



# THE COMPLETE CLUFFFALO: PLACES, SEASONS, NUMBERS

2014-2024

CHARLES CLOUGH

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ISBN: 978-1-257-03464-2

PRINTED BY LULU

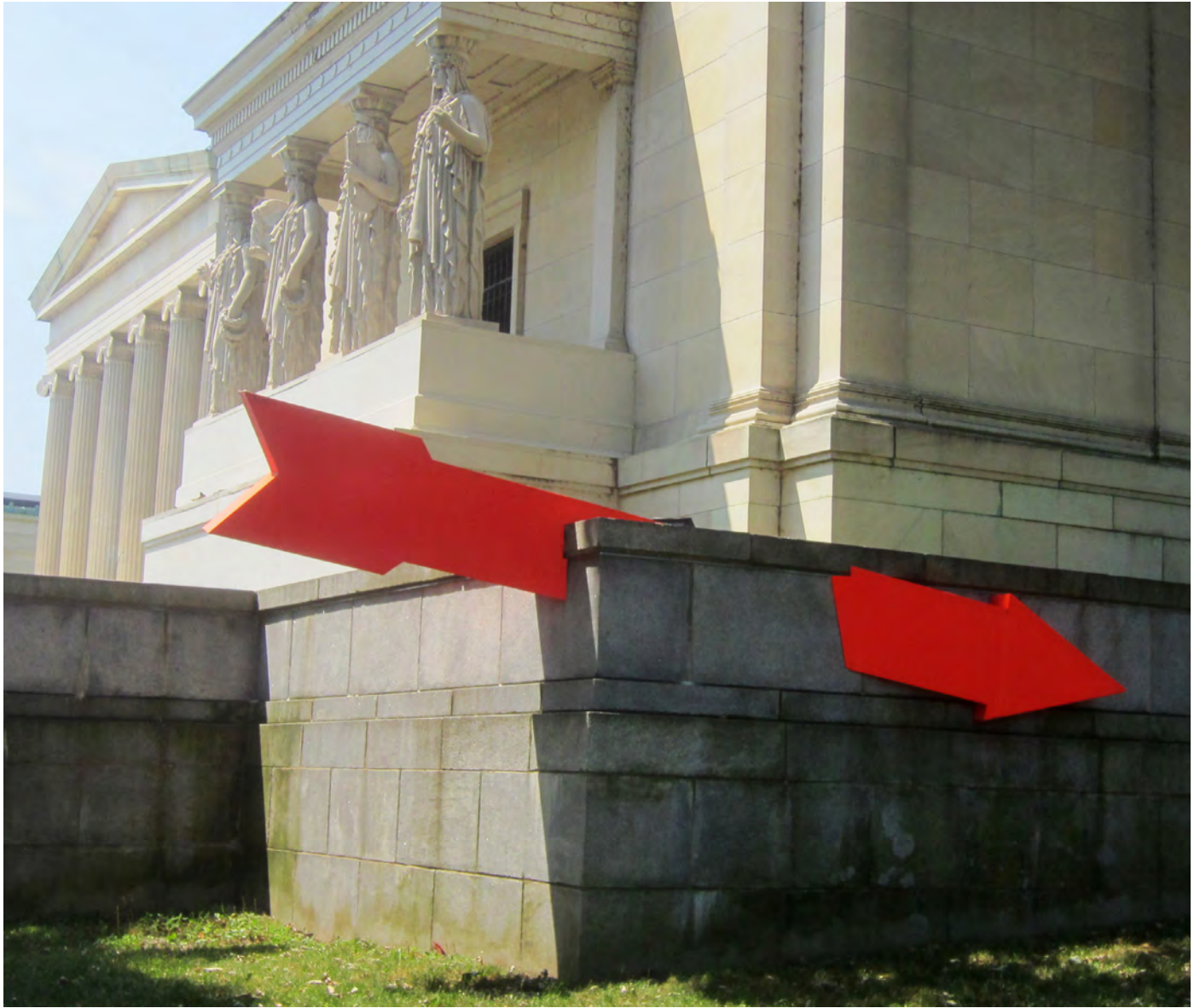
The paintings presented here and the workshops involved were made possible by support from the John Simon Guggenheim Foundation, Roycroft Campus Corporation, The Buffalo AKG Art Museum/Erie County Public Art Initiative, Art Omi and from collectors, particularly, George and Sally Hezel, John and Shelly Mc Kendry, Sam and Anne Savarino, Jack Edson, Ann Seymour Pierce, Judith Judelson, Richard and Janice Hezel, Lisa Cerbone-Montalto, Dr. Ivan and Sybil Baumwell and many more. Earlier career support was provided by the Adolph and Esther Gottlieb Foundation, the Pollock-Krasner Foundation, National Endowment for the Arts, New York State Council on the Art, Dorothy and Herbert Vogel and the museums and collectors who are the stewards of my work—I express my gratitude to all.

Front cover: *Clufffalo* 228, 2019, latex on pvc, 16 x 20 inches

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*The Arrow*, 1972, first installed as a Halloween prank, recreated in 2012 for the exhibition, *Wish You Were Here the Buffalo Avant-Garde of the 1970s* at the Buffalo AKG Art Museum, painted wood.



# INTRODUCTION

After more than fifty years devoted to art, it has become clear to me that in seeking meaning within this field, I have been engaged in a spiritual journey—a search for, for lack of a better word, God.

Though it is disconcerting to feel the body age, it is gratifying to watch the pieces of lived experience gradually align, like puzzle-pieces to form an increasingly coherent vision of a deliberate and intentional life.

I was born in Buffalo, New York, in 1951, into a middle-class household shaped by religion and culture. Throughout my life I have aspired to citizenship, parenthood, and social relevance. Recognizing my foremost talent as that of an artist has guided and sustained my efforts.

My singular trajectory crystallized a month before my twentieth birthday. The aim was goodness—both in art and in life. Simple, though never easy. The art world opened before me, and I pursued what I could: thousands of works, now included in seventy-one museum collections. I will not die unfulfilled.

In 1971, I both apprehended and was apprehended by what has been called the art spirit—that ineffable sensation familiar to those who have known it. Through sustained and attentive engagement, it is available to others as well. When I affixed photographs of my eyes to the wall at 30 Essex Street in Buffalo (see page 10), I passed into that spirit; and when I created *Jaggy Smudge* in 2023, I traversed it once more, but in the opposite direction.

“You can do it too!” You can create beautiful articulations of paint; you can discover “the lilies of the field,” sticks, stones, and all manner of beautiful stuff—wherever you are. You may also commit yourself to the vocation of the artist—a formidable test of will, yet a rewarding aspiration.

*Clufffalo: Places*: In 2014, the Albright-Knox Art Gallery (now the Buffalo AKG Art Museum), through curator Aaron Ott, and the Hamburg, New York Public Library, directed by Jack Edson, invited me to create a mural with 150 collaborators, which I titled *Clufffalo: Hamburg*. In 2017 I made *Clufffalo: Art Omi* with 130 participants at Art Omi in Ghent, New York, and in 2021, *Clufffalo: Roycroft* with 45 participants at the Roycroft Campus in East Aurora, New York.

In 2015, I located my studio to the Roycroft and began the Clufffalo Public Painting Workshop, through which I led participants in creating *Clufffalo: Seasons* from Autumn 2015 through Summer 2023. *Clufffalo: Numbers* was made by me alone, without collaboration.

For me, Clufffalo has come to signify the blurring of artistic intentionality and execution in the service of a kind of permeability within the Western New York community in which I was born and within which my work has developed. The final section of this book lists the more than one thousand people who participated in making *Clufffalo: Places* and *Clufffalo: Seasons*.

I am interested in a technique that invites engagement. To play with materials expands experience beyond the digital realm. To create among others changes the dynamic of community. And God, such as I have found, is but a glimpse.

—Charles Clough  
November 26, 2025  
New York City



# HALLWALLS, PEPFOG, CLUFFFFALO

BY ANN SEYMOUR PIERCE



Charles Clough was free in his youth to explore his talents and interests. This curiosity resulted in a rich interior life. His interest in geology and automotive technology provided a basis in materiality, and design, especially part to whole relationships as they impact functionality. Scale models facilitated technological knowledge, which instrumentalized his world. He chose a “commercial art” program in a city-wide high school where he developed a distinctive illustration style and then went to the Foundation Art Program at Pratt Institute for the 1969-70 academic year.

His sense of commercial artist was then challenged by a deeper sense what a *fine* artist’s life meant. His sense of the imperative of gaining a college degree evaporated as his sense of “artist-hood” became his “structure of intentionality.”

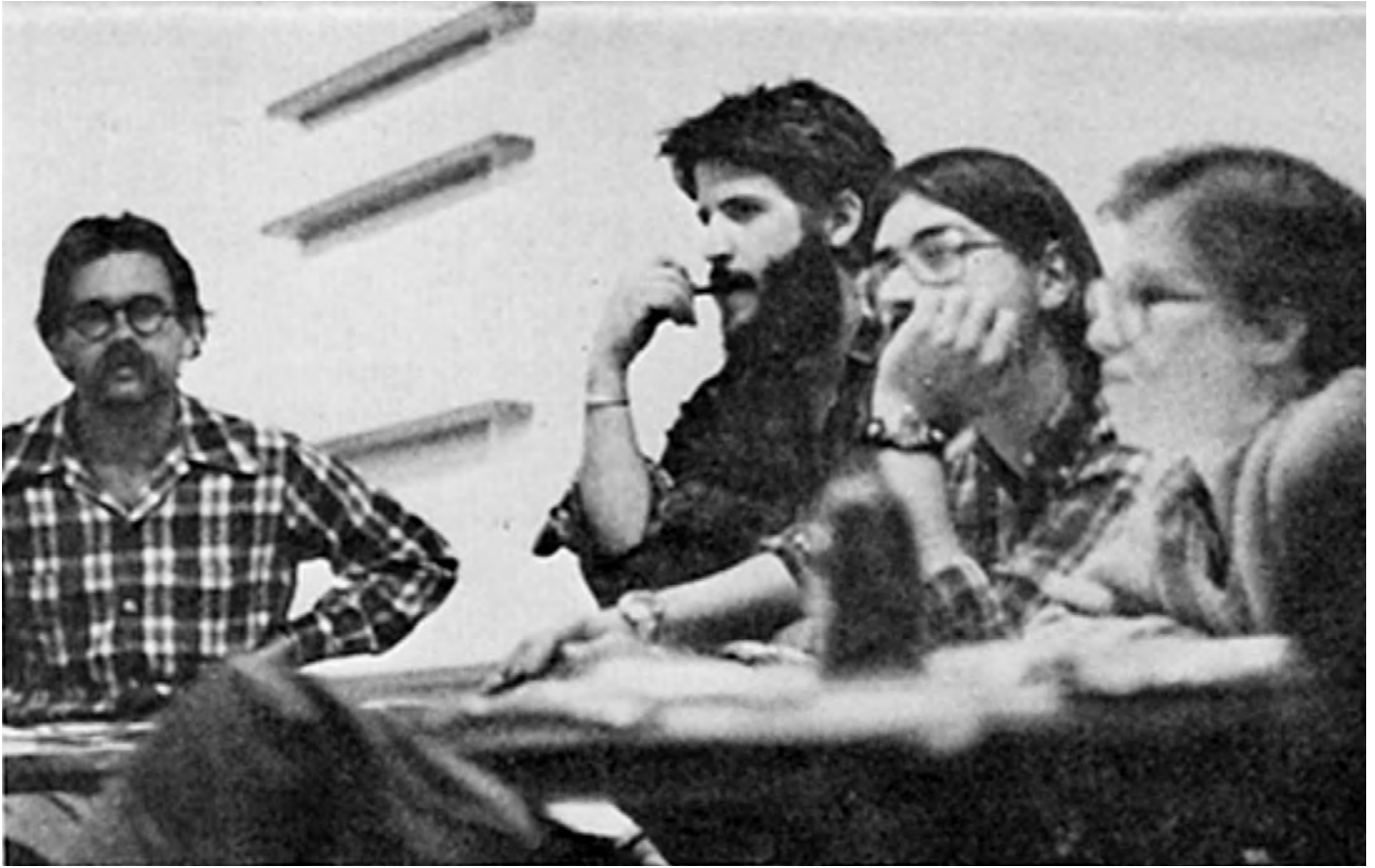
At Pratt, Two-dimensional design teacher, Joseph Phillips, demonstrated what Clough came to understand as the “Four Keys to the Kingdom of Art:” 1. See art in museum and gallery exhibitions, 2. Exchange studio visits, 3. Read all imaginably art-related literature (Phillips’s identification of Artforum was especially prescient), and 4. Determine the subject and process of making one’s own art. Clough left Pratt after one year and returned to Buffalo to assist sculptor, Larry Griffis, Jr. at the Ashford Hollow Foundation’s Essex Art Center. At this point Clough began his journal and experimental painting and photography which he has continued throughout his career.

Out of school Clough perused libraries and bookstores seeking a theoretical basis for making art: The Nature of Human Consciousness, Richard Ornstein, Philosophy in a New Key, and Feeling and Form, Susanne Langer, Man and His Symbols, Carl Jung, Art and Illusion, E.H. Gombrich, The Shape of Time, George Kubler, Beyond Modern Sculpture by Jack Burnham, Art as Experience, John Dewey, Art and Artist, Otto Rank. Further influences include, the philosophers, G.W.F.Hegel, Friedrich Nietzsche, William James, A.N. Whitehead, Ludwig Wittgenstein, J.P. Sartre, Maurice Merleau-Ponty, Arthur Danto; and psychoanalysts, S. Freud, A. Freud, E. Erickson, Melanie Klein, D.W. Winnicott, Jean Piaget, Abraham Maslow, Hans Loewald, Heinz Kohut; anthropologists and literary critics, Margaret Mead, Claude Lévi-Strauss, Franz Boas, Mircea Eliade, Susan Sontag, Harold Bloom, Northrup Frye, Kenneth Burke, Lewis Hyde, Camille Paglia, Mihaly Csikszentmihalyi, Sylvan Tomkins, amongst others.

During the academic period of 1971-72 Clough attended the Ontario College of Art in Toronto. He returned to live in Buffalo at the Essex Art Center and audited the classes of Robert T. Buck, Jr. director of the Albright-Knox Art Gallery and Hollis Frampton and Paul Sharits at Dr. Gerald O’Grady’s Media Studies at SUNY Buffalo.

After leaving Pratt, Clough hitch-hiked to New York City periodically, to attend exhibitions and visit artists’ studios. He also read the bound periodicals of Artforum, Art in America, Art News, Arts Magazine and Studio International in the art libraries of SUNY Buffalo and Buffalo State College. Through interacting with the community of artists at the Essex Art Center, he met Robert Longo who was a student at Buffalo State College. In New York City Clough became familiar with Artists Space, and in Toronto, A Space, which were representatives of the alternative artists’ spaces movement. These organizations sprang from the “do it yourself” initiative of the hippie ethos and “The Whole Earth Catalog.” This was the earliest example of Clough’s dictum that, “you can do it too,” which would figure in his later participatory projects. Thus, with Longo, he founded Hallwalls within the Essex Art Center in 1974. The first exhibition at was “Working on Paper, Developing the Idea,” with works by 28 artists living in the Buffalo area including Les Krims and Paul Sharits.

In effect, Hallwalls was Clough’s instrument for self-education. His research by visiting exhibitions and reading corresponding reviews and theoretical essays led to meeting artists in their studios to curate exhibitions and arranging their visits and presentations. This knowledge focused Clough’s attention on the unfolding of contemporary art in relation to the aesthetic that he was forming for making his own work. Clough and Longo divided curatorial atten-



Charles Clough, Robert Longo, Michael Zwack, Cindy Sherman, at Hallwalls, 1976

tion into painting and photography for Clough and sculpture and time-based media for Longo.

Hallwalls operation was enabled by its proximity to and relationships with the Albright-Knox Art Gallery, Artpark in Lewiston, New York, the art departments at SUNY Buffalo and Buffalo State College, and Media Studies at SUNY Buffalo insofar as these organizations made western New York attractive to ambitious artists.

