitch of productivity that is just thrilling, and I want to keep that going."

"Charlie," writes art historian Jonathan Katz, "is most known for the lush physicality of his painting. . . Energetic, sensuous and often joyous. His magisterial painting stands askance to what we often think of as the Buffalo style." Katz might have added, "he's on fire."



Cluffalo 25 I, 2019, latex on expanded pvc, 24 x 32 inches,



Cluffalo Art Omi, 2017, latex on canvas, 108 x 192 inches,

THE THREE TYPES OF CLUFFFALOES

The three types of *Clufffaloes* are “*Places*,” *Seasons*,” and “*Numbers*.” 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*.



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

In relation to: the photographic epic of a painter as a film or a ghost, I have continually been coming to painterly conclusions by completing paintings. And I have either shot film or captured digital files for more than fifty years. Some of this documents my painterly process and some, my lived experience. The painting space or studio has always taken time for me to work my way into, insofar as the location of materials and the place for the actual painting to take place. Given my “batching” approach to painting, having the greatest amount of floor space for drying is a priority.

So I have these “habits of production.” Besides painting and photography, I organize my time with a hand-marked calendar which includes to-do lists, correspondance and journal entries. Much of it is inconsequential but it also includes “my best ideas.” in a perfect world, I will edit this before I die.

I have been lucky to be able to house my library in the tower on the Roycroft Campus until its renovation, which has now been scheduled for 2023. I have artists’ catalogs and monographs, and books of art history, philosophy, psychology and geology. A combination of having absorbed a sufficiency of my library and the opportunity of rabbit-hole-Googleing has me doing most of my reading online, Nonetheless, both illustrations in obscure catalogs and my “essential texts” by other writers have me returning to and poking about in my books.

HABITS:



PHOTOGRAPHY

Growing up in my family involved being photographed and included in slide shows for relatives. My father subscribed to *Time*, *Life*, and *National Geographic* magazines—all richly illustrated with photographs. I got a camera for course work in high school when I was sixteen. Photography has always seemed “native” to me.

The oldest transparencies and negatives that I have date to 1970. I am very happy that film has been supplanted by digital. I have tens of thousands of negatives, and transparencies. In the 1970s I made many contact prints from negatives. Since then my photos have been selectively printed and also published as pdfs. This material forms a significant aspect of my archive.

Frequently I make two exposures for each subject, such that when the viewer crosses their eyes, an illusion of three dimensional-space results. Some of my subjects are so flat that very little three-dimensionality is apparent. This does not diminish my compulsion to make these two-frame depictions of the world around me.













SCULPTURE

People or people-like creatures have been picking up sticks and stones for more than two million years, first, as curiosities, eventually, as tools. Which came first—the prehensile thumb, or the impulse to grab and clutch?

“Things” include toys, weapons, hunting and food preparation implements and ornaments. Technology precedes science as indicated by, “stone age,” bronze age,” and “iron age.” We can only wonder at the images and things made of fugitive materials like sand and mud which are part of the breadth of human creations. The rise of architecture as that which enclosed humans paralleled that of functional and symbolic objects from the holdable to the monumental. Technologies were developed to transform that which was found into that which was useful.

In my experience, I correlated the stuff I picked up in nature with what I saw illustrated in books and displayed at the Buffalo Museum of Science to guide my understanding of what could be done with sticks and stones. Lapidary art poses a fascinating field. As I became familiar with art the examples of Brancusi, Arp, Moore, and O’Keeffe affirmed my affection for this stuff. In the early 1990s I found books about Chinese *guashi* or *spirit stones* and Japanese, *suiseki*.

When I am outside I scan the ground for cool things, including pebbles, trees, mountains—some I can take and some I can take pictures of. Sometimes I shape the things that I have found. The question of “what shape should this material be” looms large.

















JOURNAL

Recorded history—what a concept? Dear diary, I realize that I am self-conscious and that maintaining an ongoing record of what I’m doing and thinking gives form to my life. Most of my journal is inconsequential, however, particular projects, various travels, and streams of thought can be found within it.

At fifty thousand pages, I have yet to read through it to locate the “good parts,” but, someday...

The illustration on page 80 shows boxes containing 1970-2010. The stack of papers in the foreground is one year from 2020-2021. Opposite is a sample of pages from thirty years ago.

[illegible]

Drawings
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SEED,
NATURE
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 12- Termin. Pht.

to paint
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&
you
can
do
it too!



BOOKS

I like books! Especially, picture books. I made my first book in 1976 of images that when cut out and recombined, formed a complete painting. I returned to making books in 1993 and since then have produced more than a hundred editions (see page 128).

Here is the complete: *The Stones of Ali Baba*

The images shown here were captured in the spring of 2020 in the early stage of the Covid quarantine. They are of stones that are part of the structure of The Print Shop and the walls along Main Street and South Grove Street. The cover image (opposite) is a small section of the particularly large stone, which looks to me like quartzite, to which the bronze plaque is attached which memorializes Elbert and Alice Hubbard, the founder of the Roycroft and his wife.

Legend has it that Hubbard's sidekick, Anson Blackman, also known as, Ali Baba, paid local farmers a quarter for each wagon-load of boulders that they delivered to the campus when its buildings were under construction. The granite originated north of western New York and was deposited by glaciers. The layered sedimentary stones are of local origin. Close attention to "reality," whether overtly "natural" or inflected by "cultural" and/or commercial references is foundational to my existence (maybe that's universal..?). If not "inspirational" these experiences are personal anchors to the wonder of existence. Attention to Hubbard's regard for John Ruskin and his *The Stones of Venice* (1851-53) is duly noted by *The Stones of Ali Baba*.





