



THE COMPLETE CLUFFALO: PLACES, SEASONS, NUMBERS

2014-2024

CHARLES CLOUGH

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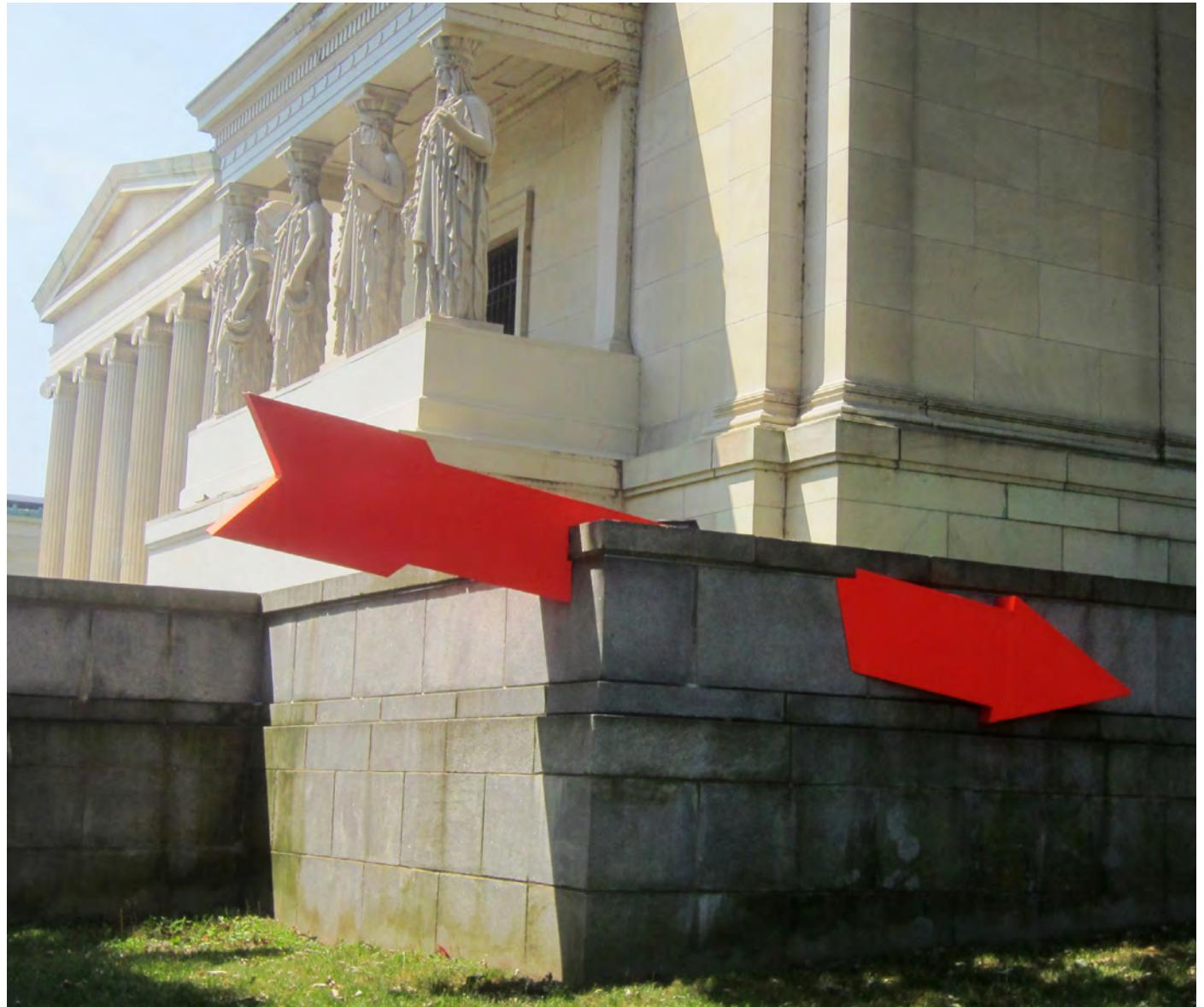
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The Arrow, 1972, first installed as a Halloween prank, recreated in 2012 for the exhibition, *Wish You Were Here the Buffalo Avant-Garde of the 1970s* at the Buffalo AKG Art Museum, painted wood.

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.

Cluffalo: 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 *Cluffalo: Hamburg*. In 2017 I made *Cluffalo: Art Omi* with 130 participants at Art Omi in Ghent, New York, and in 2021, *Cluffalo: 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 Cluffalo Public Painting Workshop, through which I led participants in creating *Cluffalo: Seasons* from Autumn 2015 through Summer 2023. *Cluffalo: Numbers* was made by me alone, without collaboration.