Historically the art of the 1960s included Post-painterly Abstraction, and Pop. While Clough considered figures such as Warhol and Rauschenberg too famous to pester, artists of Minimalism, Conceptualism with attendant Earth art, Body art, and documentary photography, and Structuralist Cinema, proved willing to share in the context of a younger artists' audience. There also existed art being shown by Paula Cooper Gallery and Holly Solomon Gallery of an idiosyncratic nature that defied classification. Curating was Clough's method of learning contemporary art. For example his three-part "Approaching Painting" (1976) show included works by, Part 1: Jennifer Bartlett, Bruce Boice, Sol LeWitt, Robert Mangold, Richard Tuttle, Part 2: Joel Fisher, Marcia Hafif, Frank Owen, Robert Petersen, Robert Ryman, Richard Serra, Michelle Stuart, Part 3: Lynda Benglis, Ron Gorchov, Bill Jensen, Marilyn Lenkowsky, Elizabeth Murray, Judy Pfaff, Jane Rosen, Barbara Schwartz and John Torreano. His "Artists Use Photography" (1976-77) exhibition included work by: Mac Adams, John Baldesarri, Jared Bark, Bill Beckley, James Collins, Robert Cumming, Jan Dibbets, Susan Eder, Carole Gallagher, Jack Goldstein, Douglas Huebler, Bruce Nauman, Liliana Porter, Marcia Resnick, Eve Sonneman, and Ger Van Elk.

By the spring of 1977 as Clough was beginning the process of not-for-profit incorporation of Hallwalls, Longo left Buffalo for New York City in pursuit of his art career. After establishing Hallwalls's independence from the Ashford Hollow Foundation, Clough also left for New York in 1978.



*Eyes I*, 1975, silver gelatin prints and enamel



*PAA & WDK*, 1976, collage and enamel  
on muslin mounted rag paper, 65 inches high



*Three Paintings for One Wall: Oysters, The Governor, Doubloon*, 1985, enamel on linen, 174 x 114, 162 x 252, 174 x 114 inches, respectively, Installation: The Brooklyn Museum



Through Clough's reading, curating, journaling and experimenting with paint and photography, he determined in 1976 that his "job description" would be, to make "the photographic epic of a painter as a film or a ghost," or "Pep-fog." Through his intensive study of Marcel Duchamp's work, he came to understand the entirety of an artist's work as being crucial to the artist's meaning, and that discrete paintings or photographs constituted a "frame" within the "cinema" which is the artist's oeuvre. While Clough has been embraced by the art world as a painter, an underlying basis of photography and structure of cinema constitutes the completeness of his work.

Clough's first solo exhibition was presented in SUNY at Buffalo's student union in 1973 and his first New York City exhibition was at Artists Space in 1976 with Hallwalls artists, Longo, Cindy Sherman, Diane Bertolo, Nancy Dwyer and Michael Zwack.

Beginning with photos of his eyes "painted into walls," Clough's works evolved as cutout collages to enamel on canvas works painted with pads on the ends of sticks, known as "big fingers." Curators and critics responded to Clough's work in the 1980s and '90s:

Dr. Anthony Bannon wrote in the catalog for "The Painterly Photograph," in 1980: "Charles Clough's art is an art of renewal, an extension of replica objects into possibilities for still new replication. One's assumptions of how things ought to be, such as predictable, tidy and categorical, are put asunder. Although the size, whimsy, color and youthful dare-doing of the work has its decorative pleasures, Clough's work is not meant for casual attention. Conceptually, an everlasting quality of his effort is found in its consequences: that Clough goes a long way in the liberation of photography and painting from their cubbyholes. While creating a generation of commercial materials, Clough also makes homage to the very history of art from which he emerges. The range of his work, its incorporation of diverse image objects, structures and references, suggests a love affair with the whole of life and those things which life makes—its culture, whether mundane or lofty."

Linda L. Cathcart, "Charles Clough: The Early Work," in Charles Clough. Buffalo: The Buffalo Fine Arts Academy, 1983, pp. 7-12: "Charles Clough's work is quite independent in method and visual result from that of his peers. Figurative in reference, decidedly expressionistic in technique, and utilizing scavenged images from art history as well as from current commercial sources, it does share certain qualities with other contemporary paintings. Yet, any of the categories applied to his contemporaries would fail to conjure up either a useful image or a feeling of what Charlie Clough's work is all about. This is an artist who has a particularly original point of view about the meaning of art and who has gone about it in a unique way."

Roberta Smith's essay for the Artists Space/LACE, Exchange show in 1983, Los Angeles, California. 1983, "Charles Clough's endeavor might be characterized as the problem of making paintings in the "age of mechanical reproduction," in other words, of reconciling painting to the existence of photography... Clough's work bespeaks an admiration of Rubens, De Kooning, Delacroix—all artists who worked "direct;" but, full of endless ironies and entendres, both visual and conceptual, it is anything but direct. In its disjunctive layering of time, scale, and technique, it continually reiterates how photography has altered the way we see and how painting, perversely adjustable, perseveres... he continually defines an ambiguous position to painting's present and its past, grand tradition."

Kate Linker's Artforum review (April 1984) of Clough's 1984 exhibition at Pam Adler Gallery: "Clough seems to view this repository as a dense and embracing medium whose incessant motion on the individual sensibility activates the mechanics of response. His works are visual reactions, dialogues with the broad scan of pictorial culture. They indicate a paradoxical "Expressionism," aware of its own fragility—one attuned to emotional values, but skeptical. In rallying his production with and against past traditions, Clough demonstrates an important exploration of the possibilities of painting in a period of nostalgia and disbelief."

William Olander, "2 Painters: Charles Clough and Mimi Thompson," at The New Museum, New York, N.Y., November 1987—January 1988 "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 generation of artists, such as Peter Halley, Peter Schuyff, and Philip Taaffe). Too little attention, however, 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 the evolution of 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 not clarified matters. On the contrary, it has only made the state of his art more complex and contradictory.

"From out of this 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."

Tricia Collins and Richard Milazzo on Clough's exhibition at Scott Hanson Gallery in March 1990: "Charles Clough: Hot Paint and the Cold Shoulder"

"... 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, expandable truth upon expandable truth, competing semblances, inexpandable 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 inexpandable 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."

"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



*Taylor is With Us*, 1992, latex on canvas, 120 x 96 inches, Collection: Burchfield-Penney Art Center





*Metron*, 1998, acrylic on MDF, 48 x 60 inches, Collection: Robert Longo

the 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 that 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?”

Carter Ratcliff, “Redemptive Play,” Catalog essay, Charles Clough, Twenty-Year Retrospective, Roland Gibson Gallery, SUNY Potsdam, New York, 1991

“Clough is a painterly painter. He has lived and worked and shown his work in New York since the late 1970s. So he counts as a descendent of the action painters who sent tides of agitated paint through Manhattan galleries during the 1950s—Willem de Kooning, Franz Kline, Joan Mitchell and many more. In these revivalist times, it is necessary to

point out that Clough offers no nostalgic homage to his forbears. He has reinvented action painting twice, once in the late 1970s and again in 1985. The second reinvention produced all but the earliest work in this show. His art is careening forward, yet Clough has not lost his stylistic origins. The eye that finds action paintings legible knows how to read the works on view here.

“...It was the Hallwalls ambition to reveal the mechanisms that fill our culture with estranged imagery. Or, as Clough has said, “figuring out how an image works seemed like something fun to do.” During these years, he made art by mixing photography and painting. Understanding each medium as a challenge to the other’s premises, Clough looked for ways to reconcile their differences. He played abstraction off against recognizable images, usually of eyes, genitals, fingers, toes—body parts that make highly charged contact with the world and with other bodies.

“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 oneself. Clough’s brilliantly unstable images revive the excitement of that time, when the self is not yet entirely formed. Thus his revamped action painting, though recognizably Cloughian, has a peculiarly selfless quality.

“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.”

Clough’s work was represented in New York by Pam Adler Gallery in 1980 and subsequently by Jack Tilton Gallery, American Fine Arts/Colin DeLand, Scott Hanson Gallery, the Grand Salon and Tricia Collins Contemporary Art which closed in 1999. Throughout the 1980s and into the ‘90s approximately 600 of his works were collected by Dorothy and Herbert Vogel who donated them as part of their 4,000 works collection to the National Gallery of Art in Washington, D.C., which redistributed the works to a museum in each of the fifty United States of America.

After moving his studio seven times to various locations in New York City, Clough moved it to Westerly, Rhode Island in 1999. He discontinued using “big finger” painting tools and followed a ritualistic procedure for making twelve “Zodiac T-shirts” in 2000. Following this pivotal phase, throughout the early aughts he made thousands of watercolors in response to the natural environment surrounding his studio. In 2006 he transitioned into a brushed

and layered technique that had its final form in 2010 when he made a single painting, “O My Goodness,” through a process of painting images related to world religions—one on top of the other, with sanding, polishing, and obsessively photographing each layer—such that he produced a fourteen-minute animation (<https://www.youtube.com/watch?v=tgDM2O-Kjms>) of the process, a book documenting it and a facsimile print of the finished work, which, for Clough constituted a new model for art distribution.

Sandra Firmin curated a forty-year retrospective of Clough’s work for the University at Buffalo Art Gallery that was presented in 2012. As Clough travelled back and forth from Rhode Island to Buffalo for planning the show, he conceived, “Clufffalo,” as a portmanteau of his internet URL and the city of his origin and the exhibition was titled, “The Way to Clufffalo.”

For Clough the public response to modern art, that “my kid could do that,” has been a personal challenge that he counters with, “you can do it too.” For centuries, artists have directed assistants in the realization of works. Duchamp introduced chance as compositional technique and Joseph Beuys proclaimed that “everyone is an artist.” Thus since 1975, Clough has presented public art-making events that offer public participation. “Clufffalo” represents the blending of Clough’s artistic intentions with those of the collaborators.

In October 2013 he moved his studio from Rhode Island to John and Shelly McKendry’s “Hi-Temp Fabrication” building in downtown Buffalo, and in June, 2015 he moved it to the Roycroft Campus, a National Historic Landmark, that commemorates the American Arts and Crafts Movement in East Aurora, New York, near Buffalo.

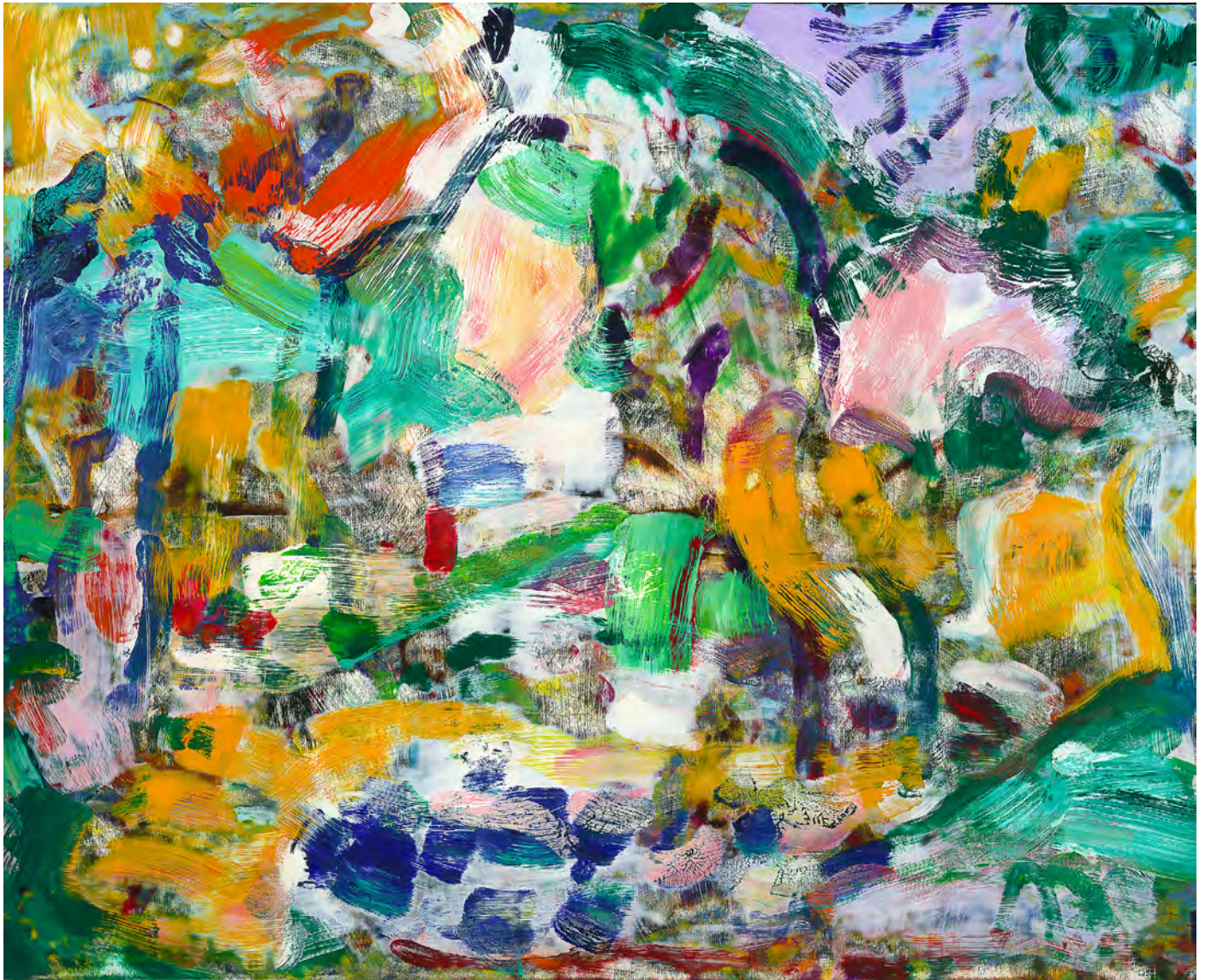
There were three types of Clufffalo paintings: Places, Seasons, and Numbers. Places were made in day-long events in a particular location in which the participants were free to apply any of the 20 colors supplied as they wished. Clufffalo: Hamburg (2014) was made in conjunction with the Erie County/Albright-Knox Public Art Initiative by 150 participants producing a mural for the Hamburg, New York Public Library, an “art history” book of documentation and a time-lapse video of the process. Clufffalo: Art Omi (2017) was made at Art Omi, the art center in Ghent, New York, by 132 participants, resulting in the mural which is in the collection of the New York State Museum, Albany, New York, and a book and video documenting the process. Clufffalo: Roycroft (2021) was painted by 41 participants at the Roycroft, also with a book and video.

The Clufffalo “Public Painting Workshop” at the Roycroft, produced Clufffalo: Seasons which consisted of one painting (32 x 44 inches) per season created by as many participants as possible, at no cost, adding layers of paint as they wished in multiple sessions through the course of the season. At the end of the season Clough would grind and polish the painting to achieve the painting’s final appearance. He would then use the documentation to include the participants in an “art history” book. Clufffalo: Season continued from Autumn 2015 through Summer 2023, with two months lost to Covid. Clough’s plan was for the sale of the resulting paintings to support the project.

Cole Pawlowski responded:

The Clufffalo Public Painting Workshop is the beating heart of Charles Clough’s creative practice: vital to him and his community. Though the term “workshop” often implies a structured session where a teacher imparts knowledge unto their students through lectures or demonstrations, this is not that; rather, Clough purposefully rejects this teacher-student dichotomy in favor of an egalitarian relationship, regardless of age, or whether or not workshop participants would self-identify as artists. Clough’s role is more that of a conductor than an educator: he provides the conditions to catalyze creativity – a welcoming space for all, vast quantities of colorful paints and a multitude





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

of tools for their application, and perhaps most importantly, the encouragement of a peer who believes deeply in everyone's innate creative potential – and then he purposefully steps back without offering any instruction, allowing participants to express themselves in the most intuitive and uninhibited way possible, just like he does.

Clough's tangible artworks— the physical manifestation of his ethos - serve as a monument to play. The work permeates joy and invokes our formative sensory experiences, when wonders abound and everything new was a grand discovery. Remarkably, Clough's magical ability to bottle these energies of early life perception doesn't feel forced or inauthentic; instead, it reads as the artist genuinely reconnecting with his intrinsic sense of awe. Clough invites the public into his studio to come "play with paint" so that they too might make their own discoveries, free to venture into the unknown with the same unrestrained, shameless experimentation children so revel in.

Clough demarcates his Public Painting Workshop by the seasons, such that a painting which begins on the first day of summer will be completed before the first day of fall, and so on. Participants are invited to add their own layer to the painting, directly on top of other participants' work, creating a complex, multi-dimensional artwork embedded with the thoughtful creative efforts of sometimes dozens of people. Once the season has run its course, Clough





*Jaggy Smudge*, 2023, ink jet print on pvc, cutout, 10 inches high

finalizes the piece through polishing, grinding, or gouging its surface to bring out bits and pieces of all the buried layers, creating an integrated whole. Each 3-month period also yields an “art history” book produced by Clough, which includes images of each of the painting’s layers alongside the names and photographic portraits of the artists responsible for them. Additionally, to memorialize their time in the Workshop and simply fill the world with more art, Clough offers participants the chance to make a souvenir “takeaway” painting, which he also documents and includes in the book.