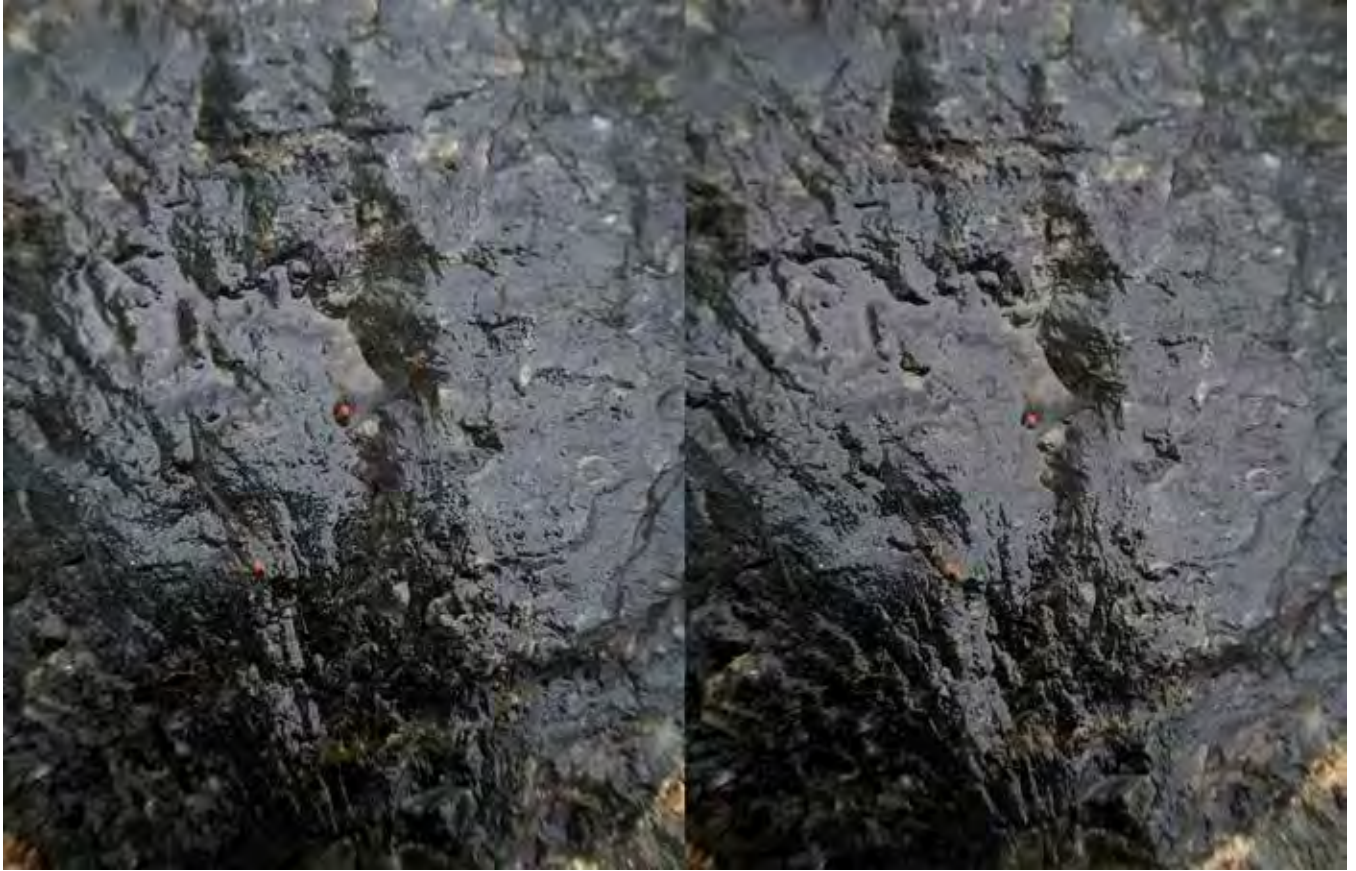
























Tinnitus 0218. 1998. enamel on postcard, 3 1/2 x 5 1/2 inches

TINNITUS & TIPS

Two projects account for more than a thousand works in each project. *Tinnitus* from 1998 consists of overpainted in enamel applied by fingers, postcards (3 1/2 x 5 1/2 inches), all printed with the image of my painting, *Tinnitus*. Note that the title *Tinnitus* is simply a title and is not intended to have any connection to the physical condition of that name. The postcards were over-painted with enamel paint and the scanned to make an flip book-like animation.

Likewise, *Tips* consists of approximately a thousand images made with finger-tip applied watercolor (2 x 1 1/2 inches), also scanned and animated—completed in July 2020.





CHROMAFEST

A number of threads coalesced to reach *Clufffalo: Roycroft 2022*. 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.

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 to suggest that nature’s example of profligacy drives my effort.

“Chromafest,” developed through my batch production process that I have employed regularly since 1970. I prefer to work on many paintings simultaneously. The Chromafest context involves working on many pieces at the same time while executing a *Clufffalo: Places* painting. *Clufffalo: Roycroft 2022*, opposite was made by 42 participants on June 4th, 2022—Roycroft “Founder’s Day.” Other begun during Chromafest have been completed or are in process.