For me, Cluffalo 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 *Cluffalo: Places* and *Cluffalo: 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, CLUFFFALO

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 imaginable 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-



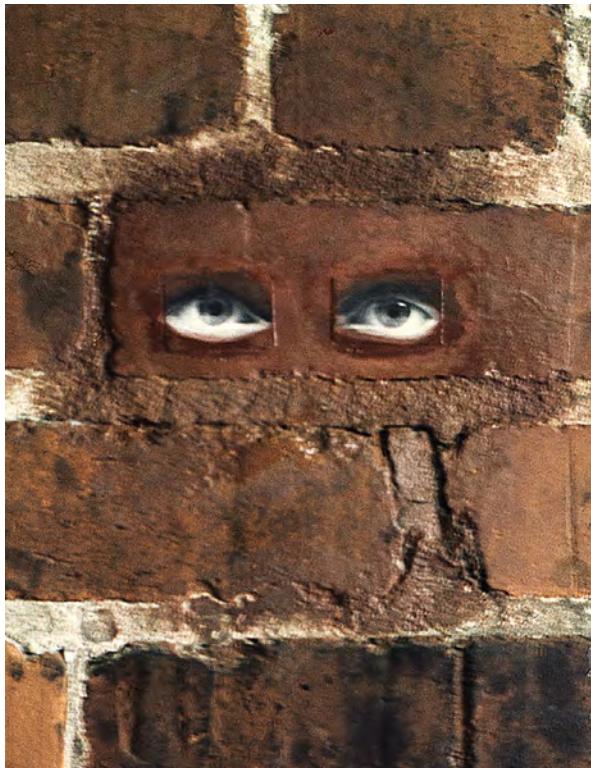
Charles Clough, Robert Longo, Michael Zwack, Cindy Sherman, at Hallwalls, 1976

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 Baldesari, 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.

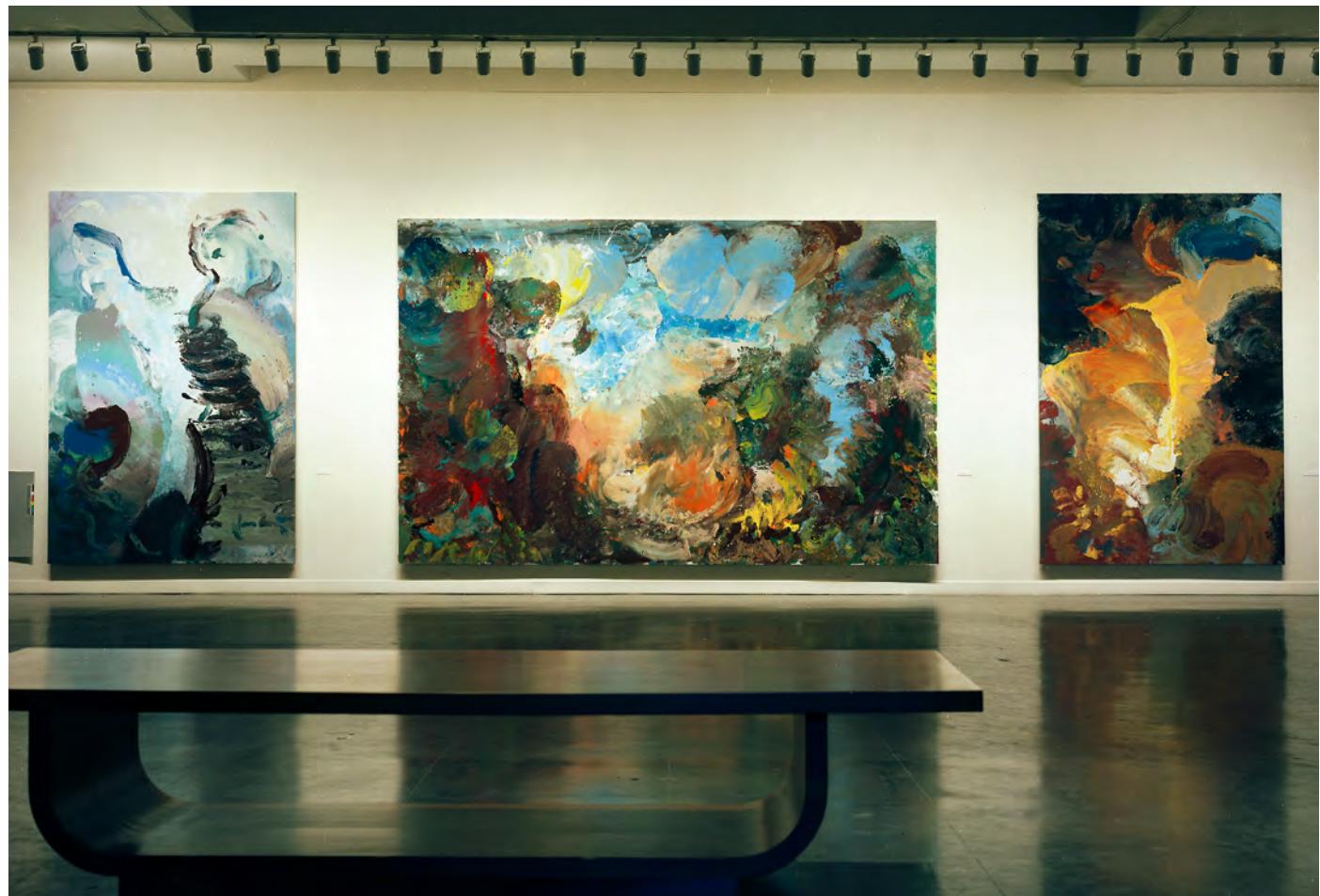
By the spring of 1977 as Clough was beginning the process of not-for-profit incorporation of Hallwalls, Longo left Buffalo for New York City in pursuit of his art career. After establishing Hallwalls's independence from the Ashford Hollow Foundation, Clough also left for New York in 1978.