While paintings and books are the material consequences of this cooperative art-making venture, the Workshop serves multiple intangible purposes as well: it benefits the cultural infrastructure through increasing engagement in the arts, it validates the raw creative impulses of children and adults without judgement, and it serves as a vehicle for the conveyance of Clough’s politics. Clough’s penchant for art as a “collaborative rather than competitive endeavor” speaks to his aspirations for his local and global communities. Clough’s collectivist values are evidenced by his sharing of authorship in his “art history” books: no one person’s contribution is more important than the next; all participants are absolutely integral parts of the whole. Clough views combined effort and mutual support built on a foundation of love is an invaluable resource, critical to humanity’s future. A society in which folks feel safe to truly depend on one another requires great trust, empathy, and devotion. The Cluffalo Public Painting Workshop is a space for connection, recognition, and acceptance. It sings of optimism and celebrates the beauty of cooperation. Hope is Charles Clough’s legacy.

Cluffalo: Numbers were painted by Clough, alone, initially using “big finger” painting tools which transitioned into the “pour & blots” technique. The first twenty-four Numbers were painted at “Hi-Temp” in Buffalo before moving his studio to the Roycroft.

The John Simon Guggenheim Foundation recognized Clough’s work with its Fellowship in 2016 and in Autumn 2017 the Roycroft provided rooms in the tower of the Print Shop for Clough’s library and “sticks and stones” sculpture collection. Throughout his residency, which he referred to as the Cluffalo Institute at the Roycroft, Clough presented lectures (2015, 2017, twice in 2019, 2023, and 2024) and three “Chromafest” painting performances, and received The Mary and Gil Stott Award at Roycroft in 2022. More than a thousand people, from toddlers to nonagenarians, from around the world have participated in Clough’s collaborative events. He also developed “Gardens & Gates” in which cutout overlays modified under-paintings interactively with viewers and slotted-sculpture such as “Jaggy Smudge.”

When the Roycroft secured funding for the restoration of the tower, Clough’s residency at the Roycroft concluded.

Hallwalls celebrated its fiftieth anniversary in 2025 after presenting more than 6,500 events, representing the work of more than 9,000 artists; Pepfog has resulted in some 7,000 paintings, many photos, and numerous sculptures and videos; and Cluffalo is represented by these 1,156 paintings.



**CLUFFFALO: PLACES**







Cluffalo: Hamburg, 2014, 72 x 192 inches, Collection: Buffalo AKG Art Museum, Buffalo, New York



Cluffalo: Art Omi, 2017, 108 x 192 inches, Collection: New York State Museum, Albany, New York



Cluffalo: Roycroft, 2022, 88 x 160 inches



**CLUFFFALO: SEASONS**





Autumn 2015, 32 x 44"



Winter 2016, 32 x 44"



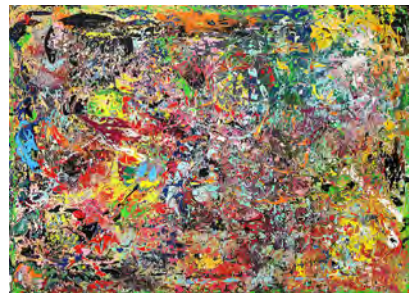
Spring 2016, 32 x 44"



Summer 2016, 32 x 44"



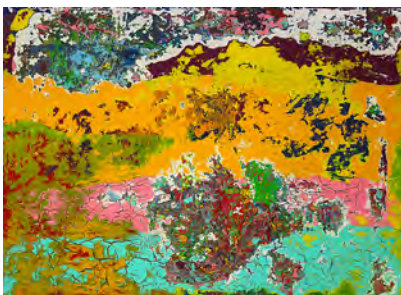
Autumn 2016, 32 x 44"



Winter 2017, 32 x 44"



Spring 2017, 32 x 44"



Summer 2017, 32 x 44"



Autumn 2017, 32 x 44"



Winter 2018, 32 x 44"



Spring 2018, 32 x 44"



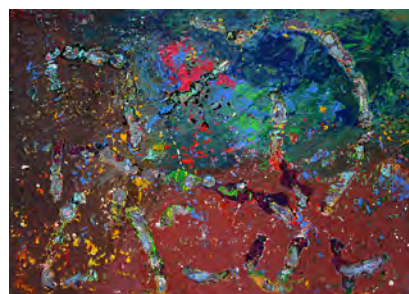
Summer 2018, 32 x 44"



Autumn 2018, 32 x 44"



Winter 2019, 32 x 44"



Spring 2019, 32 x 44"

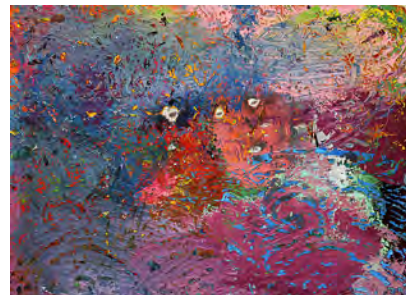




Summer 2019, 32 x 44"



Autumn 2019, 32 x 44"



Winter 2020, 32 x 44"



Autumn 2020, 32 x 44"



Winter 2021, 32 x 44"



Spring 2021, 32 x 44"



Summer 2021, 32 x 44"



Autumn 2021, 32 x 44"



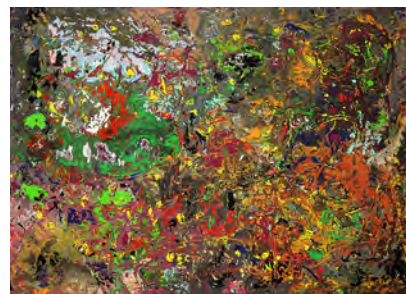
Winter 2022, 32 x 44"



Spring 2022, 32 x 44"



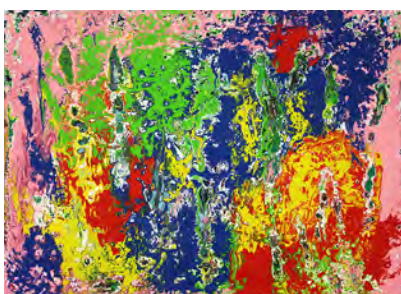
Summer 2022, 32 x 44"



Autumn 2022, 32 x 44"



Winter 2023, 32 x 44"



Spring 2023, 32 x 44"



Summer 2023, 32 x 44"



**CLUFFFALO: NUMBERS**





001, 2014, 48 x 60"



002, 2014, 48 x 60"



003, 2014, 48 x 60"



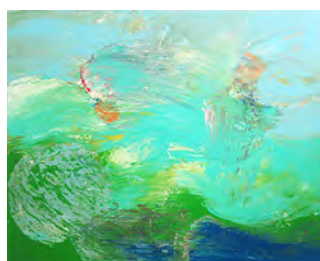
004, 2014, 48 x 60"



005, 2014, 48 x 60"



006, 2014, 48 x 60"



007, 2014, 48 x 60"



008, 2014, 48 x 60"



009, 2014, 48 x 60"



010, 2014, 48 x 60"



011, 2014, 48 x 60"



012, 2014, 48 x 60"



013, 2014, 24 x 30"



014, 2014, 24 x 30"



015, 2014, 24 x 30"



016, 2014, 24 x 30"



017, 2014, 24 x 30"



018, 2014, 24 x 30"

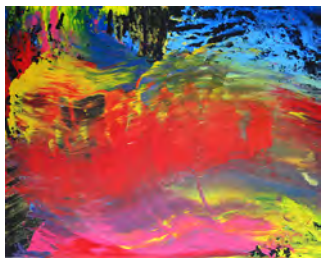


019, 2014, 24 x 30"



020, 2014, 24 x 30"





021, 2014, 24 x 30"



022, 2014, 24 x 30"



023, 2014, 24 x 30"



024, 2014, 24 x 30"



025, 2015, 32 x 48"



026, 2015, 32 x 48"



027, 2015, 32 x 48"



028, 2015, 32 x 48"



029, 2015, 24 x 32"



030, 2015, 24 x 32"



031, 2015, 24 x 32"



032, 2015, 24 x 32"



033, 2015, 24 x 32"



034, 2015, 24 x 32"



035, 2015, 24 x 32"



036, 2015, 24 x 32"



037, 2015, 24 x 32"



038, 2015, 24 x 32"



039, 2015, 24 x 32"



040, 2015, 24 x 32"





041, 2015, 24 x 32"



042, 2015, 24 x 32"



043, 2015, 24 x 32"



044, 2015, 48 x 24"



045, 2015, 24 x 36"



046, 2015, 24 x 32"



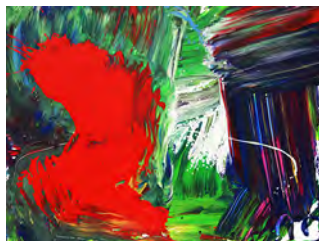
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048, 2015, 24 x 32"



049, 2015, 24 x 32"



050, 2014, 24 x 32"



051, 2015, 24 x 32"



052, 2015, 24 x 32"



053, 2015, 24 x 32"



054, 2015, 24 x 32"



055, 2016, 20 x 16"



056, 2016, 20 x 16"



057, 2016, 8 x 10"



058, 2016, 8 x 10"



059, 2016, 8 x 10"



060, 2016, 8 x 10"





061, 2016, 16 x 20"



062, 2016, 16 x 20"



063, 2016, 10 x 8"



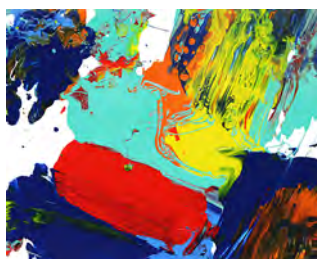
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065, 2016, 10 x 8"



066, 2016, 10 x 8"



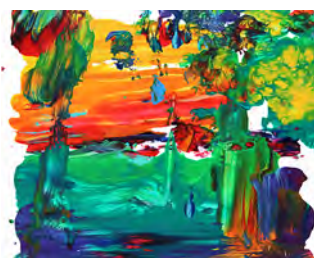
067, 2016, 16 x 20"



068, 2016, 16 x 20"



069, 2016, 8 x 10"



070, 2016, 8 x 10"



071, 2016, 10 x 8"



072, 2016, 10 x 8"



073, 2016, 10 x 8"



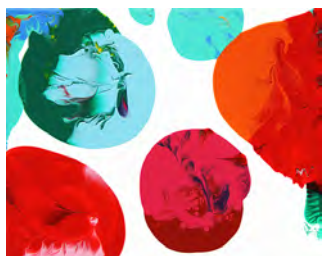
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075, 2016, 8 x 10"



076, 2016, 8 x 10"



077, 2016, 8 x 10"



078, 2016, 8 x 10"



079, 2016, 8 x 10"



080, 2016, 8 x 10"





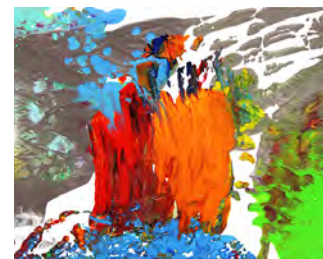
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082, 2016, 10 x 8"



083, 2016, 8 x 10"



084, 2016, 8 x 10"



085, 2016, 24 x 32"



086, 2016, 24 x 32"



087, 2016, 24 x 32"



088, 2016, 24 x 32"



089, 2014, 20 x 16"



090, 2016, 20 x 16"



091, 2016, 20 x 16"



092, 2016, 20 x 16"



093, 2016, 20 x 16"



094, 2016, 8 x 10"



095, 2016, 8 x 10"



096, 2016, 8 x 10"



097, 2016, 10 x 8"



098, 2016, 16 x 20"



099, 2016, 60 x 40"



100, 2016, 24 x 32"





101, 2016, 32 x 24"



102, 2016, 32 x 24"



103, 2016, 60 x 40"



104, 2016, 60 x 40"



105, 2016, 32 x 24"



106, 2016, 60 x 40"



107, 2016, 24 x 32"



108, 2016, 32 x 24"



109, 2016, 8 x 10"



110, 2016, 8 x 10"



111, 2016, 8 x 10"



112, 2016, 8 x 10"



113, 2016, 8 x 10"



114, 2016, 8 x 10"



115, 2016, 10 x 8"



116, 2016, 8 x 10"



117, 2016, 8 x 10"



118, 2016, 12 x 12"



119, 2016, 24 x 32"



120, 2016, 10 x 8"





121, 2016, 10 x 8"



122, 2016, 10 x 8"



123, 2016, 10 x 8"



124, 2016, 10 x 8"



125, 2017, 24 x 32"



126, 2017, 24 x 32"



127, 2017, 24 x 32"



128, 2017, 24 x 32"



129, 2017, 16 x 20"



130, 2017, 16 x 20"



131, 2017, 16 x 20"



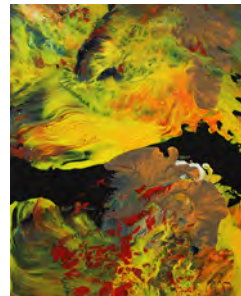
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133, 2017, 16 x 20"



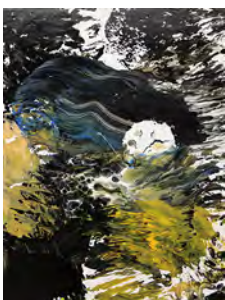
134, 2017, 10 x 8"



135, 2017, 10 x 8"



136, 2017, 28 x 48"



137, 2017, 32 x 24"



138, 2017, 10 x 8"



139, 2017, 8 x 10"



140, 2017, 8 x 10"





141, 2017, 8 x 10"



142, 2017, 8 x 10"



143, 2017, 16 x 20"



144, 2017, 16 x 20"



145, 2017, 16 x 20"



146, 2017, 24 x 32"



147, 2017, 24 x 32"



148, 2017, 20 x 16"



149, 2017, 8 x 10"



150, 2017, 8 x 10"



151, 2017, 8 x 10"



152, 2017, 8 x 10"



153, 2017, 8 x 10"



154, 2017, 8 x 10"



155, 2017, 8 x 10"



156, 2017, 8 x 10"



157, 2017, 8 x 10"



158, 2017, 8 x 10"



159, 2017, 8 x 10"



160, 2017, 8 x 10"





161, 2017, 8 x 10"



162, 2017, 8 x 10"



163, 2017, 8 x 10"



164, 2017, 8 x 10"



165, 2017, 8 x 10"



166, 2017, 8 x 10"



167, 2017, 24 x 32"



167A, 2017, 28 x 52"



167B, 2017, 28 x 52"



168, 2018, 24 x 32"



169A, 2018, 24 x 32"



169B, 2018, 16 x 20"



170, 2018, 24 x 32"



171, 2018, 24 x 32"



172, 2018, 15.5 x 15.75"



173, 2018, 28.5 x 21.5"



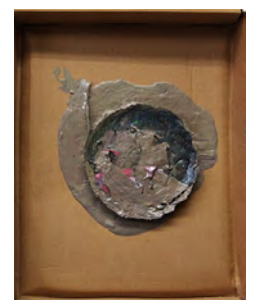
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175, 2018, 29.25 x 20.75"



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178, 2018, 16 x 13"



179, 2018, 16 x 13"



180, 2018, 8 x 10"



181, 2018, 8 x 10"



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184, 2018, 8 x 10"



185, 2018, 8 x 10"



186, 2018, 8 x 10"



187, 2018, 8 x 10"



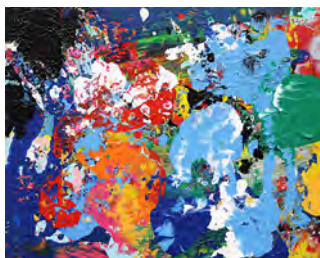
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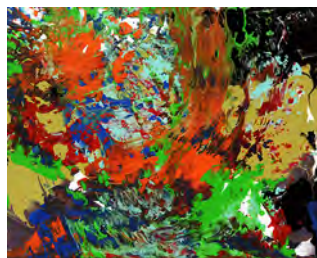
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194, 2018, 8 x 10"



195, 2018, 8 x 10"



196, 2018, 8 x 10"



197, 2018, 8 x 10"





198A, 2018, 10 x 8"



198B, 2018, 10 x 8"



199, 2018, 10 x 8"



200, 2018, 10 x 8"



201, 2018, 8 x 10"



202, 2018, 8 x 10"



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222, 2019, 8 x 10"



223, 2019, 8 x 10"



224, 2019, 8 x 10"



225, 2019, 8 x 10"



226, 2019, 8 x 10"



227, 2019, 8 x 10"



228, 2019, 12 x 15"



229, 2019, 16 x 20"



230, 2019, 24 x 32"



231, 2019, 8 x 10"



232, 2019, 8 x 10"