It is my hope that this can be an annual “festival” and that the sale of the resulting painting serve as a fundraiser for both the Roycroft and my production expenses



Cluffalo: Roycroft 2022, 2022, latex on expanded pvc, 88 x 160 inches



Opposite: *Society of Faces*, 1992, enamel on canvas, 84 x 64 inches,
Collection: Sally and George Heze, Williamsville, New York

EXHIBITIONS AND PUBLICATIONS

SOLO EXHIBITIONS

- 2022 Cluffalo at Fitz, Fitz Books, Buffalo, NY The Cluffalo Numbers: 2020, Funston House, San Francisco, CA
Cluffalo: The Castiglia Art Center Chromafest, mural and associated paintings
- 2019 A Bunch of Paintings, Will Faller Art & Antiques, East Aurora, NY
Six Seasons, East Aurora Public Library, East Aurora, NY
- 2018 Solo 80, Part One: Dard Hunter Hall, The Print Shop, Roycroft Campus, East Aurora, NY, Part Two: The
Corridors Gallery at Hotel Henry, A Resource:Art Project, curated by Anna Kaplan, Elisabeth Samuels and
Emily Tucker
- 2017 Cluffalo: Art Omi, Art Omi, Ghent, NY
The Cluffaloes, The Cass Project, Buffalo, NY
- 2016 The Three Types of Cluffaloes, ArtHelix, Brooklyn, NY
The Three Types of Cluffaloes, Gyda Higgins Gallery, Orchard Park, NY
- 2015 Recent Paintings, The Hamburg Public Library, Hamburg, NY
Cluffalo: Autumn 2015, Chur Gallery, Roycroft Power House, East Aurora, NY
- 2014 Recent Paintings, The Garret Club, Buffalo, NY
Paintings from the 1990s: Magnitudes, Hi-Temp Fabrication, Buffalo, NY
- 2013 Recent Paintings, David Findlay, Jr. Gallery, New York, NY
- 2012 The Way to Cluffalo, UB Art Galleries, University at Buffalo, Buffalo, NY
- 2011 Charles Clough - Degrees of Harmony, An in depth look at the artist's creative process, Castellani Art
Museum, Niagara Falls, NY
White Columns, New York, NY
- 2009 Nina Freudenheim Gallery, Buffalo, NY
- 2007 Geisai, Pulse Art Fair, Miami, FL
Lido Mochetti Gallery, Westerly, RI
Norwich Arts Council, Norwich, CT
- 2005 Revival House, Westerly, RI
- 2004 Cutchogue-New Suffolk Free Library, Cutchogue, NY
- 2003 Newport Art Museum, Newport, RI
- 2002 Von Lintel Gallery, New York, NY.
Nina Freudenheim Gallery, Buffalo, NY
Hoxie Gallery, Westerly Public Library, Westerly, RI
- 2000 Galerie Liesbeth Lips, Rotterdam, The Netherlands
- 1999 Meibohm Fine Arts, East Aurora, NY
- 1998 Tricia Collins Contemporary Art, New York, NY



0602/028, 2006, acrylic on masonite, 30 x 44 inches

- Galerie Liesbeth Lips, Rotterdam, The Netherlands
- 1996 Tricia Collins Contemporary Art, New York NY
Albertson-Peterson Gallery, Winter Park, FL
- 1995 Castellani Art Museum, Niagara University, Niagara Falls, NY
- 1994 The Brooklyn Museum, Brooklyn, NY
Tricia Collins Contemporary Art, New York, NY
Galerie Liesbeth Lips, Breda, Netherlands
- 1993 Grand Salon, New York, NY
- 1992 Castellani Art Museum, Niagara University, Niagara Falls, NY
Country Store, Old Chatham, NY
- 1991 Roland Gibson Gallery, SUNY Potsdam
Michael C. Rockefeller Gallery, SUNY Fredonia
Hallwalls, Buffalo, NY
Burchfield Art Center, Buffalo, NY
Nina Freudenheim Gallery, Buffalo, NY
Barbara Gillman Gallery, Miami, FL
- 1990 American Fine Arts Co. , New York, NY
Scott Hanson Gallery, New York, NY
- 1988 Nina Freudenheim Gallery, Buffalo, NY
Galerie Liesbeth Lips, Amsterdam, The Netherlands
East Aurora Public Library, East Aurora, NY
Scott Hanson Gallery, New York, NY
- 1987 American Fine Arts Co., New York, NY
Carl Solway Gallery, Cincinnati, OH
- 1986 The Patterson Library and Art Gallery, Westfield, NY.
Galleria Peccolo, Livorno, Italy
Harris, Samuel and Company, Miami, FL
- 1985 The Brooklyn Museum, Brooklyn, NY
Real Art Ways, Hartford, CT
Nina Freudenheim Gallery, Buffalo, NY
Galerie Liesbeth Lips, Amsterdam, The Netherlands
Jack Tilton Gallery, New York, NY
- 1984 University of Southern California, Los Angeles, CA
Pam Adler Gallery, New York, NY
Karen Lenox Gallery, Chicago, IL



Pepfog 8.1, 2008, acrylic on plywood, 33 x 44 inches

- Galerie Liesbeth Lips, Delft, The Netherlands
- 1983 Albright-Knox Art Gallery, Buffalo, NY
Burchfield Art Center, Buffalo, NY
Pam Adler Gallery, New York, NY
Linda Farris Gallery, Seattle, WA
- 1982 Pam Adler Gallery, New York, NY
- 1981 Nina Freudenheim Gallery, Buffalo, NY
Linda Farris Gallery, Seattle, WA
Piu due Cannaviello, Milan, Italy
Galleria N'apolitana delle Arti, Naples, Italy
- 1980 Pam Adler Gallery, New York, NY
Linda Farris Gallery, Seattle, WA
- 1979 CEPA Gallery, Buffalo, NY
- 1978 Artlink, Fort Wayne, IN
- 1977 Gallery 219, SUNY at Buffalo, NY
- 1976 Hallwalls, Buffalo, NY
- 1975 Charles Clough: Fantasizing Reality/Realizing Fantasy, Gallery 219, SUNY at Buffalo, NY
- 1974 Gallery 219, SUNY at Buffalo, NY
- 1973 Music Room, Norton Union, SUNY at Buffalo, NY