Eyes 1, 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 cinemascopic movie screen. Or it is like experiencing the ontological and epistemological vectors of changing truths playing themselves out on a matrix of inextricable 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 satisfactorily 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, “Cluffalo,” as a portmanteau of his internet URL and the city of his origin and the exhibition was titled, “The Way to Cluffalo.”

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. “Cluffalo” represents the blending of Clough’s artistic intentions with those of the collaborators.

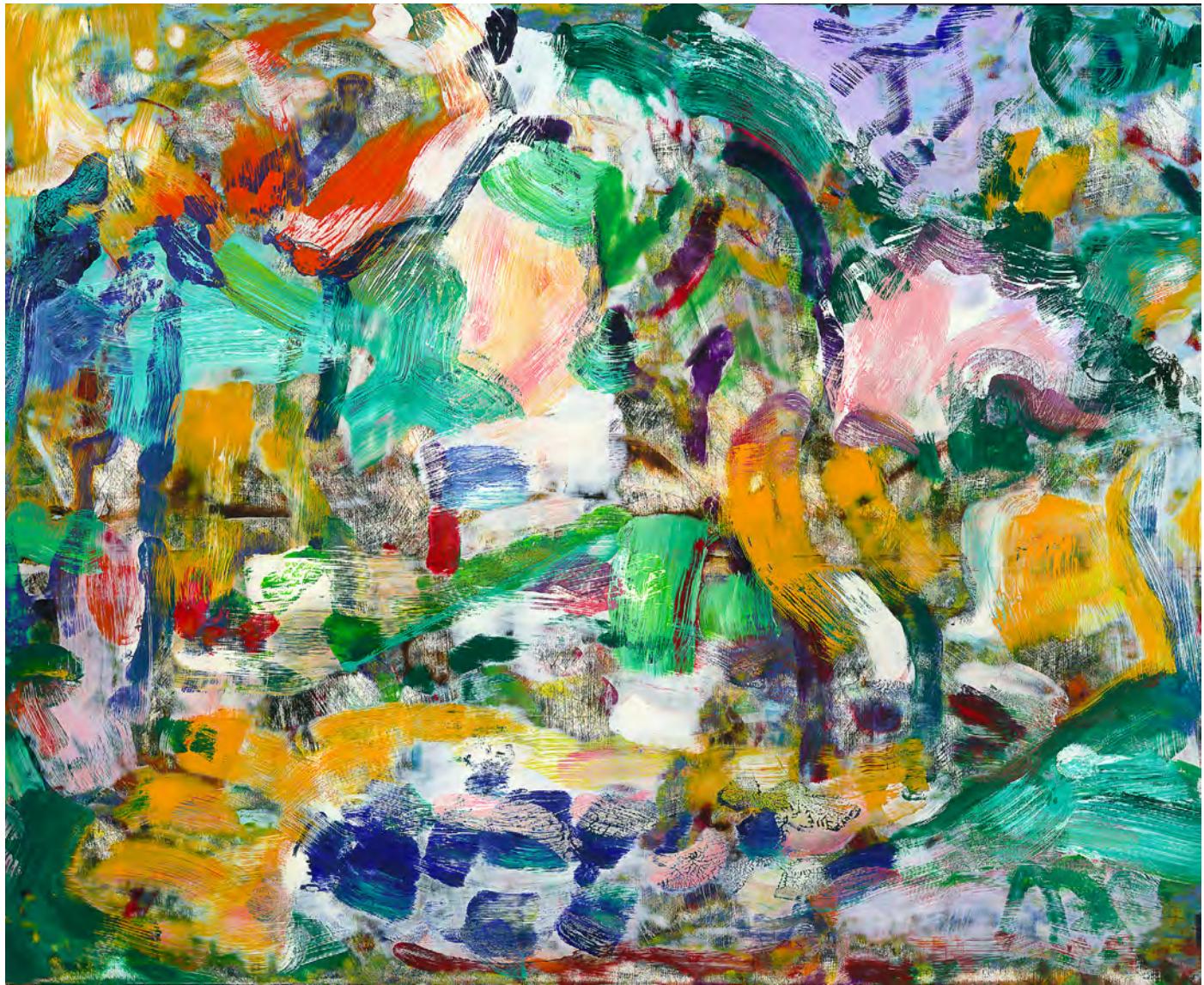
In October 2013 he moved his studio from Rhode Island to John and Shelly McKendry’s “Hi-Temp Fabrication” building in downtown Buffalo, and in June, 2015 he moved it to the Roycroft Campus, a National Historic Landmark, that commemorates the American Arts and Crafts Movement in East Aurora, New York,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