233, 2019, 8 x 10"



234, 2019, 8 x 10"



235, 2019, 8 x 10"



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238, 2019, 10 x 8"



239, 2019, 8 x 10"



240, 2019, 8 x 10"



241, 2019, 8 x 10"



242, 2019, 8 x 10"



243, 2019, 8 x 10"



244, 2019, 8 x 10"



245, 2019, 8 x 10"



246, 2019, 24 x 32"



247, 2019, 16 x 20"



248, 2019, 16 x 20"



249, 2019, 16 x 20"



250, 2019, 16 x 20"



251, 2019, 24 x 32"



252, 2019, 8 x 10"



253, 2019, 8 x 10"



254, 2019, 8 x 10"



255, 2019, 8 x 10"



256, 2019, 8 x 10"





257, 2019, 8 x 10"



258, 2019, 8 x 10"



259, 2019, 8 x 10"



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263, 2019, 8 x 10"



264, 2019, 8 x 10"



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267, 2019, 10 x 8"



268, 2019, 10 x 8"



269, 2019, 10 x 8"



270, 2019, 12 x 15"



271, 2019, 12 x 15"



272, 2019, 12 x 15"



273, 2019, 12 x 15"



274, 2019, 12 x 15"



275, 2019, 12 x 15"



276, 2019, 12 x 15"





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280, 2019, 16 x 20"



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282, 2019, 16 x 20"



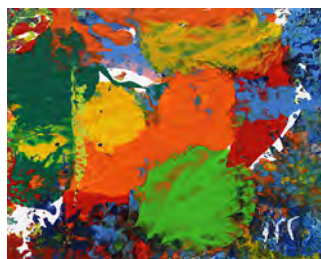
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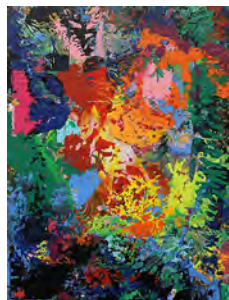
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290, 2019, 32 x 24"



291, 2019, 32 x 24"



292, 2019, 32 x 24"



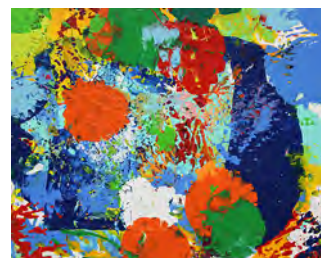
293, 2019, 32 x 24"



294, 2019, 32 x 24"



295, 2019, 32 x 24"



296, 2019, 16 x 20"





297, 2019, 16 x 20"



298, 2019, 16 x 20"



299, 2019, 12 x 15"



300, 2019, 8 x 10"



301, 2019, 8 x 10"



302, 2019, 8 x 10"



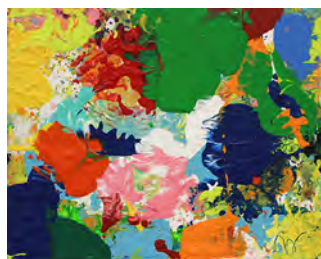
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304, 2019, 8 x 10"



305, 2019, 8 x 10"



306, 2019, 8 x 10"



307, 2019, 8 x 10"



308, 2019, 8 x 10"



309, 2019, 8 x 10"



310, 2019, 8 x 10"



311, 2019, 8 x 10"



312, 2019, 8 x 10"



313, 2019, 8 x 10"



314, 2019, 8 x 10"



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323, 2019, 8 x 10"



324, 2019, 8 x 10"



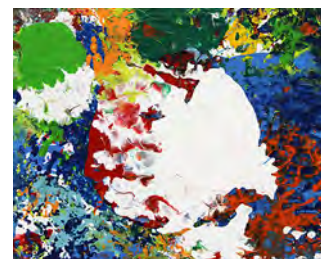
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326, 2019, 8 x 10"



327, 2019, 8 x 10"



328, 2019, 8 x 10"



329, 2019, 10 x 8"



330, 2019, 10 x 8"



331, 2019, 10 x 8"



332, 2019, 10 x 8"



333, 2019, 10 x 8"



334, 2019, 10 x 8"



335, 2019, 10 x 8"



336, 2019, 8 x 10"





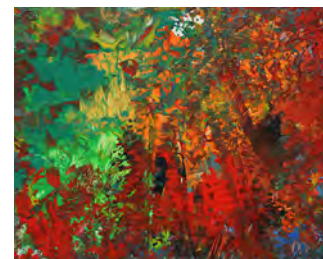
337, 2020, 8 x 10"



338, 2020, 8 x 10"



339, 2020, 8 x 10"



340, 2020, 8 x 10"



341, 2020, 8 x 10"



342, 2020, 24 x 32"



343, 2020, 24 x 32"



344, 2020, 24 x 32"



345, 2020, 8 x 10"



346, 2020, 8 x 10"



347, 2020, 8 x 10"



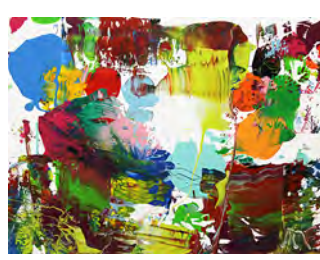
348, 2020, 8 x 10"



349, 2020, 8 x 10"



350, 2020, 24 x 32"



351, 2020, 24 x 32"



352, 2020, 16 x 20"



353, 2020, 16 x 20"



354, 2020, 12 x 15"



355, 2020, 16 x 20"



356, 2020, 16 x 20"





357, 2020, 16 x 20"



358, 2020, 16 x 20"



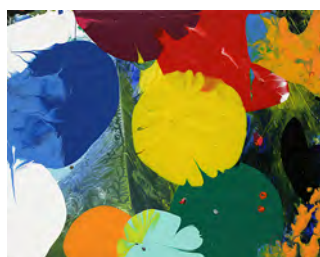
359, 2020, 16 x 20"



360, 2020, 8 x 10"



361, 2020, 8 x 10"



362, 2020, 8 x 10"



363, 2020, 8 x 10"



364, 2020, 8 x 10"



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414, 2020, 8 x 10"



415, 2020, 8 x 10"



416, 2020, 8 x 10"

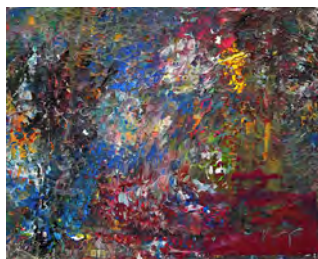




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420, 2020, 8 x 10"



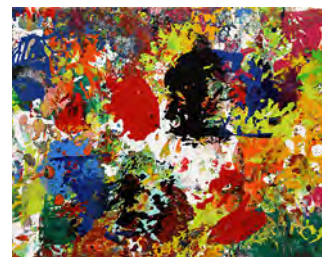
421, 2020, 8 x 10"



422, 2020, 24 x 32"



423, 2020, 16 x 20"



424, 2020, 16 x 20"



425, 2020, 16 x 20"



426, 2020, 16 x 20"



427, 2020, 8 x 10"



428, 2020, 8 x 10"



429, 2020, 8 x 10"



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438, 2020, 8 x 10"



439, 2020, 8 x 10"



440, 2020, 8 x 10"



441, 2020, 16 x 20"



442, 2020, 16 x 20"



443, 2020, 16 x 20"



444, 2020, 16 x 20"



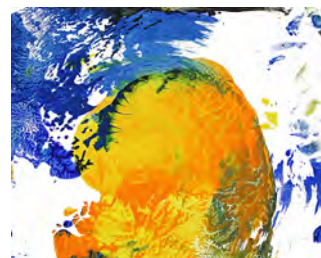
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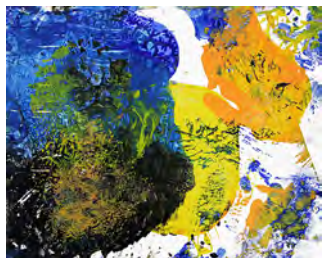
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447, 2020, 8 x 10"



448, 2020, 8 x 10"



449, 2020, 8 x 10"



450, 2020, 8 x 10"



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452, 2020, 8 x 10"



453, 2020, 8 x 10"



454, 2020, 8 x 10"



455, 2020, 8 x 10"



456, 2020, 10 x 8"





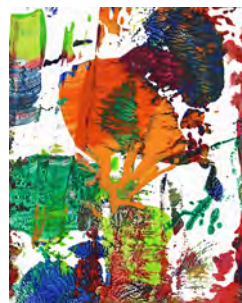
457, 2020, 10 x 8"



458, 2020, 10 x 8"



459, 2020, 8 x 10"



460, 2020, 10 x 8"



461, 2020, 8 x 10"



462, 2020, 8 x 10"



463, 2020, 8 x 10"



464, 2020, 8 x 10"



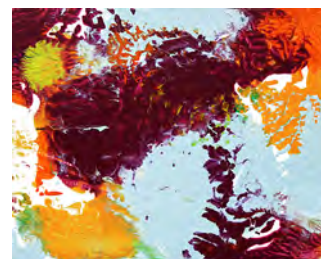
465, 2020, 8 x 10"



466, 2020, 8 x 10"



467, 2020, 8 x 10"



468, 2020, 8 x 10"



469, 2020, 8 x 10"



470, 2020, 8 x 10"



471, 2020, 16 x 20"



472, 2020, 16 x 20"



473, 2020, 8 x 10"



474, 2020, 8 x 10"



475, 2020, 8 x 10"



476, 2020, 8 x 10"





477, 2020, 8 x 10"



478, 2020, 8 x 10"



479, 2020, 8 x 10"



480, 2020, 8 x 10"



481, 2020, 8 x 10"



482, 2020, 8 x 10"



483, 2020, 8 x 10"



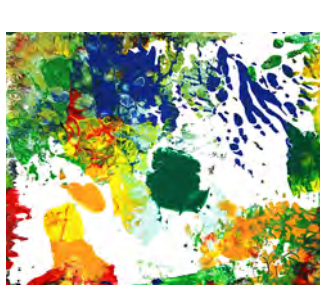
484, 2020, 8 x 10"



485, 2020, 10 x 8"



486, 2020, 8 x 10"



487, 2020, 8 x 10"



488, 2020, 16 x 20"



489, 2020, 20 x 16"



490, 2020, 16 x 20"



491, 2020, 16 x 20"



492, 2020, 8 x 10"



493, 2020, 8 x 10"



494, 2020, 8 x 10"



495, 2020, 8 x 10"



496, 2020, 8 x 10"





497, 2020, 8 x 10"



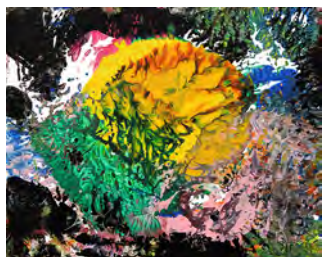
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499, 2020, 8 x 10"



500, 2020, 8 x 10"



501, 2020, 8 x 10"



502, 2020, 16 x 20"



503, 2020, 16 x 20"



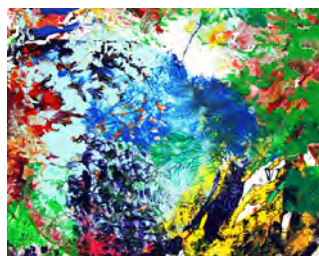
504, 2021, 8 x 10"



505, 2021, 8 x 10"



506, 2020, 8 x 10"



507, 2021, 8 x 10"



508, 2021, 8 x 10"



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510, 2021, 8 x 10"



511, 2021, 8 x 10"



512, 2021, 8 x 10"



513, 2021, 8 x 10"



514, 2021, 8 x 10"

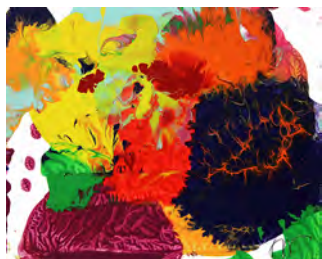


515, 2021, 8 x 10"



516, 2021, 8 x 10"





517, 2021, 8 x 10"



518, 2021, 8 x 10"



519, 2021, 8 x 10"



520, 2020, 8 x 10"



521, 2021, 8 x 10"



522, 2021, 8 x 10"



523, 2021, 10 x 8"



524, 2021, 8 x 10"



525, 2021, 8 x 10"



526, 2021, 8 x 10"



527, 2021, 8 x 10"



528, 2021, 8 x 10"



529, 2021, 8 x 10"



530, 2021, 8 x 10"



531, 2021, 8 x 10"



532, 2021, 8 x 10"



533, 2021, 8 x 10"



534, 2021, 8 x 10"



535, 2021, 8 x 10"



536, 2021, 8 x 10"





537, 2021, 8 x 10"



538, 2021, 8 x 10"



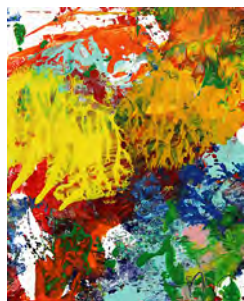
539, 2021, 8 x 10"



540, 2021, 8 x 10"



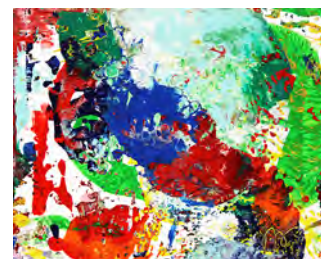
541, 2021, 8 x 10"



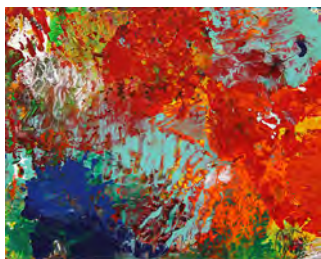
542, 2021, 10 x 8"



543, 2021, 8 x 10"



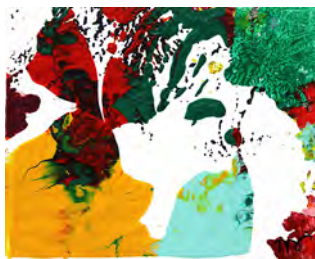
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545, 2021, 8 x 10"



546, 2021, 8 x 10"



547, 2021, 8 x 10"



548, 2021, 8 x 10"



549, 2021, 8 x 10"



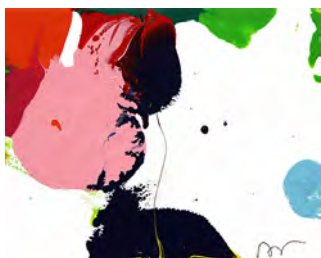
550, 2021, 8 x 10"



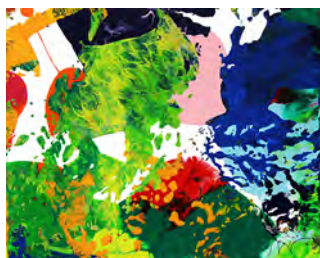
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552, 2021, 8 x 10"



553, 2021, 8 x 10"



554, 2021, 8 x 10"



555, 2021, 8 x 10"



556, 2021, 8 x 10"





557, 2021, 8 x 10"



558, 2021, 8 x 10"



559, 2021, 8 x 10"



560, 2021, 8 x 10"



561, 2021, 10 x 8"



562, 2021, 8 x 10"



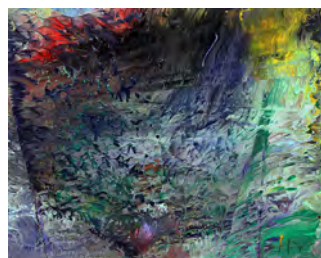
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564, 2021, 8 x 10"



565, 2021, 8 x 10"



566, 2021, 8 x 10"



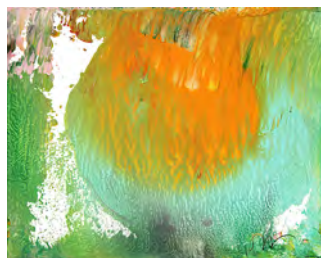
567, 2021, 8 x 10"



568, 2021, 8 x 10"



569, 2021, 8 x 10"



570, 2021, 8 x 10"



571, 2021, 8 x 10"



572, 2021, 8 x 10"



573, 2021, 8 x 10"



574, 2021, 8 x 10"



575, 2021, 8 x 10"



576, 2021, 8 x 10"





577, 2021, 8 x 10"



578, 2021, 8 x 10"



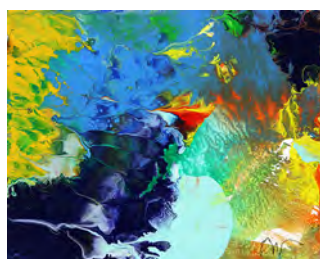
579, 2021, 8 x 10"