TWO PERSON EXHIBITION

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

GROUP EXHIBITIONS

- 2020 The Dorothy and Herbert Vogel Collection: Selections Lesser Known and Unseen Works from the Vogel Collection, Academy Art Museum, Easton, MD
Colab No More Store, James Fuentes Gallery, New York, NY
Hallwalls Members Exhibition, Hallwalls, Buffalo, NY
- 2019 That 80s Show, Eric Fischl, Curatorial Advisor, Nassau County Museum of Art
For the Love of Art: A Tribute to Gallerist Nina Freudenheim, Castellani Art Museum, Niagara University, NY
Hallwalls Members' Exhibition, Hallwalls, Buffalo, NY
- 2017 Me, My Selfie and I, Hudson Guild Gallery, New York, NY
50 by 50: Fifty Works for Fifty Years, Burchfield-Penney Art Center, Buffalo, NY
The Film-Makers' Coop Benefit Exhibition, Next 2 Nothing Gallery, New York, NY



Cattaraugus, 2013, acrylic on canvas 32 x 48 inches, Collection: Janice and Richard Hezel,
Jamesville, New York

- 2015 Hallwalls Members' Exhibition, Hallwalls, Buffalo, NY
 Gallery Gala 2015, Arnot Art Museum, Elmira, NY
 The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States University Study Gallery and Art Study Center, Harvard Art Museums
- 2014 Hallwalls Members' Exhibition, Hallwalls, Buffalo, NY
 WASH Project, Buffalo, NY
- 2013 The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, Virginia Museum of Fine Arts, Richmond, VA
 Many Things Placed Here and There: The Dorothy and Herbert Vogel Collection, Yale University Art Gallery, New Haven, CT
 Dorothy and Herb Vogel: Fifty Works for Fifty States, The Fleming Museum, University of Vermont, Burlington, VT
 Dorothy and Herb Vogel: Fifty Works for Fifty States, Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV 2012
- 2012 Wish You Were Here: The Buffalo Avant-garde in the 1970s, Albright-Knox Art Gallery, Buffalo, NY
 Abstraction in America, part II The 1970s and 1980s Albright-Knox Art Gallery at Chautauqua Institution, Strohl Art Center / Gallo Family Gallery, Chautauqua Institution, Chautauqua, NY
 The Dorothy and Herbert Vogel Collection: Fifty Works for Rhode Island, Museum of Art, Rhode Island School of Design, Providence, RI
 The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States: New Hampshire, Hood Museum of Art, Hanover, NH
 The Collecting Impulse: Fifty Works from Dorothy and Herbert Vogel, The Blanton Museum of Art, Austin, TX
- 2011 The Dorothy and Herbert Vogel Collection: Fifty Works for Maine, Portland Art Museum, Portland, MN.
 Living for Art: Gifts from the Dorothy and Herbert Vogel Collection, The Phoenix Art Museum, Phoenix, AZ
 Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection, High Museum of Art, Atlanta, GA
 Selections from the UB Art Galleries Permanent Collection, UB Art Galleries Anderson Gallery, Buffalo, NY
 Collectors Humble and Extraordinaire: The Herbert and Dorothy Vogel Gift, Plains Art Museum of Fargo, ND

Cluffalo 294, 2019, latex on expanded pvc, 32 x 24 inches,
 Collection: Ann Seymour Pierce, Williamsville, New York



- The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, The Weatherspoon Art Museum, Greensboro, NC
- Exquisitely Modern: 50 Works from Herbert and Dorothy Vogel, Honolulu Academy of Arts, Honolulu, HI
- Public/Private Pairings with Works from the Gerald Mead Collection, Castellani Art Museum, Niagara Falls, NY
- Continuum The MacKrell Collage Archive Project by Gerald Mead, University at Buffalo Anderson Gallery, Buffalo, NY
- 2010 NEW VISIONS: Contemporary Masterworks from the Bank of America Collection, Mint Museum of Art, Charlotte, NC
- Fifty Works for Maryland: Collecting the Vogel Way, Academy Art Museum, Easton MD
- Herb & Dorothy A Glimpse into Their Extraordinary Collection, Mississippi Museum of Art, Jackson, MS
- Moxie and Mayhem: Acquisitions for a New Museum, Burchfield-Penney Art Center, Buffalo, NY
- Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection, Albright-Knox Art Gallery, Buffalo, NY
- Fifty Works for the First State: The Dorothy and Herbert Vogel Collection, Delaware Art Museum, Wilmington, DE
- The Dorothy & Herbert Vogel Collection: Fifty Works for Fifty States, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- Collecting the Vogel Way, Academy Art Museum, Easton, MD
- Living for Art: The Dorothy & Herbert Vogel Collection, Montclair Art Museum, Montclair, NJ
- 2009 The Dorothy & Herbert Vogel Collection: 50 Works for 50 States, Columbia Museum of Art, Columbia, SC
- The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, Oklahoma City Museum of Art, Oklahoma City, OK
- To Have it About You: The Dorothy and Herbert Vogel Collection - Frederick R. Weisman Art Museum, Minneapolis, MN
- The Pictures Generation 1974-1984, curated by Douglas Eklund, Metropolitan Museum of Art, New York
- Exposed! Revealing Sources in Contemporary Art, curated by Heather Coyle, Delaware Art Museum, Wilmington, DE
- 2008 Collected Thoughts: Works from the Dorothy and Herbert Vogel Collection; Indianapolis Museum of Art, Indianapolis, IN
- Agency: Art and Advertising, Kevin Concannon, PhD, and John Noga, curators, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio
- Westerly Invitational, The Industrial Trust Building, Westerly Land Trust, Westerly, RI
- A Collage Survey: Collected Works, Curated by Gerald Mead, Anderson Gallery, University at Buffalo (NY)