There were three types of Cluffalo 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. Cluffalo: 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. Cluffalo: 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. Cluffalo: Roycroft (2021) was painted by 41 participants at the Roycroft, also with a book and video.

The Cluffalo “Public Painting Workshop” at the Roycroft, produced Cluffalo: 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. Cluffalo: 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 Cluffalo 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"



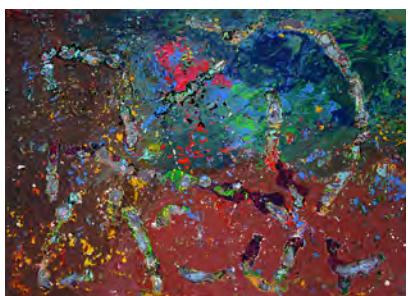
Summer 2018, 32 x 44"



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"



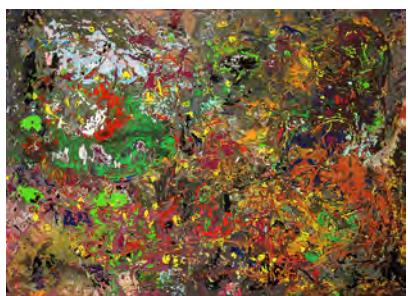
Winter 2022, 32 x 44"



Spring 2022, 32 x 44"



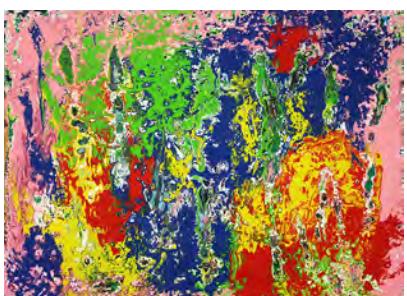
Summer 2022, 32 x 44"



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"



047, 2015, 24 x 32"



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"



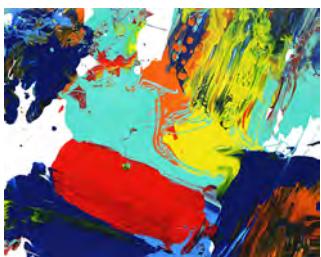
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066, 2016, 10 x 8"



067, 2016, 16 x 20"



068, 2016, 16 x 20"



069, 2016, 8 x 10"



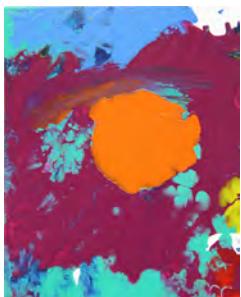
070, 2016, 8 x 10"



071, 2016, 10 x 8"



072, 2016, 10 x 8"



073, 2016, 10 x 8"



074, 2016, 24 x 32"



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"



081, 2016, 8 x 10"



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"



I21, 2016, 10 x 8"



I22, 2016, 10 x 8"