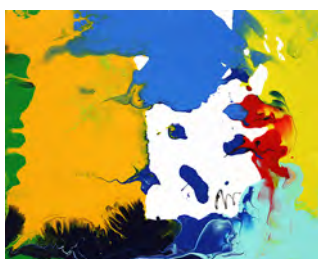
580, 2021, 8 x 10"



581, 2021, 8 x 10"



582, 2021, 8 x 10"



583, 2021, 8 x 10"



584, 2021, 8 x 10"



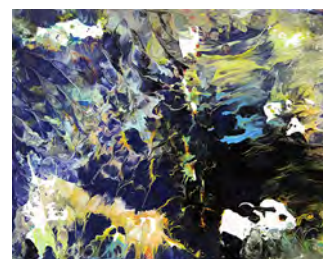
585, 2021, 8 x 10"



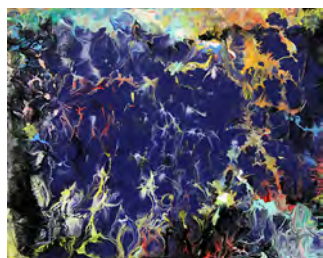
586, 2021, 8 x 10"



587, 2021, 8 x 10"



588, 2021, 8 x 10"



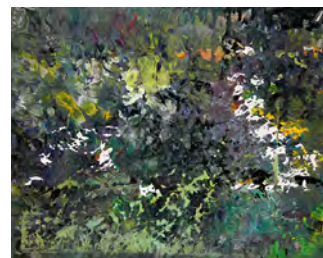
589, 2021, 8 x 10"



590, 2021, 8 x 10"



591, 2021, 8 x 10"



592, 2021, 8 x 10"



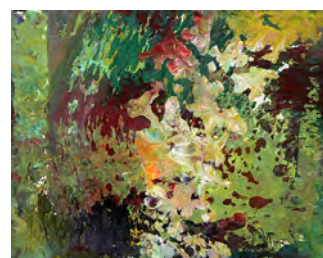
593, 2021, 8 x 10"



594, 2021, 8 x 10"



595, 2021, 8 x 10"



596, 2021, 8 x 10"





597, 2021, 8 x 10"



598, 2021, 8 x 10"



599, 2021, 8 x 10"



600, 2021, 8 x 10"



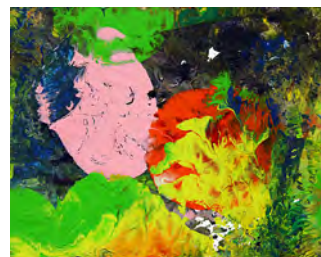
601, 2021, 8 x 10"



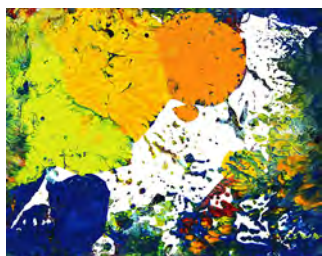
602, 2021, 8 x 10"



603, 2021, 8 x 10"



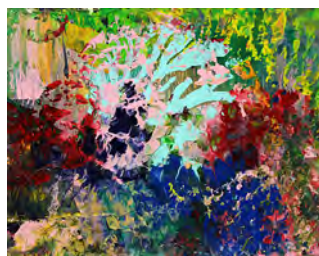
604, 2021, 8 x 10"



605, 2021, 8 x 10"



606, 2021, 8 x 10"



607, 2021, 8 x 10"



608, 2021, 8 x 10"



609, 2021, 8 x 10"



610, 2021, 8 x 10"



611, 2021, 8 x 10"



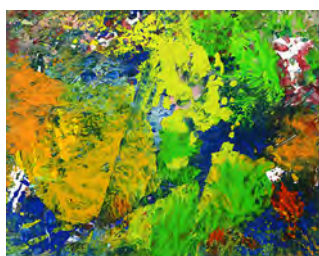
612, 2021, 8 x 10"



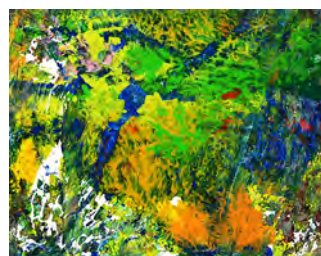
613, 2021, 8 x 10"



614, 2021, 8 x 10"



615, 2021, 8 x 10"



616, 2021, 8 x 10"





617, 2021, 8 x 10"



618, 2021, 8 x 10"



619, 2021, 8 x 10"



620, 2021, 8 x 10"



621, 2021, 8 x 10"



622, 2021, 8 x 10"



623, 2021, 8 x 10"



624, 2021, 8 x 10"



625, 2021, 8 x 10"



626, 2021, 8 x 10"



627, 2021, 8 x 10"



628, 2021, 8 x 10"



629, 2020, 8 x 10"



630, 2020, 8 x 10"



631, 2020, 8 x 10"



632, 2020, 8 x 10"



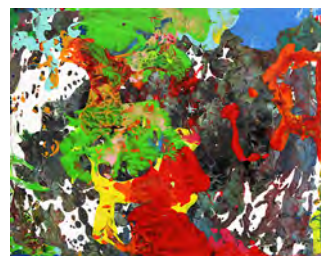
633, 2021, 8 x 10"



634, 2021, 8 x 10"



635, 2021, 8 x 10"



636, 2021, 8 x 10"





637, 2021, 8 x 10"



638, 2021, 8 x 10"



639, 2021, 8 x 10"



640, 2021, 8 x 10"



641, 2021, 8 x 10"



642, 2021, 8 x 10"



643, 2021, 8 x 10"



644, 2021, 8 x 10"



645, 2021, 8 x 10"



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647, 2021, 8 x 10"



648, 2021, 8 x 10"



649, 2021, 8 x 10"



650, 2021, 8 x 10"



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659, 2021, 8 x 10"



660, 2021, 8 x 10"



661, 2021, 8 x 10"



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663, 2021, 8 x 10"



664, 2021, 8 x 10"



665, 2021, 8 x 10"



666, 2021, 8 x 10"



667, 2021, 8 x 10"



668, 2021, 8 x 10"



669, 2021, 8 x 10"



670, 2021, 8 x 10"



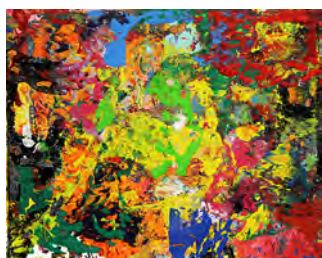
671, 2021, 8 x 10"



672, 2021, 8 x 10"



673, 2021, 8 x 10"



674, 2021, 8 x 10"



675, 2021, 8 x 10"



676, 2021, 8 x 10"





677, 2021, 8 x 10"



678, 2020, 8 x 10"



679, 2021, 8 x 10"



680, 2021, 8 x 10"



681, 2020, 8 x 10"



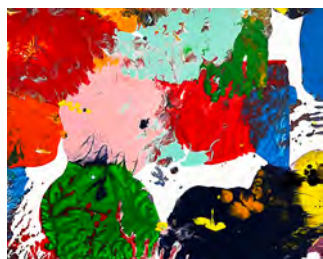
682, 2020, 8 x 10"



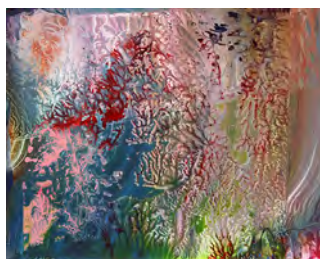
683, 2020, 8 x 10"



684, 2020, 8 x 10"



685, 2021, 8 x 10"



686, 2021, 8 x 10"



687, 2021, 8 x 10"



688, 2021, 8 x 10"



689, 2021, 8 x 10"



690, 2021, 8 x 10"



691, 2021, 8 x 10"



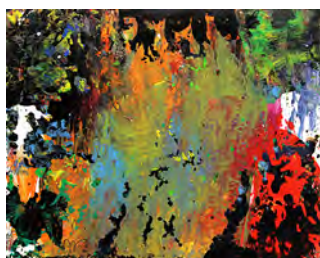
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693, 2021, 10 x 8"



694, 2021, 8 x 10"



695, 2021, 8 x 10"



696, 2021, 8 x 10"





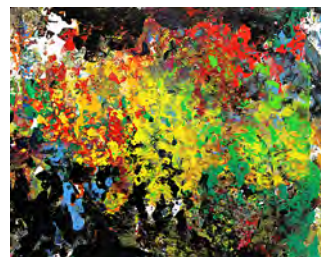
697, 2021, 8 x 10"



698, 2021, 8 x 10"



699, 2021, 8 x 10"



700, 2021, 8 x 10"



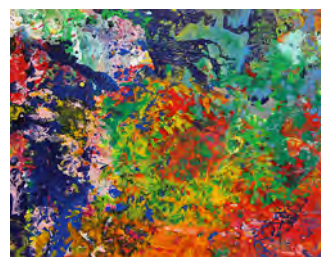
701, 2021, 8 x 10"



702, 2021, 8 x 10"



703, 2021, 8 x 10"



704, 2021, 8 x 10"



705, 2021, 8 x 10"



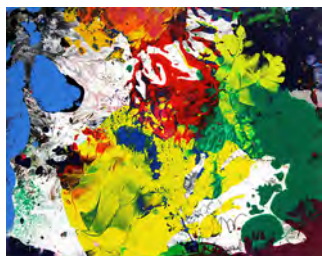
706, 2021, 8 x 10"



707, 2021, 8 x 10"



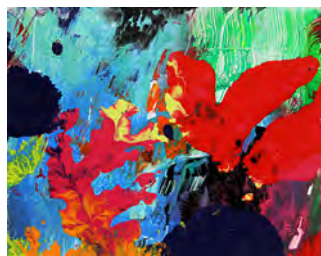
708, 2021, 8 x 10"



709, 2021, 8 x 10"



710, 2021, 8 x 10"



711, 2021, 8 x 10"



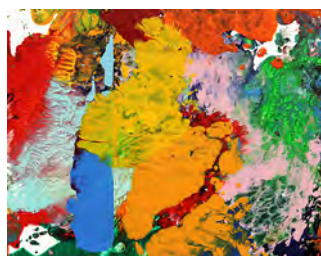
712, 2021, 8 x 10"



713, 2021, 8 x 10"



714, 2021, 8 x 10"



715, 2021, 8 x 10"

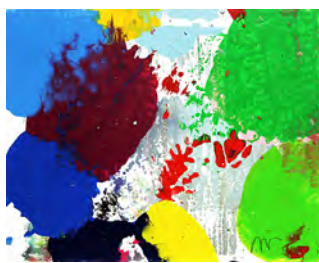


716, 2021, 8 x 10"





717, 2021, 8 x 10"



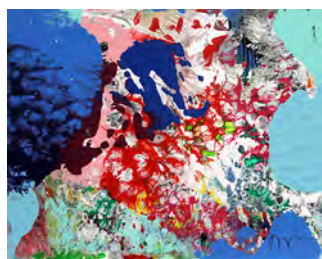
718, 2021, 8 x 10"



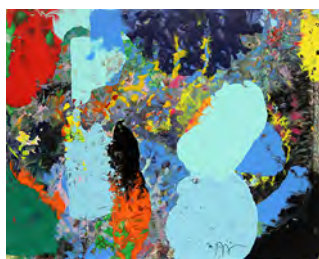
719, 2021, 8 x 10"



720, 2021, 8 x 10"



721, 2021, 8 x 10"



722, 2021, 8 x 10"



723, 2021, 8 x 10"



724, 2021, 8 x 10"



725, 2021, 8 x 10"



726, 2021, 8 x 10"



727, 2021, 8 x 10"



728, 2021, 8 x 10"



729, 2021, 8 x 10"



730, 2021, 8 x 10"



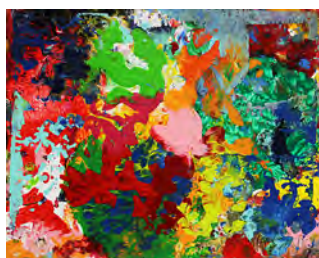
731, 2021, 8 x 10"



732, 2021, 8 x 10"



733, 2021, 10 x 8"



734, 2021, 8 x 10"

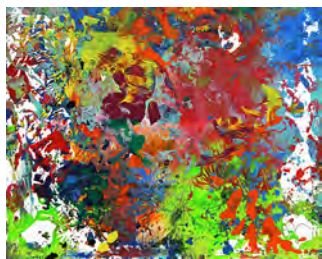


735, 2021, 8 x 10"



736, 2021, 8 x 10"





737, 2021, 8 x 10"



738, 2021, 8 x 10"



739, 2021, 8 x 10"



740, 2021, 8 x 10"



741, 2021, 8 x 10"



742, 2021, 8 x 10"



743, 2021, 8 x 10"



744, 2021, 8 x 10"



745, 2021, 8 x 10"



746, 2021, 8 x 10"



747, 2021, 8 x 10"



748, 2021, 8 x 10"



749, 2021, 8 x 10"



750, 2021, 8 x 10"



751, 2021, 8 x 10"



752, 2021, 8 x 10"



753, 2021, 8 x 10"



754, 2021, 8 x 10"



755, 2021, 8 x 10"



756, 2021, 8 x 10"





757, 2021, 10 x 8"



758, 2021, 8 x 10"



759, 2021, 8 x 10"



760, 2021, 8 x 10"



761, 2021, 8 x 10"



762, 2021, 8 x 10"



763, 2021, 8 x 10"



764, 2021, 8 x 10"



765, 2021, 8 x 10"



766, 2021, 8 x 10"



767, 2021, 8 x 10"



768, 2021, 8 x 10"



769, 2021, 8 x 10"



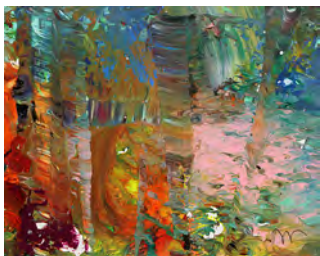
770, 2021, 8 x 10"



771, 2021, 8 x 10"



772, 2021, 8 x 10"



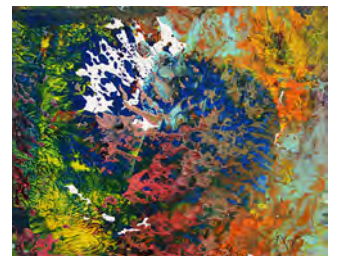
773, 2021, 8 x 10"



774, 2021, 8 x 10"



775, 2021, 8 x 10"



776, 2020, 8 x 10"





777, 2021, 8 x 10"



778, 2021, 8 x 10"



779, 2021, 8 x 10"



780, 2021, 8 x 10"



781, 2022, 24 x 36"



782, 2022, 24 x 32"



783, 2022, 24 x 32"



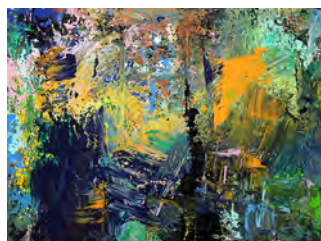
784, 2022, 24 x 32"



785, 2022, 24 x 32"



786, 2022, 24 x 32"



787, 2022, 24 x 32"



788, 2022, 24 x 32"



789, 2022, 24 x 32"



790, 2022, 24 x 32"



791, 2022, 24 x 32"



792, 2022, 24 x 32"



793, 2022, 32 x 24"



794, 2022, 36 x 48"



795, 2022, 60 x 38"



796, 2022, 60 x 38"





797, 2022, 60 x 38"



798, 2022, 60 x 38"



799, 2022, 33 x 27"



800, 2022, 40 x 40"



801, 2022, 36 x 48"



802A, 2022, 28 x 52"



802B, 2022, 28 x 52"



803, 2022, 28 x 52"



804, 2022, 16 x 20"



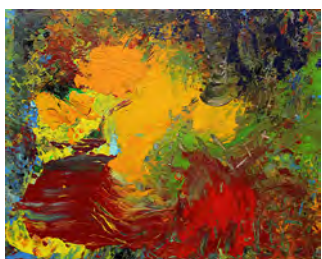
805, 2022, 16 x 20"



806, 2022, 16 x 20"



807, 2022, 16 x 20"



808, 2022, 16 x 20"



809, 2022, 16 x 20"



810, 2022, 16 x 20"



811, 2022, 16 x 20"



812, 2022, 16 x 20"



813, 2022, 16 x 20"



814, 2022, 16 x 20"



815, 2022, 16 x 20"





816, 2022, 16 x 20"



817, 2022, 16 x 20"



818, 2022, 16 x 20"



819, 2022, 16 x 20"



820, 2022, 16 x 20"



821, 2022, 16 x 20"