Cluffalo 352, 2020, latex on expanded pvc, 16 x 20 inches,

- 2007 Surface Matter: Collage from the Collection, Albright-Knox Art Gallery, Buffalo, NY
- 2006 Abexbox, curated by Mark Stone, Chashama, New York, NY
- 2005 Salon des Independents, Hygienic Galleries, New London, CT
- 2004 Wet & Fresh, A Survey of Current Watercolor in Western New York, Burchfield-Penney Art Center, Buffalo, NY
- 2003 New York Scene, Galerie Liesbeth Lips, Rotterdam, NL
- 2002 Expressionism, Burchfield-Penney Art Center, Buffalo, N.Y.
- 2001 Faculty Exhibition, Leroy Neiman Gallery, Columbia University, New York, N.Y.
Benefit Exhibition, White Columns, New York, N.Y.
- 2000 Drawings and Photographs, Matthew Marks Gallery, New York, N.Y.
Summer Group Show, Tricia Collins Contemporary Art, New York, N.Y.
- 1999 Head to Toe: Impressing the Body, University Gallery, University of Massachusetts, Amherst
Inaugural Exhibition, Fuoco Arte Contemporanea, Orvieto, Italy
- 1998 The Choice, Exit Art/The First World, New York, N.Y.
The Agency of Meaning, Burchfield-Penney Art Center, Buffalo, N.Y.
Black and Blue, Tricia Collins Contemporary Art, New York, N.Y.
Over the Mantle, Over the Couch, Tricia Collins Contemporary Art, New York
- 1997 Abstract Painting, Carrie Haddad Gallery, Hudson, N.Y.
Conversion, Tricia Collins Contemporary Art, New York, N.Y.
- 1996 Reconditioned Abstraction, Forum for Contemporary Art, St. Louis, Missouri
Collector's Choice A State of Collecting, Orlando Museum of Art, Orlando, Florida
Artist's Toys, the Burchfield-Penney Art Center, Buffalo State College
Gallery Group, Galerie Liesbeth Lips, Rotterdam, Netherlands
- 1995 Alternatives: 20 Years of Hallwalls Contemporary Arts Center, 1975-95, the Burchfield-Penney Art Center, Buffalo State College
Human/Nature, the New Museum, New York, N.Y.
A, Working Title, E-Space, Los Angeles, Ca.
Invitational, Anita Shapolsky Gallery, New York, N.Y.
Paint, Deep Space, New York, N.Y.
Doggie Style, Rick Prol Studio, New York, N.Y.
- 1994 Across the Trees and Into the Woods (A Sculpture Show), The Rushmore Festival, Woodbury, New York, curated and catalog essay by Collins & Milazzo
Recent Acquisitions, The Burchfield-Penney Art Center, Buffalo State College
Small Paintings, Bill Maynes Gallery, New York, N.Y.
Invitational, Anita Shapolsky Gallery, New York, N.Y.



Cluffalo 404, 2020, latex on expanded pvc, 8 x 10 inches,

- American Drawing Today, curated by Phillippe Briet, Ecoles des Beaux Arts of Lorent, Rennes et Quimpec, Brittany, France
- Hallwalls Twentieth Anniversary Benefit, Hallwalls, Buffalo, N.Y.
- Drawing Together, Nina Freudenheim Gallery, Buffalo, N.Y.
- X-Sightings, David Anderson Gallery, Buffalo, N.Y.
- The First Fundraising Event to Benefit American Fine Arts, Co., American Fine Arts Co. New York, N.Y.
- 1993 Elvis Has Left the Building, curated and catalog essay by Collins & Milazzo Sandro Chia Studio, New York, N.Y.
- New Abstraction, Robert Leitti Arte Contemporanea, Como, Italy
- Sailing to Byzantium with Disenchantment, curated by Ellio Cappuccio, Sergio Tossi Gallery, Prato, Italy
- The New Museum Benefit, The New Museum, New York, N.Y.
- White Columns Benefit, White Columns, New York, N.Y.
- 1992 Thirtieth Anniversary Exhibition, Carl Solway Gallery, Cincinnati Oh.
- One Day of Painting, American Fine Art Co., New York, N.Y.
- The New Museum Benefit, The New Museum, New York, N.Y.
- WFMU Benefit, Germans Van Eck Gallery, New York, N.Y.
- 1991 Who Framed Modern Art or the Quantitative Life of Roger Rabbit, curated and catalog by Collins & Milazzo, Sidney Janis Gallery, New York, N.Y.,
- Outside America: Going Into the 90s, curated and catalog essay by Collins & Milazzo, Fay Gold Gallery, Atlanta, Ga.
- The Bibliophile's Cabinet, curated by Alan Jones, Paul Kasmin Gallery, New York,
- The Big Picture: Recent Large Scale Painting, curated by Kip Eagan, Museum of Art, Palm Beach, Fla.
- Invitational, Tony Shafrazi Gallery, New York, N.Y.
- 1990 All Quiet on the Western Front, curated and catalog by Antoine Candau and Gerard Delsol, Espace Dieu, Paris, France
- Clyfford Still, A Dialogue, Philippe Briet Gallery, New York, N.Y.
- 1989 Charles Clough, Jack Goldstein, Walter Robinson; Scott Hanson Gallery, New York
- The New Museum Benefit, The New Museum, New York, N.Y.
- White Columns Benefit, White Columns, New York, N.Y.
- Jayne H. Baum Gallery, New York, N.Y.
- Los Angeles Art Fair, Los Angeles, Ca.
- 1988 Art at the End of the Social, curated by Collins & Milazzo, Frederick Roos Museum, Malmo, Sweden
- Selections from the Dorothy and Herbert Vogel Collection, Arnot Museum, Elmira, New York; Grand Rapids Art Museum, Grand Rapids, Mi.; Terra Museum, Chicago, Ill.; Laumiere Sculpture Park, St. Louis, Mo.; Art Museum of Florida International University, Miami, FL