I23, 2016, 10 x 8"



I24, 2016, 10 x 8"



I25, 2017, 24 x 32"



I26, 2017, 24 x 32"



I27, 2017, 24 x 32"



I28, 2017, 24 x 32"



I29, 2017, 16 x 20"



I30, 2017, 16 x 20"



I31, 2017, 16 x 20"



I32, 2017, 16 x 20"



I33, 2017, 16 x 20"



I34, 2017, 10 x 8"



I35, 2017, 10 x 8"



I36, 2017, 28 x 48"



I37, 2017, 32 x 24"



I38, 2017, 10 x 8"



I39, 2017, 8 x 10"



I40, 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"



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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"



174, 2018, 29.25 x 20.75"



175, 2018, 29.25 x 20.75"



176, 2018, 16 x 13"



177, 2018, 16 x 13"



178, 2018, 16 x 13"



179, 2018, 16 x 13"



180, 2018, 8 x 10"



181, 2018, 8 x 10"



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187, 2018, 8 x 10"



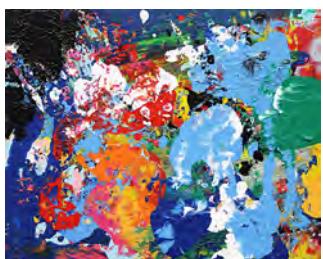
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194, 2018, 8 x 10"



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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"



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202, 2018, 8 x 10"



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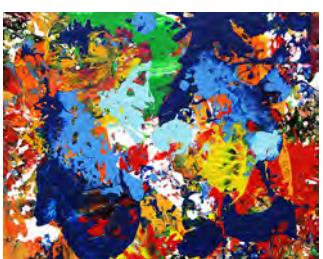
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212, 2019, 8 x 10"



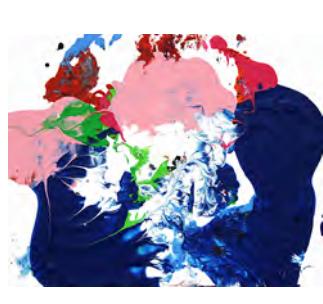
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224, 2019, 8 x 10"



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"



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246, 2019, 24 x 32"



247, 2019, 16 x 20"



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250, 2019, 16 x 20"



251, 2019, 24 x 32"



252, 2019, 8 x 10"



253, 2019, 8 x 10"



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256, 2019, 8 x 10"



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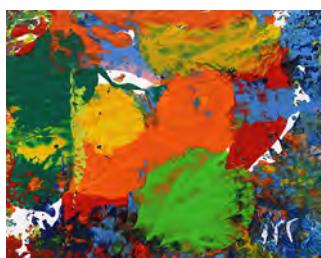
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289, 2019, 8 x 10"



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292, 2019, 32 x 24"



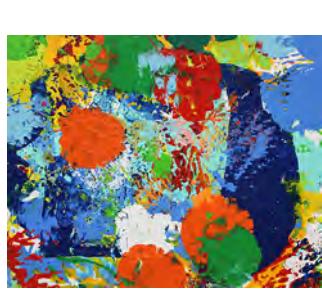
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296, 2019, 16 x 20"



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"



303, 2019, 12 x 12"



304, 2019, 8 x 10"



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318, 2019, 8 x 10"



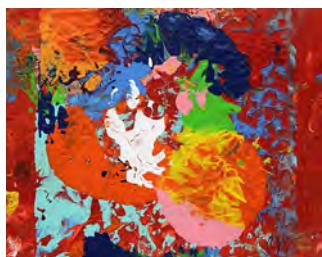
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321, 2019, 8 x 10"



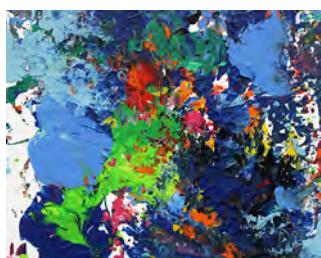
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332, 2019, 10 x 8"



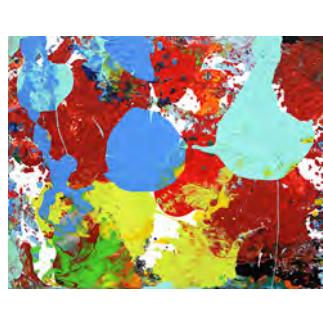
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336, 2019, 8 x 10"