822, 2022, 16 x 20"



823, 2022, 16 x 20"



824, 2022, 16 x 20"



825, 2022, 16 x 20"



826, 2022, 10 x 14"



827, 2022, 10 x 13"



828, 2022, 10 x 12.5"



829, 2022, 12 x 15"



830, 2022, 12 x 15"



831, 2022, 12 x 15"



832, 2022, 12 x 15"



833, 2022\*, 12 x 15"



835, 2022\*, 12 x 15"



836, 2022, 12 x 15"





837, 2022, 15 x 12"



838, 2022, 8 x 10"



839, 2022, 8 x 10"



840, 2022, 8 x 10"



841, 2022, 8 x 10"



842, 2022, 8 x 10"



843, 2022, 8 x 10"



844, 2022, 8 x 10"



845, 2022, 8 x 10"



846, 2022, 8 x 10"



847, 2022, 8 x 10"



848, 2022, 10 x 8"



849, 2022, 8 x 10"



850, 2022, 8 x 10"



851, 2022, 10 x 8"



852, 2022, 8 x 10"



853, 2022, 10 x 8"



854, 2022, 10 x 8"



855, 2022, 10 x 8"



856, 2022, 10 x 8"





857, 2022, 10 x 8"



858, 2022, 8 x 10"



859, 2022, 8 x 10"



860, 2022, 8 x 10"



861, 2022, 8 x 10"



862, 2022, 42 x 36"



863, 2022, 42 x 36"



864, 2022, 42 x 36"



865, 2022, 42 x 36"



866, 2022, 8 x 10"



867, 2022, 8 x 10"



868, 2022, 8 x 10"



869, 2022, 8 x 10"



870, 2022, 8 x 10"



871, 2022, 8 x 10"



872, 2022, 8 x 10"



873, 2022, 8 x 10"



874, 2022, 8 x 10"



875, 2022, 8 x 10"



876, 2022, 8 x 10"





877, 2022, 8 x 10"



878, 2022, 8 x 10"



879, 2022, 8 x 10"



880, 2022, 8 x 10"



881, 2022, 8 x 10"



882, 2022, 32 x 24"



883, 2022, 32 x 24"



884, 2022, 27 x 33"



885, 2022, 27 x 33"



886, 2022, 27 x 33"



887, 2022, 27 x 33"



888, 2022, 27 x 33"



889, 2022, 27 x 33"



890, 2022, 27 x 33"



891, 2022, 27 x 33"



892A, 2022, 27 x 33"



892B, 2022, 27 x 33"



893A, 2022, 27 x 33"



893b, 2022, 27 x 33"



894A, 2022, 27 x 33"





894B, 2022, 27 x 33"



895A, 2022, 27 x 33"



895B, 2022, 27 x 33"



896A, 2022, 27 x 33"



896B, 2022, 27 x 33"



897A, 2022, 27 x 33"



897B, 2022, 27 x 33"



898A, 2022, 27 x 33"



898B, 2022, 27 x 33"



899, 2022, 27 x 33"  
destroyed



900, 2022, 27 x 33"



901, 2022, 27 x 33"



902, 2022, 27 x 33"



903, 2022, 27 x 33"



904, 2022, 27 x 33"



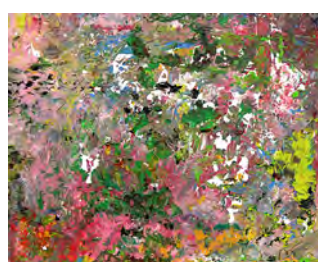
905A, 2022, 27 x 33"



905B, 2022, 27 x 33"



906, 2022, 27 x 33"

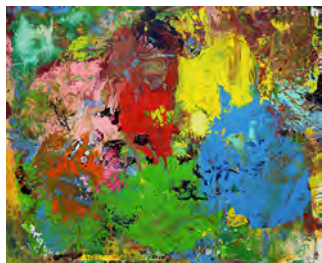


907, 2022, 8 x 10"



908, 2022, 27 x 33"





909, 2022, 27 x 33"



910, 2022, 27 x 33"



911, 2022, 27 x 33"



912, 2022, 27 x 33"



913, 2022, 27 x 33"



914, 2023, 16 x 20"



915, 2023, 16 x 20"



916, 2023, 16 x 20"



917, 2023, 16 x 20"



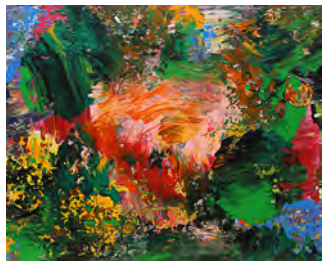
918, 2023, 16 x 20"



919, 2023, 12 x 15"



920, 2023, 8 x 10"



921, 2023, 8 x 10"



922, 2023, 12 x 15"



923, 2023, 8 x 10"



924, 2023, 12 x 15"



925, 2023, 12 x 15"



926, 2023, 8 x 10"

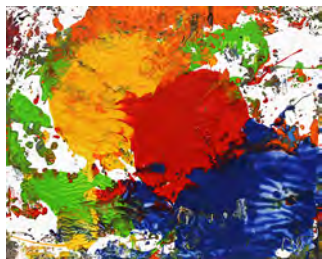


927, 2023, 12 x 15"



928, 2023, 12 x 15"





929, 2023, 8 x 10"



930, 2023, 8 x 10"



931, 2023, 8 x 10"



932, 2023, 8 x 10"



933, 2023, 8 x 10"



934, 2023, 8 x 10"



935, 2023, 8 x 10"



936, 2023, 8 x 10"



937, 2023, 8 x 10"



938, 2023, 8 x 10"



939, 2023, 8 x 10"



940, 2023, 8 x 10"



941, 2023, 8 x 10"



942, 2023, 8 x 10"



943, 2023, 8 x 10"



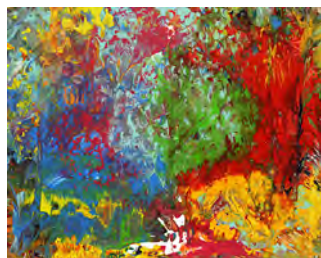
944, 2023, 8 x 10"



945, 2023, 8 x 10"



946, 2023, 8 x 10"



947, 2023, 8 x 10"



948, 2023, 10 x 8"





949, 2023, 10 x 8"



950, 2023, 8 x 10"



951, 2023, 8 x 10"



952, 2023, 8 x 10"



953, 2023, 8 x 10"



954, 2023, 8 x 10"



955, 2023, 8 x 10"



956, 2023, 8 x 10"



957, 2023, 8 x 10"



958, 2023, 8 x 10"



959, 2023, 8 x 10"



960, 2023, 8 x 10"



961, 2023, 8 x 10"



962, 2023, 8 x 10"



963, 2023, 8 x 10"



964, 2023, 8 x 10"



965, 2023, 8 x 10"



966, 2023, 12 x 15"



967, 2023, 12 x 15"



968, 2023, 15 x 12"





969, 2023, 15 x 12"



970, 2023, 8 x 10"



971, 2023, 8 x 10"



972, 2023, 8 x 10"



973, 2023, 8 x 10"



974, 2023, 8 x 10"



975, 2023, 8 x 10"



976, 2023, 8 x 10"



977, 2023, 8 x 10"



978, 2023, 8 x 10"



979, 2023, 8 x 10"



980, 2023, 8 x 10"



981, 2023, 8 x 10"



982, 2023, 8 x 10"



983, 2023, 8 x 10"



984, 2023, 8 x 10"



985, 2023, 8 x 10"



986, 2023, 8 x 10"



987, 2023, 8 x 10"



988, 2023, 8 x 10"





989, 2023, 8 x 10"



990, 2023, 8 x 10"



991, 2023, 8 x 10"



992, 2023, 8 x 10"



993, 2023, 8 x 10"



994, 2023, 8 x 10"



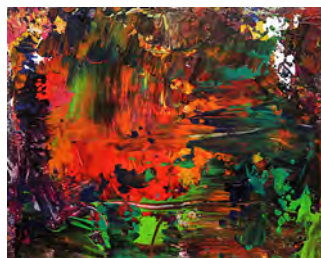
995, 2023, 8 x 10"



996, 2023, 8 x 10"



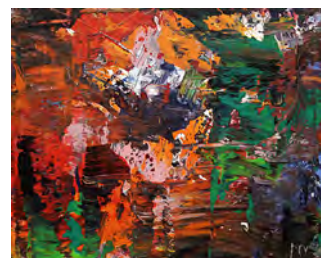
997, 2023, 8 x 10"



998, 2023, 8 x 10"



999, 2023, 8 x 10"



1000, 2023, 8 x 10"



1001, 2023, 8 x 10"



1002, 2023, 32 x 24"



1003, 2023, 32 x 24"



1004, 2023, 32 x 24"



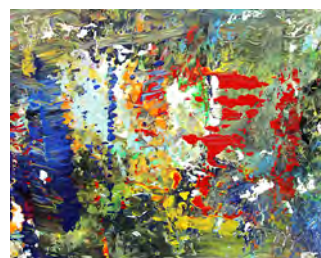
1005, 2023, 8 x 10"



1006, 2023, 8 x 10"



1007, 2023, 8 x 10"



1008, 2023, 8 x 10"





1009, 2023, 8 x 10"



1010, 2023, 8 x 10"



1011, 2023, 8 x 10"



1012, 2023, 8 x 10"



1013, 2023, 8 x 10"



1014, 2023, 8 x 10"



1015, 2023, 8 x 10"



1016, 2023, 8 x 10"



1017, 2023, 8 x 10"



1018, 2023, 12 x 15"



1019, 2023, 9.5 x 11.5"



1020, 2023, 8 x 10"



1021, 2023, 8 x 10"



1022, 2023, 8 x 10"



1023, 2023, 8 x 10"



1024, 2023, 8 x 10"



1025, 2023, 8 x 10"



1026, 2023, 8 x 10"



1027, 2023, 8 x 10"



1028, 2023, 8 x 10"





1029, 2023, 8 × 10"



1030, 2023, 8 × 10"



1031, 2023, 8 × 10"



1032, 2023, 8 × 10"



1033, 2023, 8 × 10"



1034, 2023, 8 × 10"



1035, 2023, 8 × 10"



1036, 2023, 8 × 10"



1037, 2023, 8 × 10"



1038, 2023, 8 × 10"



1039, 2023, 8 × 10"



1040, 2023, 8 × 10"



1041, 2023, 8 × 10"



1042, 2023, 8 × 10"



1043, 2023, 8 × 10"



1044, 2023, 8 × 10"



1045, 2023, 8 × 10"



1046, 2023, 8 × 10"\*



1047, 2023, 8 × 10"



1048, 2023, 8 × 10"





1049, 2023, 8 x 10"



1050, 2023, 8 x 10"



1051, 2023, 8 x 10"



1052, 2023, 8 x 10"



1053, 2023, 8 x 10"



1054, 2023, 24 x 24"



1055, 2023, 10 x 12"



1056, 2023, 8 x 10"



1057, 2023, 8 x 10"



1058, 2023, 8 x 10"



1059, 2023, 8 x 10"



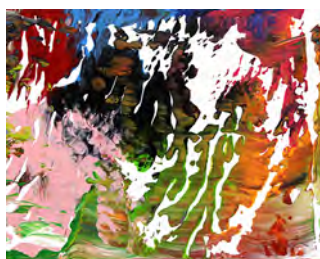
1060, 2023, 8 x 10"



1061, 2023, 8 x 10"



1062, 2023, 8 x 10"



1063A, 2023, 8 x 10"



1063B, 2023, 8 x 10"



1064, 2023, 8 x 10"



1065, 2023, 8 x 10"



1066, 2023, 8 x 10"



1067, 2023, 8 x 10"

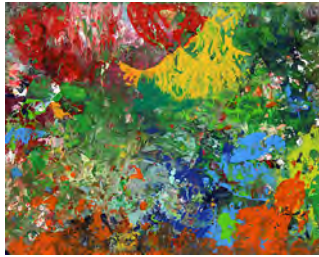




1068, 2023, 8 x 10"



1069, 2023, 8 x 10"



1070, 2023, 8 x 10"



1071, 2023, 8 x 10"



1072, 2023, 8 x 10"



1073, 2023, 8 x 10"



1074, 2023, 8 x 10"



1075, 2023, 8 x 10"



1076, 2023, 8 x 10"



1077, 2023, 8 x 10"



1078, 2023, 8 x 10"



1079, 2023, 8 x 10"



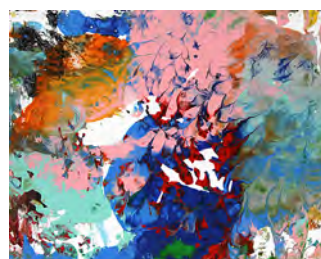
1080A, 2023, 8 x 10"



1080B, 2023, 8 x 10"



1081, 2023, 8 x 10"



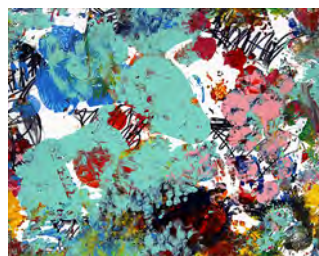
1082, 2023, 8 x 10"



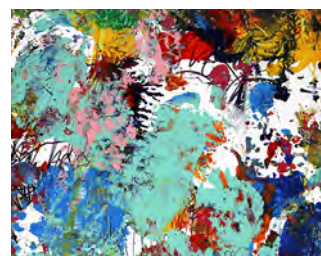
1083, 2023, 8 x 10"



1084, 2023, 8 x 10"

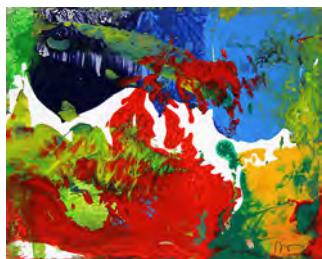


1085, 2023, 8 x 10"



1086, 2023, 8 x 10"

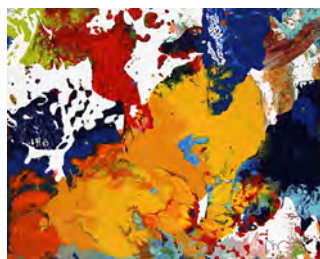




1087, 2023, 8 x 10"



1088, 2023, 8 x 10"



1089, 2023, 8 x 10"



1090, 2023, 8 x 10"



1091, 2023, 8 x 10"



1092, 2023, 8 x 10"



1093, 2023, 8 x 10"



1094, 2023, 8 x 10"



1095, 2023, 8 x 10"



1096, 2023, 8 x 10"



1097, 2023, 8 x 10"



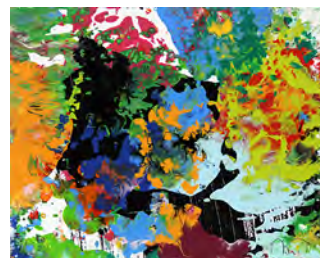
1098, 2023, 8 x 10"



1099, 2024, 8 x 10"



1100, 2024, 8 x 10"



1101, 2024, 8 x 10"



1102, 2024, 8 x 10"



1103, 2024, 8 x 10"



1104, 2024, 8 x 10"



1105, 2024, 8 x 10"



1106, 2024, 8 x 10"

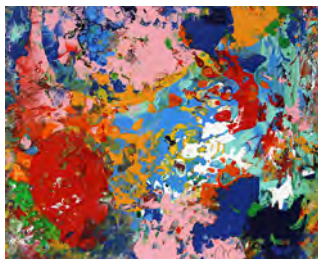




1107, 2024, 8 x 10"



1108, 2024, 8 x 10"



1109, 2024, 8 x 10"



1110, 2024, 8 x 10"



1111, 2024, 8 x 10"



1112, 2024, 8 x 10"



1113, 2024, 8 x 10"



1114, 2024, 8 x 10"



1115, 2024, 8 x 10"



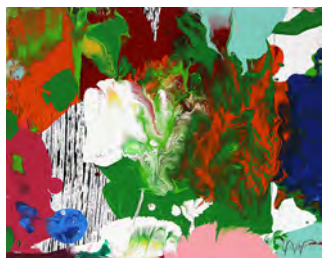
1116, 2024, 8 x 10"



1117, 2024, 8 x 10"



1118, 2024, 8 x 10"



1119, 2024, 8 x 10"



1120, 2024, 8 x 10"



1121, 2024, 8 x 10"



1122, 2024, 8 x 10"



1123, 2024, 8 x 10"