Cluffalo 445, 2020, latex on expanded pvc, 16 x 20 inches,

- Twelve from New York, Recent Aquisitions for the Nordstern Collection, The Grey Art Gallery, New York University, New York, N.Y.
- Collage, curated by Nancy Weekly, The Burchfield Center, Buffalo, N.Y.
- 1987 Art of Our Time, The Dayton Art Institute, Dayton, OH
- The Wayward Muse, A Historical Survey of Painting in Buffalo, Albright-Knox Art Gallery, Buffalo, N.Y.
- New York Scene, Galerie Liesbeth Lips, Amsterdam, The Netherlands
- P.S. 3 Benefit, P.S.3, New York, N.Y
- From the Collection, The Burchfield Art Center, Buffalo, N.Y
- The Inspiration Comes From Nature, Jack Tilton Gallery, New York, N.Y.
- Painted Pictures, curated by Andy Grundberg, Midtown Art Center, Houston, TX
- Ex Photo, curated by Ann Rosen, The Pyramid Club, New York, N.Y.
- Over and Above, curated by Paul Laster and Renee Ricardo, Pictogram Gallery, New York, N.Y.
- America, curated by Peter Bach, Albert Totah Gallery, New York, N.Y.
- 1986 Ultrasurd, Curated by Collins & Milazzo, S.L. Simpson Gallery, Toronto, Canada
- Artextreme: Philadelphia Inaugural Exhibition, Philadelphia, Pa.
- Paintings, Galerie Liesbeth Lips, Amsterdam, The Netherlands
- Gallery Group, Jack Tilton Gallery, New York, N.Y.
- Clough, Hopkins, Robinson, Schott and Wachtel, curated by Colin DeLand, American Fine Art Co., New York, N.Y
- 1985 A Summer Selection, Leo Castelli Gallery, New York, N.Y.
- Niagara Falls: New Impressions, The Burchfield Art Center, Buffalo, N.Y.
- Homage to the American Elm, Gallery 53, Cooperstown, N.Y.
- An Affair of the Heart, Albright-Knox Art Gallery, Buffalo, N.Y.
- 20/20, B.K. Smith Gallery, Lake Erie College, Painesville, Oh.
- Painting 1985, Pam Adler Gallery, New York, N.Y.
- Gallery Group, Jack Tilton Gallery, New York, N.Y.
- Ten Gallery Artists, Nina Freudenheim Gallery, Buffalo, N.Y.
- Chicago Art Fair, Chicago, IL
- Basel Art Fair, Basel, Switzerland
- Madrid Art Fair, Madrid, Spain
- 1984 Painters and Photography/Photographers and Painting, Thorpe Intermedia Gallery, Sparkill, N.Y.
- 8 in '84, Benefit exhibition, Ronald Feldman Gallery, New York, N.Y.
- CAPS Graphics Traveling Exhibition, Fashion Institute of Technology, New York Kirkland Art Center, Clinton, N.Y.
- Art on Paper, Weatherspoon Museum, Greensboro, N.C.



Cluffalo 511, 2021, latex on expanded pvc, 8 x 10 inches,

- 1983 CAPS Graphics Traveling Exhibition, College of the Finger Lakes, Canandaigua, N.Y; Marist College, Poughkeepsie, N.Y.
 Gallery Group, Galerie liesbeth Lips, Delft, The Netherlands
 Art Today, Ward Gallery, Rochester, N.Y.
 The A-more Store, Jack Tilton Gallery, New York, N.Y.
 Hundreds of Drawings, The New Gallery of Contemporary Art, Cleveland, O.
 Three-dimensional Photographs/Selected Artists, Castelli Graphics, New York
 The Los Angeles New York Exchange, LACE, Los Angeles, Ca.
 Selections, Karen Lenox Gallery, Chicago, Ill.
- 1982 The Americans: The Collage, Museum of Contemporary Art, Houston, Tx.
 Partitions, Pratt Manhattan Center, New York, N.Y.; Pratt Institute Gallery, Brooklyn, N.Y.
 20th Anniversary Exhibition of the Vogel Collection, Brainerd Art Center, Potsdam, N.Y.
 Art on Paper, Weatherspoon Gallery, Greensboro, N.C.
 Invitational, Nina Freudenheim Gallery, Buffalo, N.Y.
 Gallery Group, Pam Adler Gallery, New York, N.Y.
 Upstate Landscape, Gallery 53, Cooperstown, N.Y.
 Commodities Corporation Collection, Museum of Art, Fort lauderdale, Fla.; Oklahoma Museum of Art, Oklahoma City, Ok.; Santa Barbara Museum, Santa Barbara, Ca.; Grand Rapids Art Museum, Grand Rapids, Mi.; Madison Art Center, Madison, Ws.; Montgomery Museum of Fine Arts, Montgomery, Al.
 Analaga, Chromo-Zone, Toronto, Canada
 Great Big Drawings, Hayden Gallery, M.I.T., Boston, Ma.
 New Directions: New York and Toronto, Toronto International Art Fair, Canada
 Gallery Group, Pam Adler Gallery, New York, N.Y.
 Painting Show, Linda Farris Gallery, Seattle, Wa.
 Abstraction, an American Tradition, Henry Gallery, University of Washington, Seattle, Wa.
 Thirty-five Artists Return to Artists Space, Artists Space, New York, N.Y.
- 1980 Gallery Group, Pam Adler Gallery, New York, N.Y.
 The Painterly Photograph, Washington Project for the Arts, Washington, Media Studies Inc, Buffalo, N.Y.
 7 Young Americans, Sidney Janis Gallery, New York, N.Y.
 Painting and Sculpture Today, Indianapolis Museum of Art, Indianapolis, IN
 With Paper About Paper, curated by Charlotta Kotik, Albright-Knox Art Gallery, Buffalo, N.Y.; Museum of Fine Arts, Springfield, MA
 Genius Loci, curated by Achille Bonito Oliva, Acireale and Ferrara, Italy
 Pam Adler Gallery Artists, Dade County Community College, Miami, Fla.
- 1979 Invitational, Pam Adler Gallery, New York, N.Y.