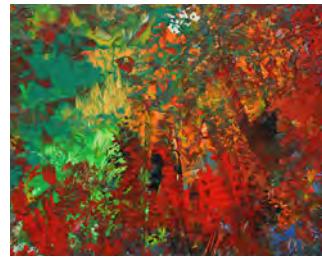
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338, 2020, 8 x 10"



339, 2020, 8 x 10"



340, 2020, 8 x 10"



341, 2020, 8 x 10"



342, 2020, 24 x 32"



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350, 2020, 24 x 32"



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352, 2020, 16 x 20"



353, 2020, 16 x 20"



354, 2020, 12 x 15"



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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"



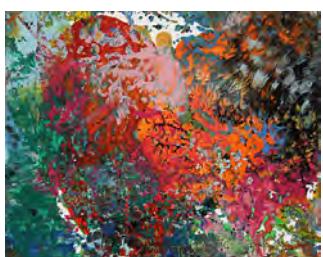
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433, 2020, 8 x 10"



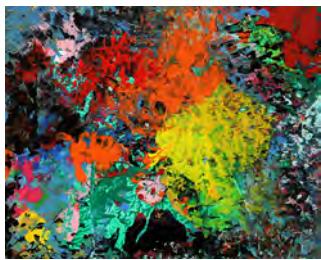
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437, 2020, 8 x 10"



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443, 2020, 16 x 20"



444, 2020, 16 x 20"



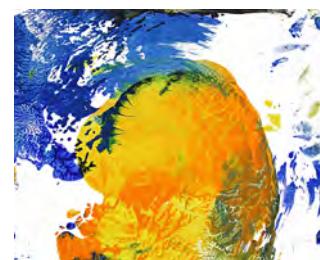
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446, 2020, 8 x 10"



447, 2020, 8 x 10"



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451, 2020, 8 x 10"



452, 2020, 8 x 10"



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459, 2020, 8 x 10"



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463, 2020, 8 x 10"



464, 2020, 8 x 10"



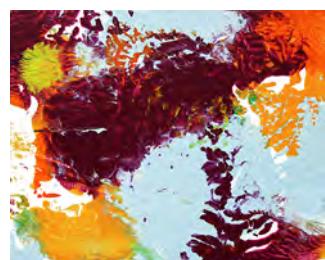
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467, 2020, 8 x 10"



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"



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476, 2020, 8 x 10"



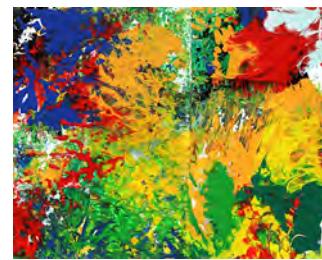
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483, 2020, 8 x 10"



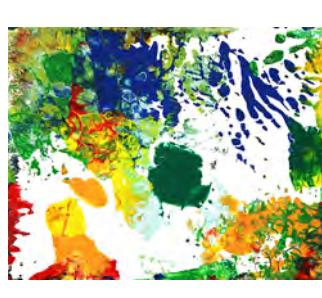
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485, 2020, 10 x 8"



486, 2020, 8 x 10"



487, 2020, 8 x 10"



488, 2020, 16 x 20"



489, 2020, 20 x 16"



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541, 2021, 8 x 10"



542, 2021, 10 x 8"



543, 2021, 8 x 10"



544, 2021, 8 x 10"



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"



551, 2021, 8 x 10"



552, 2021, 8 x 10"



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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"



563, 2021, 8 x 10"



564, 2021, 8 x 10"



565, 2021, 8 x 10"



566, 2021, 8 x 10"



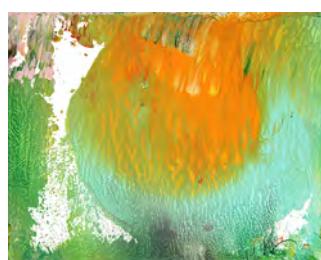
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568, 2021, 8 x 10"



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"



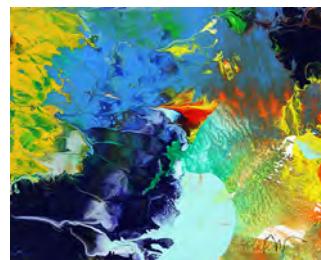
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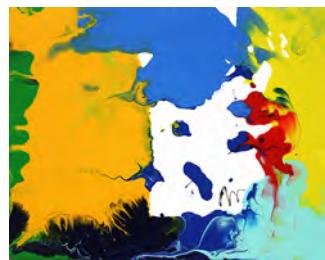
580, 2021, 8 x 10"



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"



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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"