PARTICIPANTS IN  
CLUFFFALO: PLACES  
AND SEASONS



**Cluffalo: Hamburg 2014:**

Kari Achatz  
Ellen Gotthelf  
Lily Turri  
Markenzy Cesar  
Christina Miller  
Madeline Nicowski  
Michelle Johnson  
Emilee Philips  
Candy Ditkowski  
Jennifer Liber Raines  
Nora Jackson  
Jennifer Jackson  
Caryn Sobieski VanDelinder  
Cassandra Zimmerman  
Jodi Zimmerman  
Kerry Chiodo  
Mary Angiel  
Phylis Furminger  
Charles Houseman  
Martha Salzman  
Joy Peterson  
Katie Johnson  
Jenna Beall-Schwab  
Jack Edson  
Anita Metzger  
Molly Hoppel  
Adam Hoppel  
Danielle Richter  
John Richter  
Gabrielle Richter  
Robin Ferris  
Stella Bialy  
Terra Bialy  
Donna Silveri  
Amy Greenan  
Tod Sullivan  
Toni Sullivan

Angela Aures  
Elisabeth Aures  
Dakota Reynolds  
Tucker Reynolds  
Cordell Reynolds  
Mette Hata  
Sawyer Sullivan  
Ivy Taylor  
Carol Heatley  
Jennifer Braun  
Amy Utzig  
Rob Utzig  
Elaine Hardman  
Maxi Munoz  
Luisa Munoz  
Abel Piazola  
John Fatta  
Steven Martinez  
Jennifer Heckman  
Molly Platt  
Jacob Racsummerger  
Cali Racsummerger  
Carrie Racsummerger  
Juliet Szczerbacki  
Elaine Turner  
Margaret Gerhart  
Tess Downing  
Mia Downing  
Emily Downing  
Thomas Carloni  
Evan Carloni  
Amy Carloni  
Dayna Smith  
Nina Wojciechowska  
Layanna Sciandra  
Leanna Harp  
Susan Udin  
David Udin  
Barbara Barrett

Lisa Bauer  
Darhla Teluk  
Jillian Berowsky  
Brandy Noody  
Alyssa Goot  
Michele Manuel  
Diane Manuel  
Erin Weller  
Kaitlin Organisciak  
Christina Harrington  
Diane M. Noody  
Nancy Oakes  
Debbi Zamrock  
Carole Laperriere  
Alissa Evans  
Sylvia Kleindinst  
Natalie Evans  
Madison Evans  
Gwenyth Evans  
MaryJo Orzech  
Stacey Lechevet  
Douglas Lamb  
Emily Gangemi  
Angelo F. Gangemi  
Alphia C. Gangemi  
Bonnie Peters  
Meghan Marong  
Nessa Morreale  
Louis Morreale  
Maria Morreale  
Dave Morreale  
Sarah Cook  
Amelia Cook  
Judie Miller  
Alison Szymanski  
Traci Schupp  
Alayna Schupp  
Ella Schupp  
Emily Morrison



Susan Morrison  
Marty Kramer  
Courtney Whiteside  
Scott Anton  
Summer Galarneau  
Maggie Parks  
Sharon Gleason  
Brienne Williams  
Cade Williams  
Gabi Williams  
Betty Kramer  
Gretchen Kamke  
Jacob Graber  
Jenna Watkins  
Olivia Mann  
Henry Warner  
Charlie Warner  
Bob Thistlethwaite  
Janis Stanek  
Adrienne Sherman  
Ani Hoover  
Ross Schaner  
Tom Schaner

**Cluffalo: Art Omi 2017**

Abigail Donnellan  
Mia Bryant  
Amelia Geurin  
Kailash Langer  
Andy Polk  
Anne Michele Eisen  
Lincoln Farr  
Ashley Eady  
Ben Sidel  
Bibi Prival  
Carly Gaebe  
Catherine Mctague  
Cindy Derrow

Coco Hamilton  
Conrad Wells  
Cyrus Dancy  
Dak Kruglak  
Kurt Barendsfeld  
David Goldstein  
Carol Frederick  
Desirae Almeida  
Douglas Sussman  
Eames Ewald  
Jerry Eg  
Elias Elmore  
Andrei Flynn  
Elisabeth Pritchett  
Beth Lenahan  
Elizabeth Farr  
Arlo Bishop Hayes  
Elizabeth Grefrath  
Ella Herwick  
Ellen Moskowitz  
Alivia Donnellan  
Carmela Jerry  
Ellizabeth Grefath  
Emi Herwick Pouter  
Michael Pritchett  
Emmett Bishop Hayes  
Everest Ewald  
Fiona Gardner  
Fiona Geurin  
Frank Schroeder  
Gabe Sidel  
Gideon Farr  
Gracelyn Pritchett  
Henry Sidel  
Holly Flynn  
Cassie Massa  
Howie Cohen  
Hugh Dancy  
Claire Danes

Jason Huff  
Javier Marimon  
Jeffrey Eisenberg  
Joe Herwick  
Jonathan Polk  
Josh Cohen  
Joshua Furst  
Julia Kersten  
Kai Schroeder  
Claudia Matthews  
Karen Martin  
Karla Chrzanowski  
Kathy Condon  
Ellen Moss  
Kim Mckee  
Kim Ngan Tran  
Kit Fraser  
Kurt Langer  
Lauren Marimon  
Laz Marimon  
Lena Wells  
Rolando Eisen  
Lisa stern  
Lola Marimon  
Lou Schroeder  
Luca Jerry  
Malini Menon  
Beth Levison  
Margaret Pritchett  
Maria Karamanou  
Matt Butlein  
Meg Jerry  
Mia Polk  
Mio Murakami  
Molly Guidort  
Mollye Goldstein  
Sherri Greenbach  
Simon Wells  
Reuben Gordon



Monica Jerry  
 Natalia Solovieva  
 Ngan Tran  
 Patrick McKee  
 Phyllis Devoue  
 Pnina Ramon  
 Quinn Fusting  
 Rachel Doriss  
 Rohan Menon  
 Ronnie Clough  
 Roy Kaufman  
 Sam Stern  
 Samuel Guidort  
 Sasha Siccarella  
 Selim Cayligil  
 Ernest Sessions  
 Simone Elmore  
 Stephen Condon  
 Joanne Hwang  
 Steve Elmore  
 Sula Nduka  
 Tabitha Stack  
 Tara Elmore  
 Linda Lange  
 Teresa Barenfeld  
 Thea Farr  
 TracyLli  
 Uche Nduka  
 Meredith LeVee-Clough  
 Louie Clough  
 Vicki Forbes  
 Vincent Clough  
 Edward Clough  
 Vincent Tocco  
 Wendy Eisenberg  
 Zohas Tirosh-Polk

### **Cluffalo: Roycroft**

Darnell S. Collier  
 Gabrielle Harrington  
 David Eoannou  
 Nancy Cleveland  
 Cal Cleveland  
 Marley Maidment  
 Michael Earle  
 Gates Andrews  
 Nastassia Witte  
 Sybil Baumwell  
 Joy Eckam  
 Janelle Eckam  
 Kathy Gaye Shiroke  
 Lexi Best  
 Cynthia Monaco  
 Sam Dechert  
 Wyatt Dechert  
 Peter Dechert  
 Pia Zierhut  
 Linda A. Bauman  
 Claire McDonald  
 Megan Williams  
 Lisa Taylor  
 Maddie Goff  
 Katie Taylor  
 Kathy Murray  
 Henry Thomas  
 Craig Thomas  
 David Bower  
 Diana Bower  
 Michela Blower  
 Paul A. Blower  
 Kathy Condon  
 Stephen Condon  
 Christopher Weber  
 Mary Jane Keyse  
 Paul Suozzi

Emily Mortenson  
 Mark Mortenson  
 Nancy Oakes  
 Ann Seymour Pierce

### **Cluffalo: Autumn 2015**

Dorothy Clough  
 Amanda Larkowski  
 Dick Byrnes  
 Alan Nowicki  
 Bonnie Valentine  
 Kathie Aspaas  
 Amalia Shaltiel  
 Amy Johnson  
 Nicollette Winiewicz  
 Amizetta Haj  
 Kate Pendleton  
 Iris Kirkwood  
 Jan Walker  
 Melody Long  
 Nicholas Maranto  
 Clayton Maranto  
 Kiara Maranto  
 Michelangelo Maranto  
 Elliott Maranto  
 Curt Maranto  
 Barbara Helm  
 Jason Gonser  
 Robert Goller  
 Linda Ulrich Hagner  
 Ivah Hagner  
 TC and Amina Hagner  
 Yvonne Stoklosa  
 Rebecca Wing  
 John Massier  
 Kyle Butler  
 Sharon Bartell  
 Robert Rust



Bob Young  
 Jane Robbins  
 Phoebe Nicely  
 Caitlin Crowell  
 Emmett Kelly Crowell  
 Geoff Kelly  
 Kira Yerofeev  
 Amy Yerofeev  
 Kedra Masters  
 Karli Masters  
 Mark Masters  
 David Schultz  
 Laurie Choroszylo  
 Kathleen Kelleher  
 Clare Root  
 Michelle Muia  
 Jack Edson  
 Santina Kumiega  
 Kit Howard  
 Susan Bradley  
 Marie Gniazdowski  
 Mia Cesar  
 Monet Cesar  
 Yvette Cesar  
 Markenzy Cesar  
 Tina Dillman  
 Pam Glick

### **Clufffalo: Winter 2016**

Patrick Willett  
 Jil and Corinne Favata  
 Kathy Frost  
 Nancy F. Oakes  
 Janet Povincelli  
 Maev Rogers  
 Thomas Povinelli  
 Isaac Hillman  
 Kamaron Hillman

Susan M. Hillman  
 Anna Hezel  
 Kevin Nguyen  
 Yvonne Stoklosa  
 Rebecca Davis  
 Nick Clough  
 Edith Berta  
 Frances Berta  
 Josh Berta  
 Sarah Hezel  
 Suzanne Giblin  
 Bridget Giblin  
 Brian Hahl  
 Isabel Hahl  
 Mia Giblin  
 Shantidevi Calanni  
 Martha Hahl  
 Charlotte Parsons  
 Samantha Parsons  
 Kristen Parsons  
 Bill Parsons

### **Clufffalo: Spring 2016**

Liz Hezel  
 Joe Hezel  
 Patty Hezel  
 Amy Rob  
 Rebecca Wing  
 John Massier  
 Tina Dillman  
 Mike Taheri  
 Abby Rose Jones  
 Michael Lowe  
 Ed Healy  
 Jen Navicky  
 Dan Navicky  
 Kevin Clough  
 Lily Clough

Emily Clough  
 Amy Clough  
 Eileen Clough  
 Alina Clough  
 Dr. Charles Clough  
 Tziviyah Abosch  
 Paula Schmidt  
 David B. Schmidt  
 Mahesh Desponde  
 Yvonne Stoklosa  
 Dianne Riordan  
 Linda Drajem  
 Marguerite Collesano  
 Marjorie Norris  
 Mary Callahan  
 Mary Herbst  
 Pat McClain  
 Patricia LaFalce  
 Phyllis Galie  
 Lydia Freier  
 Audrey Parker  
 Kathy Parker  
 Renee Carlson  
 Kaylee Vawter  
 Mia Lucero  
 Megan Vawter  
 Jessie Parker  
 Sally Hezel  
 Christiana Smith Hays

### **Clufffalo: Summer 2016**

Lisa Rudler  
 Brenda Leigh Thurman  
 Emily Heath Wilson  
 Yvonne Maranto  
 Jack Maranto  
 Amy Hezel  
 Mavis Hezel



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

**Clufffalo: Autumn 2016**  
  
Meghan Young  
Leighanne Lippert  
Kristin Lowe  
Christine Wirthwein  
Tripp Higgins  
Melinda Whitehead  
Morghen Prince  
Kenleigh Prince  
Kate Prince  
Denice Prince  
Kevin Prince  
Anne Heinold  
Grant Heinold  
Ronald N. Bartnik  
Cody Regian  
Bill Sidel  
Ted Davis  
Debra Sidel  
Susan Watson  
Leyla Rzayev  
Onur Rzayev  
Rachel Rzayev  
Ben Clough  
Pat Clough  
Rick Ohler  
Dave Trageser  
Peter Hezel  
Oliver Hezel  
Julian Hezel  
Ashley Hezel  
MikeHezel  
Jianna Billoni  
Nora Kirkley  
Bianca Billoni  
Alaya Kirkley  
Tony Billoni  
Sean Favata

Corinne Favata  
Jill Favata  
Alayna McDonald  
Simon McDonald  
Sophia McDonald  
Joseph McDonald  
Matthew McDonald  
Emma Frank  
Mikayla Frank  
Rebekah Frank  
Max Frank

**Clufffalo: Winter 2017**

Tina Dillman  
Sean Favata  
Jill Favata  
Corinne Favata  
Charlie Hezel  
Mavis Hezel  
Ingrid Hezel  
Leita Reed  
Jane Robbins  
Jack Foran  
Valerie Masai Aspaas  
Raisa Mehlretter  
Kevin Mehlretter  
Kathie Aspaas  
Lauren Carli  
Tom Frank  
Rose Hanley  
Grace Meibohm  
Dave Alessi  
Nancy Miller  
Ian McPhail  
Suzanne Eberhardt  
Deborah Misso



## **Clufffalo: Spring 2017**

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

## **Clufffalo: Summer 2017**

Kari Krakow  
Maren Kuter  
Bradley Kuter

Julie Leidel  
Shawn Krueger  
Peter Potter  
Onur Rzayev  
Leyla Rzayev  
Javid Rzayev  
Sherry Preziuso  
Amy Zuccaro  
Kathleen M. Zuccaro  
Nancy H. Betker  
Christine Fulton  
Patricia Neary  
Patricia Seibert  
Norene E. Seibert  
Jeanie Daley  
Brandon Smith  
Jeffrey Gutkin  
Megan Woloszyn  
Eddie Knibloe  
Christine Goress-Barton  
Gretchen Grobe  
Mary Cate Kubera  
Amy E. Johnson  
Kathy Trimmer  
Jill Favata  
Corinne Favata  
Sean Favata  
Tina Dillman  
Candace Niznik  
Benjamin Niznik  
Jana Eisenberg  
Marissa Winder  
Sherry Arndt  
Rhea Preziuso  
Brad Dean  
Johnny Gallick  
Ginger Gallick  
John McKendry  
Robyn Gallick

Susan Koch  
Anita Doran  
Adam Baumwell  
Corbin Baumwell  
Bradley Baumwell  
Eli Baumwell  
Courtney Baumwell  
Betsy Marie  
Joan Murray  
Anne Giandalone  
Pavel Gutkin  
Gianine Burgo

## **Clufffalo: Autumn 2017**

Paula Devereaux  
Michael Taylor  
John Massier  
Rebecca Wing  
Olivia Newkirk  
Isaac Newkirk  
Julia Newkirk  
Serene Tunkey  
Abigail Faith Evjen  
Emily Owen  
Cynn timer Gaasche  
Liya Yu  
Tong Xu  
Anna Kaplan  
Corinne Favata  
Jill Favata  
Sean Favata  
Lydia  
Ethan  
Wyatt Dechert  
Samuel Dechert  
Peter Dechert  
Heather Dechert  
Xiao Gian Hu



Scout Baumwell  
Rustin Baumwell  
A. J. Baumwell  
Frances Berta  
Edith Berta  
Gaige Reich  
Hannah Measer  
Ruth Measer  
Maddi Reich  
Justin Read  
Tina Dillman

### **Clufffalo: Winter 2018**

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

Wyatt Dechert  
Heather Dechert  
Peter Dechert  
Sherry Prezioso

### **Clufffalo: Spring 2018**

Andrea Mancuso  
Kari Achatz  
Amanda Besl  
Jack Edson  
Leah Klocke  
Chris Klocke  
Sarah Klocke  
Eleanor Greene  
Constance Klocke  
Tatiana Pomerantz  
Mark Klocke  
Matt Stoklosa  
Mike Stoklosa  
Yvonne Stoklosa  
Katlyn Stoklosa  
Jonathan Casey  
Nathan J. Haas  
Jasmine Fiscus  
Angela Rossi  
Eric Eustace  
Tina Dillman  
Richard Schroeder  
Cory Rosan  
Mary Dumke  
Norman Dumke  
Nick Clough  
Rebecca Davis  
Vincent Clough  
Veronica Clough  
Louis Clough  
Jadon McCartney  
Jeffrey Zoyhofski

Cheryl A. Magazine  
Bryan Dunlap  
Diana Carulli  
Margaret Gillig  
John Gillig  
George Hezel