Cluffalo 782, 2021, latex on expanded pvc, 24 x 32 inches,

- Hallwalls, Five Years: A Traveling Exhibition, Upton Gallery, SUNY at Buffalo, N.Y.; A-Space, Toronto, Canada; Parsons Gallery, The New Museum, New York, N.Y.
- Six Artists Under Thirty, curated by Dr. Edna Lindemann, The Burchfield Art Center, Buffalo, N.Y.
- 1978 37th Annual Western New York Exhibition, Albright-Knox Art Gallery, Buffalo, N.Y.
- Traditions/Five Painters, curated by Linda Cathcart, Artists Space, New York, N.Y.
- Buffalo-Chicago-Exchange, N.A.M.E. Gallery, Chicago, Ill.
- 1977 New Art Auction and Exhibition, Artists Space, New York, N.Y.
- In Western New York, Albright-Knox Art Gallery, Buffalo, New York, N.Y.

PUBLICATIONS

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



Cluffalo 783, 2021, latex on expanded pvc, 24 x 32 inches,

22. 2001, *Niagara Gorge*, 76 stereo color ink jet prints.
23. 2001, *Westerly in May*, 31 stereo color ink jet prints.
24. 2001, *From the Garden of Josephine DeSimone*, 32 stereo color ink jet prints.
25. 2001, *Comolli Granite*, 43 stereo color ink jet prints.
26. 2001, *Drawings & Watercolors*, 48 color ink jet prints.
27. 2002, *With Kolinsky*, 52 color ink jet prints.
28. 2002, *Views*, 43 color ink jet prints.
29. 2002, *The Stream Story*, 59 color ink jet prints.
30. 2002, *Stream*, 1,005 color ink jet prints.
31. 2002, *Aquariums*, 27 color ink jet prints.
32. 2002, *Drawings & Watercolors*, 99 color ink jet prints
33. 2002, *North Words*, 70 ink jet prints of drawings, 40 facsimile inkjet prints of Studio Notes, 8 1/2 x 8 1/2"
34. 2002, *Gungywamp*, 92 stereo color ink jet prints.
35. 2002, *Afters*, 70 ink jet prints.
36. 2003, *Newportfolio*, essay by Nancy Whipple Grinnell, 50 color ink jet prints.
37. 2003, *Spring 2003, (watercolors)* 112 color ink jet prints.
38. 2003, *Spring 2003, (photos)* 92 stereo color ink jet prints.
39. 2003, *Outcrop*, 39 stereo color ink jet prints.
40. 2003, *Kinney Azalea Garden*, 73 stereo color ink jet prints.
41. 2003, *Wilcox Park*, 115 stereo color ink jet prints.
42. 2003, *Summer 2003 Pt 1*, 80 color ink jet prints.
43. 2003, *Summer 2003 Pt 2*, 86 color ink jet prints.
44. 2003, *The Standard Project*, 20 color ink jet prints.
45. 2004, *Stream and the Display Repro*, 204 color ink jet prints.
46. 2004, *Drawings Fall 03-Spring 04*, 69 color ink jet prints.
47. 2004, *Watercolors Fall 03-Spring 04 Pt 1*, 81 color ink jet prints.
48. 2004, *Watercolors Fall 03-Spring 04 Pt 2*, 84 color ink jet prints.
49. 2004, *Watercolors Fall 03-Spring 04 Pt 3*, 89 color ink jet prints.
50. 2004, *Paintings*, text by Charles A. Riley II, PhD, 11 color ink jet prints.
51. 2004, *Drawings Fall 03-Spring 04*, 69 color ink jet prints.
52. 2004, *Watercolors Fall 03-Spring 04 Part 1*, 81 color ink jet prints
53. 2004, *Watercolors Fall 03-Spring 04 Part 2*, 84 color ink jjet prints
54. 2004, *Watercolors Fall 03-Spring 04 Part 3*, 89 color ink jet prints
55. 2004, *Paintings*, text by Charles A. Riley II, PhD, 11 color ink jet prints, catalog for the exhibition: *Charles Clough: Paintings* at the Cutchogue-New Suffolk Free Library, Cutchogue, NY.