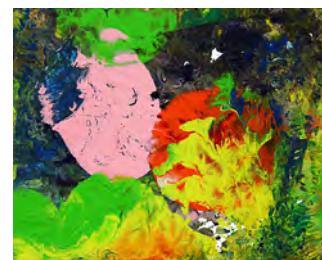
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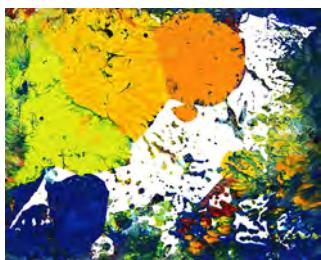
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604, 2021, 8 x 10"



605, 2021, 8 x 10"



606, 2021, 8 x 10"



607, 2021, 8 x 10"



608, 2021, 8 x 10"



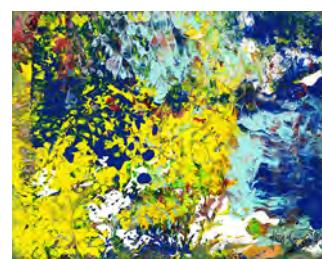
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610, 2021, 8 x 10"



611, 2021, 8 x 10"



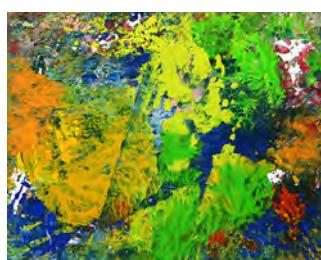
612, 2021, 8 x 10"



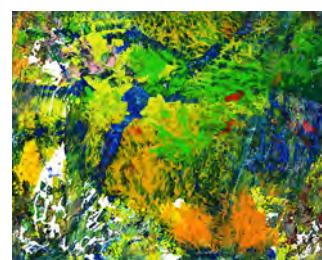
613 2021, 8 x 10"



614, 2021, 8 x 10"



611, 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"



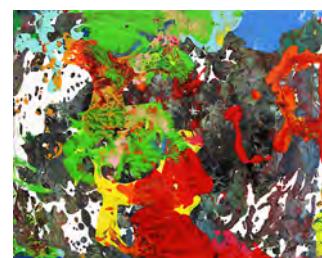
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635, 2021, 8 x 10"



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"



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643, 2021, 8 x 10"



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647, 2021, 8 x 10"



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664, 2021, 8 x 10"



665, 2021, 8 x 10"



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670, 2021, 8 x 10"



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672, 2021, 8 x 10"



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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"



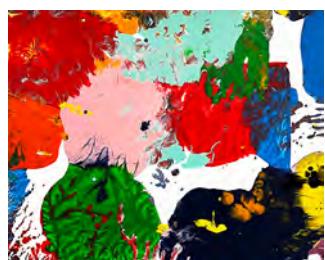
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683, 2020, 8 x 10"



684, 2020, 8 x 10"



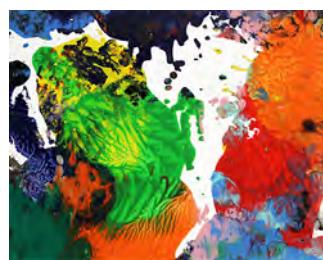
685, 2021, 8 x 10"



686, 2021, 8 x 10"



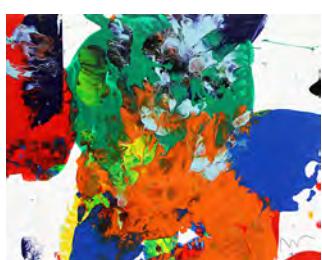
687, 2021, 8 x 10"



688, 2021, 8 x 10"



689, 2021, 8 x 10"



690, 2021, 8 x 10"



691, 2021, 8 x 10"



692, 2021, 8 x 10"



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"



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711, 2021, 8 x 10"



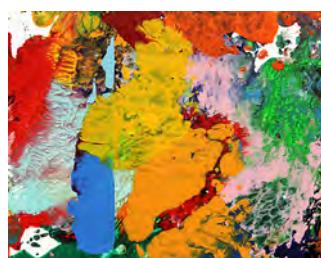
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713, 2021, 8 x 10"



714, 2021, 8 x 10"



715, 2021, 8 x 10"



716, 2021, 8 x 10"



717, 2021, 8 x 10"