### **Clufffalo: Summer 2018**

Mary Lynn Lister Santavy  
Mark Santavy  
Colleen Cassety  
Maia Hunter  
Jack Edson  
Jeannine Weber Kahabka  
Sarah Bishop  
Tracy Martelll  
John Kinkaide  
Mavis Hezel  
Edie Berta  
Frances Berta  
Merle Hezel  
Kathe Aspass  
Garin Tomaszewski  
Lisa Tomaszewski  
Andrew Jarzynski  
Leah Jarzynski  
Nick Grand  
Karen Eckert  
A. J. Fries  
Adam Maffei  
Susan Maffei  
Wendi Dawson  
Charles Hill  
Kiel Cassety  
Isabella Achatz  
Chase Achatz  
Tom McCrae  
Haley Stewart



Hannah Stewart  
Charles Stewart

### **Clufffalo: Autumn 2018**

Lisa Hassett  
Richard O'Donald  
Mike Stoklosa  
Yvonne Stoklosa  
Matt Stoklosa  
Jan Fransen  
Carl Stover  
John Massier  
Kitty Kane  
Paul Scheeler  
Tara Crotty  
Brett Schwartz  
Helen Pine  
Lisa Berta  
Jack Schreiner  
Mike Schreiner  
Kenneth Short  
David Fernan  
Julie Zalenka  
Richard Hezel  
Janice Hezel  
Jack Edson  
Will Faller  
Laura Jimenez

### **Clufffalo: Winter 2019**

Susan Clements  
Kay Patterson  
Linda Rader  
Sylvia Gold  
Michela Blower  
Casey Maziarz  
David Maziarz

Shirley Maziarz  
Juliana Maziarz  
Kristina Waldman  
Dolly Parker  
Corinne Favata  
Jill Favata  
Sean Favata  
Necole Whitcher  
Oona Malkzewski  
Ann Seymour Pierce  
Joseph Franz  
Ben Hohman  
Joseph Gordon  
Jenny Martin  
Steve Calme  
Jay Martin  
Jessica Brant  
Bruce Adams

### **Clufffalo: Spring 2019**

Ann Seymour Pierce  
Michela Blower  
Jessica Brant  
Kathryn Sands  
Cole Pawlowski  
John Massier  
Antonella Di Giulio  
Paul Corrigan  
Eileen Markowitz  
Melanie Markowitz  
Sophia Majka  
Emma Majka  
David Majka  
Kathy Condon  
Steve Condon  
Jack Edson  
Stephanie Lintel  
Sister Anne Marie Jablonicky

Sister Jeremy  
Marie Midura  
Adelina Metz  
Jeffrey Metz  
Lucas Marcotte  
Savannah Sipprell  
Cambria Sipprell  
Austin Sipprell  
Stephen Sipprell  
Peter Hezel  
Oliver Hezel  
Patty Hezel

### **Clufffalo: Summer 2019**

Jason Tillman  
Ann Tillman  
George Hezel  
Louise Pierce  
Matt Griffin  
Dana Hogan  
John Mackessy  
Nancy Karp  
Sally Hezel  
Judy Weidemann  
Lisa Lawson  
Amy Taylor  
Andrea Holden  
Lucy LaPlaca  
Mary Kozub  
Thomas C. Sheedy  
Carol Borom  
Debbi Zamrock  
Lauren Stacy Romano  
John Holmes  
Colleen Galloway  
Ann Pulk  
Nan Boone  
Michael Porter



Mark Hawn  
 Jeremy Lipois  
 Kaity Tuohy  
 Janet Garwood  
 Luke Schaefer  
 Monica Rohel  
 Cyndi Brenner  
 Tom Kicki  
 Susan Weber  
 Wendy Polimeni  
 Nancy Cich  
 Peter Hezel  
 Oliver Hezel  
 Julian Hezel  
 Paul Hezel  
 Patricia B. Evans  
 Joe Griffin  
 Marijo Griffin  
 Susan Stahl  
 Kathy Paduano  
 Viking Gustafson

### **Clufffalo: Autumn 2019**

Nitza Ellis  
 Robert Berger  
 Peggy Towers  
 Philip Halpern  
 Avery Spencer  
 Lily Spencer  
 Karen Cain  
 Conrad Cain  
 Catlin Cain  
 Candy Shively  
 Michela Blower  
 Paolo Blower  
 Maureen Donley  
 Morgan Culhane  
 Robert Voss

Kate Voss  
 Brayden West  
 Jackson West  
 Debbie Staszak  
 Cole Pawlowski  
 Collette Fierro  
 Oliver Kitson  
 Melanie Rowland  
 Joe Atkinson  
 Nora Singh  
 Gina Singh  
 Heather Roessler  
 Charlie Roessler  
 Charmaine Mirsky  
 Tim Groeger  
 Margaret Seymour  
 Bob Seymour  
 Caroline Moyer

### **Clufffalo: Winter 2020**

Calida Holstein  
 Shayne Holstein  
 Felicity Holstein  
 Audrey Holstein  
 Kocchvmpv Emarthle  
 Bebe Sekeret  
 Tesha Emarthle  
 Lisa Pimental  
 Rashone Jackson  
 Melanie Rowland  
 Autumn Craigmile  
 Mallory Craigmile  
 Joanna Craigmile  
 Ann Pierce  
 Eamon Pelletreau  
 Elias Pelletreau  
 Alli Pelletreau  
 Pierre Pelletreau

Kelly Forster  
 Mikey Forster  
 Caitlin LaFaso

### **Clufffalo: Spring 2020 Quarantine**

### **Clufffalo: Summer 2020 Quarantine**

### **Clufffalo: Autumn 2020**

Jill Favata  
 Corinne Favata  
 Ann Seymour Pierce  
 Gina, Nora, and Dilip Singh  
 John Massier  
 Judith Judelson  
 Herman Daldin  
 Benjamin Piazza  
 Kari Piazza  
 Cheryl Wnuk  
 Paula Skalski  
 Ray Skalski  
 Alejandro Gutierrez  
 Gerry Keefe  
 Bernadette Ruof  
 Linda Marsh  
 Arthur Ziller  
 Michael Brown  
 Lisa Azzarelli Brown  
 Cole Pawlowski  
 Linda Gale Gellman  
 Bill Bronrott  
 Julio Alvarez  
 Amy Alvarez

### **Clufffalo: Winter 2021**

Ann Seymour Pierce  
 Cole Pawlowski



Jimmy Ray Flynn  
Corrine Favata  
Jill Favata  
Elizabeth Vogl  
Kyle Taylor  
Russell Davidson  
Angelina Weaver  
Ann Pierce  
Louise Pierce  
Bruce Kopp

### **Clufffalo: Spring 2021**

Ann Seymour Pierce  
Judith Judelsohn  
Herman Daldin  
Ivan Baumwell  
Sybil Baumwell  
Gary White  
Sara Heidinger  
Sarah Graham  
Mark Abell  
Aidan Ryan

### **Clufffalo: Summer 2021**

Henry Thomas  
Yuping Thomas  
Herman Daldin  
Ann Pierce  
Beth Botherton  
Michael Botherton  
Giordano Pozzi  
Arthur Zucker  
Ben Zucker  
Noah Gray  
Maddie Zucker  
Laura Zucker  
Rhoda Zucker

Nicole Zucker  
Mark Stermer  
Daniel Stermer  
Joanne Pfleiderer  
Brita Stermer  
Mark C. Stermer  
Michela Blower  
Nadya Vitous  
Xyler Vitous  
Rosemarie Decker  
Carine Mardorossian

Leah Mueller  
Lisa Busch  
Shirley Verrico  
Paul Giordano  
Marian Giordano  
Jimmy Ray Flynn  
Gianni Arone

### **Clufffalo: Autumn 2021**

Linda Marsh  
Arthur Ziller  
Robert Edson  
Jack Edson  
Tina Thorup  
Ann Pierce  
Dianne Bennett  
William Graebner  
Oliver Kitson  
Lisa Lipowski  
Donald Lewandowski  
Tracy Tierney Gavin  
Casey Caldiero  
Kate Tierney  
Alaina Smith  
Bob Tierney  
Valery Runick  
Damir Mesic

### **Clufffalo: Winter 2022**

Ann Seymour Pierce  
Danielle Cobb  
Audrey Parker  
Qinyang Zhi  
Shane Phillips  
Keana Fabian

### **Clufffalo: Spring 2022**

Ann Seymour Pierce  
Ruixin Qing  
Rebecca Wing  
John Massier  
Tina Thorup  
Reyna Fillerup  
Kathy Condon  
Steve Condon  
Carolyn Padwa  
Sprout  
Colleen M. Murphy  
Colin Fee  
Cal Cleveland  
Elizabeth Cleveland  
Nancy Cleveland  
Tom Crawford  
Jeanne Crawford  
Nicholas Michalski  
Colleen Stonecipher  
Claire McDonald  
Megan Williams

### **Clufffalo: Summer 2022**

Julie Leidel  
Drew Jensen  
Marcus Mabee  
Maki Tanagaki



June Hambell  
Margaret O' Neal  
Jack Ryan  
Patrick Ryan  
Jill Werner  
Jay Vinitzky  
Patricia Thomas  
Addie Ohler  
Alessandra Samach  
Barret Masterson  
Maggie Masterson  
Rebecca Thomas  
Cynthia Peterson  
Robert Brooks  
Betsy Brooks  
Changbo Zhua  
Yuhau Yang  
Janine Ortman  
Ann Pierce

### **Clufffalo: Autumn 2022**

Mike Randall  
Benjamin Porcari  
Alicia Buresch  
Gary Collins  
Jedi Kang  
Gerri Keefe  
Ann Pierce  
Joe Higgins  
Elizabeth Martinez  
Christian Martinez  
Bennett Andrews  
Paul Andrews  
Emma Andrews  
Julia Andrews  
Charlie Andrews  
Sara Andrews  
Maryellen Furse

Ray Furse  
Alexandra Douglas-Blackburn  
John William Douglas-  
Blackburn  
Eva Douglas-Blackburn  
Anna-Christina  
Douglas-Blackburn  
John Blackburn  
Darnell S. Collier

### **Clufffalo: Winter 2023**

Alexa Kulinski  
Mary Wolf  
Jack Edson  
Ann Pierce  
Judith Heenan  
Jessie Dean  
Wyatt Dechert  
Sam Dechert  
Peter Dechert  
Tricia Furnari  
Amanda Larkowski  
Necole Witcher  
Paul Giordano  
Loreen Gale

### **Clufffalo: Spring 2023**

Barry Mallon  
Melodie Masset  
Lianna Masset  
Cara Masset  
Susanne Schank  
John Schank, Sr.  
Zak Schank  
John Schank, Jr.  
Rachel Schank  
Raizel Schank

Katerina Skasi  
Gavin Mapel  
John Massier  
Shelby Moravec  
Mark Kurth  
Rebeca Mendez  
Jose Mendez  
Aimy Wombwell  
John Maggiotto  
Catherine Mulhern  
Jackie Schwartz  
Anne Schwartz  
Ann Pierce

### **Clufffalo: Summer 2023**

Stella Levin  
Francesca Levin  
Julie Levin  
Andrew Blackmon  
Kacie Blackmon  
Jessica Hennard  
Skylar Oliver  
Holly Caci  
William Bergmann  
Levi Bates  
Gail Bates  
David Bates  
Jack Edson  
Elizabeth Foy  
Arlin Rakas  
Ann Pierce  
Amelia Colon  
Barney Colon  
Justin Ford  
Roslyn Joy Colon  
Christine Joy  
Lucy Joy Ford  
Alexis Oltmer Bergmann







# MUSEUM COLLECTIONS



Academy Art Museum, Easton, MD  
 Akron Art Museum, Akron, OH  
 Birmingham Museum of Art,  
 Birmingham, AL  
 Blanton Museum of Art, Austin, TX  
 Brooklyn Museum of Art,  
 Brooklyn, NY  
 Boca Raton Museum of Art,  
 Boca Raton, FL  
 Boise Art Museum, Boise, ID  
 Bowdoin College Art Museum,  
 Brunswick, ME  
 Buffalo AKG Art Museum,  
 Buffalo, NY  
 Buffalo and Erie County Public  
 Library, Buffalo, NY  
 Burchfield-Penney Art Center,  
 Buffalo State College, Buffalo, NY  
 Castellani Art Museum, Niagara  
 University, Niagara Falls, NY  
 Cedar Rapids Museum of Art,  
 Cedar Rapids, IA  
 Colorado Springs Fine Art Center,  
 Colorado Springs, CO  
 Columbia Museum of Art,  
 Columbia, SC  
 Contemporary Art Museum,  
 University of South Florida,  
 Tampa, FL  
 Daum Museum of Contemporary  
 Art, State Fair Community College,  
 Sedalia, MO  
 Delaware Art Museum,  
 Wilmington, DE  
 Fogg Art Museum, Harvard  
 University, Cambridge, MA  
 Frederick R. Weisman Art Museum,  
 University of Minnesota,  
 Minneapolis, MN  
 George Eastman House,  
 Rochester, NY  
 High Museum of Art, Atlanta, GA  
 Honolulu Museum of Arts,  
 Honolulu, HI  
 Hood Museum of Art, Dartmouth  
 College, Hanover, NH  
 Huntington Museum of Art,  
 Huntington, WV  
 Hyde Collection, Glens Falls, NY

Indianapolis Museum of Art,  
 Indianapolis, IN  
 J. Paul Getty Museum,  
 Los Angeles, CA  
 Joslyn Art Museum, Omaha, NB  
 Luther W. Brady Art Gallery, George  
 Washington University,  
 Washington, DC  
 Marjorie Barrick Museum,  
 University of Nevada, Las Vegas, NV  
 Memphis Brooks Museum of Art,  
 Memphis, TN  
 Metropolitan Museum of Art,  
 New York, NY  
 Miami Art Museum, Miami, FL  
 Milwaukee Art Museum,  
 Milwaukee, WI  
 Mississippi Museum of Art,  
 Jackson, MS  
 Montante Cultural Center, Canisius  
 College, Buffalo, NY  
 Montclair Art Museum,  
 Montclair, NJ  
 Museo del Novecento, Milan, Italy  
 Museum of Art, Rhode Island School  
 of Design, Providence, RI  
 Museum of Contemporary Art,  
 Los Angeles, CA  
 Museum of Modern Art, New York,  
 Franklin Furnace Artists' Books  
 Collection  
 National Gallery of Art,  
 Washington, DC  
 New Mexico Museum of Art,  
 Museum of New Mexico,  
 Santa Fe, NM  
 New Orleans Museum of Art,  
 New Orleans, LA  
 Newport Art Museum, Newport, RI  
 New York State Museum, Albany, NY  
 Nichols School, Ray Pierce  
 Collection, Buffalo, NY  
 Nora Eccles Harrison Museum of  
 Art, Utah State University,  
 Logan, UT  
 Oklahoma City Museum of Art,  
 Oklahoma, OK  
 Pennsylvania Academy of the Fine  
 Arts, Philadelphia, PA  
 Phoenix Art Museum,

Phoenix, AZ  
 Plains Art Museum, Fargo, ND  
 Polk Museum of Art, Lakeland, FL  
 Portland Art Museum,  
 Portland, ME  
 Portland Art Museum,  
 Portland, OR  
 Princeton University Art  
 Museum, Princeton, NJ  
 Robert Hull Fleming Museum,  
 University of Vermont,  
 Burlington, VT  
 Seattle Art Museum, Seattle, WA  
 Shoes Or No Shoes?, Kruishouten,  
 Belgium  
 Smithsonian American Art  
 Museum, Washington, DC  
 South Dakota Art Museum, South  
 Dakota State University,  
 Brookings, SD  
 Speed Museum of Art,  
 Louisville, KY  
 Spencer Museum of Art,  
 University of Kansas,  
 Lawrence, KS  
 University Art Collections, Wake  
 Forest University,  
 Winston-Salem, NC  
 University of Alaska Museum of  
 the North, Fairbanks, AK  
 University of Michigan Museum  
 of Art, Ann Arbor, MI  
 University Museum, Southern  
 Illinois University, Carbondale, IL  
 UB Art Galleries, University at  
 Buffalo, Buffalo, NY  
 University of Wyoming Art  
 Museum, Laramie, WY  
 Virginia Museum of Fine Arts,  
 Richmond, VA  
 Weatherspoon Art Museum,  
 University of North Carolina at  
 Greensboro, NC  
 Wiregrass Museum of Art,  
 Dothan, AL  
 Yale University Art Gallery, New  
 Haven, CT  
 Yellowstone Art Museum,  
 Billings, MT



# HOW TO USE THIS BOOK



This book that you are holding in your hands, lends itself to creative destruction: cut out the pictures and put them together via slicing, slotting, gluing, taping, crumpling, tearing and painting, such as you can imagine—to make a marvelous miniature **Cluffalonian Garden** for your table top. This marks the transition from Cluffalo to Cluffalonia.