Cluffalo 785, 2021, latex on expanded pvc, 24 x 32 inches,

56. 2004, *Black & Wash*, 36 ink jet prints.
57. 2004, *Summer Color* 2004, 36 color ink jet prints.
58. 2004, *Book of Books*, catalog of hand-bound, inkjet printed book to that date.
59. 2005, *Charles Clough: Paintings*, 11 color ink jet prints.
60. 2005, *Charles Clough Revival House*, catalog for the exhibition: *The Art of Charles Clough* at Revival House, Westerly, RI, text by Sidney Slow, 21 illustrations.
61. 2005, *Charles Clough: Three Paintings*, 3 color ink jet prints.
62. 2006, *Charles Clough: Paintings*, 4 color ink jet prints
63. 2006, *The Westerly Sculpture*, 45 color ink jet prints
64. 2006, *Charles Clough: One Painting*, 354 color illustrations.
65. 2007, *Charles Clough: The Westerly Transition*, catalog for the exhibition: *The Westerly Transition* at the Norwich Arts Council, Norwich, CT.
66. 2007, *Pepfog Cluffff* (first version), 13 color illustrations.
67. 2007, *Charles Clough: The Afters*, 36 color illustrations.
68. 2007, *Pepfog Cluffff* (final version), 119 pages, illustrated monograph, ISBN 978-0-6151-7814-1
69. 2008, *A Canon of Our Own*, edited by Charles Clough, Rhode Island School of Design, Two-Dimensional Design, Class 1004-5 repainted the history of art, 198 pages, ISBN 978-0-6152-1128-2
70. 2008, *Charles Clough: Pepfog 3*, 120 color illustrations.
71. 2008, *Charles Clough's Westerly Art Project*, Summer 2008, 88 pages, ISBN: 978-0-615-25516-3
72. 2009, *Charles Clough: Pepfog 9.1*, 330 pages
73. 2009, *Charles Clough: Pepfog 9.8*, 248 pages
74. 2009, *From Eyes and C-notes to Pepfog With Books*, 80 pages, catalog for exhibition at Nina Freudenheim Gallery, Buffalo, NY, November, 2009-January 2010, text by Charlotta Kotik
75. 2010, *Charles Clough, Paintings 1985-1999*, 88 pages
76. 2010, *Charles Clough, Pepfog and WAP Paintings*, 2010, 62 pages
77. 2010, *Charles Clough, O My Goodness*, 120 pages
78. 2013, *Charles Clough, Recent Paintings* (David Findlay Jr Gallery)
79. 2013, *Charles Clough, Stroke Stoking*, (Creative Problem Solving Institute's Arena Painting
80. 2014, *Charles Clough, Magnitudes: Paintings from the 1980s & 1990s* at The Clufffalo Institute at Hi-Temp Fabrication, 151 pages, ISBN: 978-1-304-83034-0
81. 2014, *Charles Clough: The Clufffaloes*. 25 pages, PDF
82. 2015, *Central Park 1 / 20 / 2015*. 100 pages, PDF
83. 2015, *East Aurora Winter 2014-2015*, 45 pages, PDF
84. 2015, *Clufffalo: Hamburg*, 290 pages
85. 2015, *Clufffalo: Autumn 2015*, 97 pages, ISBN: 978-1-329-69415-6



Cluffalo 790, 2021, latex on expanded pvc, 24 x 32 inches

86. 2016, *Clufffalo: Winter 2016*, 53 pages, ISBN: 978-1-365-29048-0
87. 2016, *Clufffalo: Spring 2016*, 129 pages, ISBN: 978-1-365-29127-2
88. 2016, *Clufffalo: Summer 2016*, 159 pages, ISBN: 978-1-365-42893-7
89. 2016, *Clufffalo: Autumn 2016*, 121 pages, ISBN: 978-1-365-68679-5
90. 2017, *Clufffalo: Winter 2017*, 87 pages, ISBN: 978-1-365-85825-3
91. 2017, *Clufffalo: Spring 2017*, 91 pages, ISBN: 978-1-387-08900-0
92. 2017, *Clufffalo: Summer 2017*, 127 pages, ISBN: 978-1-387-25034-9
93. 2017, *Clufffalo: Art Omi*, 157 Pages, ISBN: 157 pages
94. 2017, *Clufffalo: Autumn 2017*, 83 pages, ISBN: 978-1-387-45539-3
95. 2017, *Charles Clough Clufffalo Numbers 2017*, 47 pages, PDF
96. 2018, *Clufffalo: Winter 2018*, 81 pages, ISBN: 978-1-387-68581-3
97. 2018, *Charles Clough at the Roycroft*, 49 pages, ISBN: 978-1-387-79429-4
98. 2018, *Clufffalo: Spring 2018*, 98 pages, ISBN: 978-1-387-89608-0
99. 2018, *Clufffalo: Summer 2018*, 94 pages, ISBN: 978-0-359-10715-5
100. 2018, *Clufffalo: Autumn 2018*, 81 pages, ISBN: 978-0-359-30885-9
101. 2018, *Charles Clough Solo 80*, 34 pages, ISBN: 978-0-359-23516-2
102. 2019, *Clufffalo: Winter 2019*, 61 pages, ISBN: 978-0-359-53765-5
103. 2019, *Clufffalo: Spring 2019*, 79 pages, ISBN: 978-0-359-74378-0
104. 2019, *Clufffalo: Summer 2019*, 109 pages, ISBN: 978-0-359-92774-6
105. 2019, *Clufffalo: Autumn 2019*, 81 pages, ISBN: 978-1-79482-564-2
106. 2020, *Clufffalo: Winter 2020*, 57 pasges, ISBN: 978-1-71670-234-1
107. 2020, *Clufffalo: Autumn 2020*, 88 pages, ISBN: 978-1-716-17617-3
108. 2020, *Art Will*, 87 pages, ISBN: 978-1-891640-02-5
109. 2021, *Clufffalo: Winter 2021*, 50 pages, ISBN: 978-1-008-95468-7
110. 2021, *Clufffalo: Spring 2021*, 56 pages, ISBN: 978-1-300-89465-0
111. 2021, *Clufffalo: Summer 2021*, 94 pages, ISBN: 978-1-716-02670-6
112. 2021, *Clufffalo: Autumn 2021*, 64 pages, ISBN: 978-1-716-02648-5
113. 2022, *Clufffalo: Winter 2022*, 44 pages, ISBN: 978-1-4583-3235-6
114. 2022, *Clufffalo: Spring 2022*, 109 pages, ISBN: 978-0-359-92774-6
115. 2022, *Clufffalo: Roycroft*, 92 pages, ISBN: 978-1-387-82148-8
116. 2022, *The Political Value of Art is Beauty as a Symbol of Love*, 138 pages,
117. 2022, *Clufffalo: Summer 2022*



Cluffalo 793, 2021, latex on expanded pvc, 24 x 32 inches



Cluffalo 795, Cluffalo 796, 2021, latex on expanded pvc, 60 x 38 inches each



Cluffalo 797, Cluffalo 798, 2021, latex on expanded pvc, 60 x 38 inches each



Arena, 1992, latex on canvas, 120 x 210 inches



Lackawanna, 1988, enamel on canvas, 120 x 60 inches