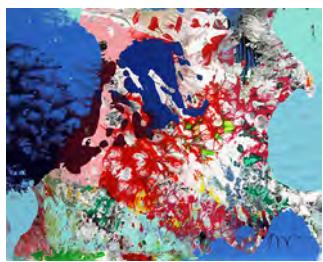
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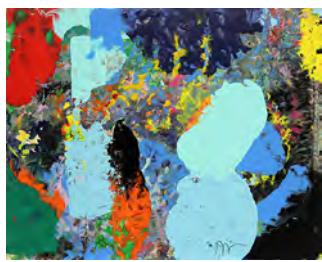
719, 2021, 8 x 10"



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"



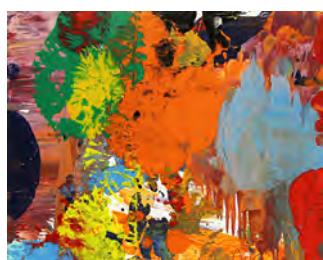
766, 2021, 8 x 10"



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"



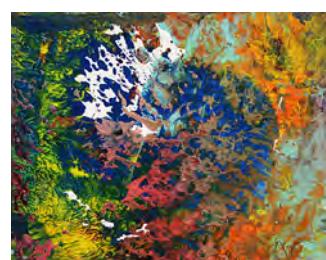
773, 2021, 8 x 10"



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"



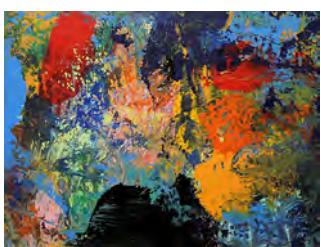
786, 2022, 24 x 32"*



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"



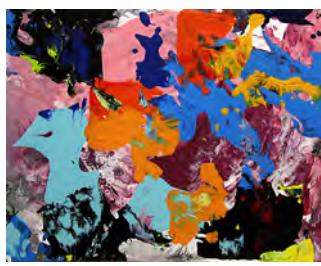
871, 2022, 8 x 10"



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"



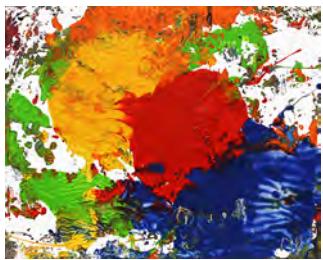
926, 2023, 8 x 10"



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"



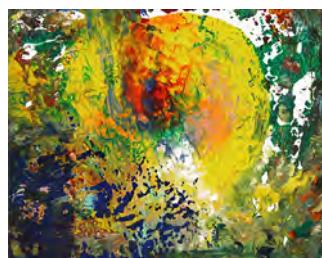
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970, 2023, 8 x 10"



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"



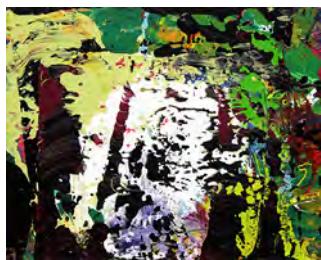
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989, 2023, 8 x 10"



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 x 10"



1030, 2023, 8 x 10"



1031, 2023, 8 x 10"



1032, 2023, 8 x 10"



1033, 2023, 8 x 10"



1034, 2023, 8 x 10"



1035, 2023, 8 x 10"



1036, 2023, 8 x 10"



1037, 2023, 8 x 10"



1038, 2023, 8 x 10"



1039, 2023, 8 x 10"



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1041, 2023, 8 x 10"



1042, 2023, 8 x 10"



1043, 2023, 8 x 10"



1044, 2023, 8 x 10"



1045, 2023, 8 x 10"



1046, 2023, 8 x 10"*



1047, 2023, 8 x 10"



1048, 2023, 8 x 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"



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1075, 2023, 8 x 10"



1076, 2023, 8 x 10"



1077, 2023, 8 x 10"



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1079, 2023, 8 x 10"



1080A, 2023, 8 x 10"



1080B, 2023, 8 x 10"



1081, 2023, 8 x 10"



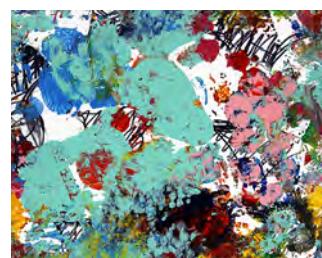
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1083, 2023, 8 x 10"



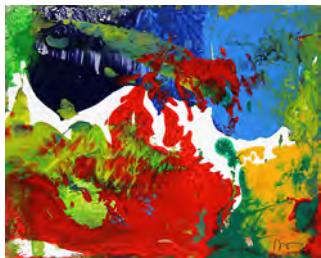
1084, 2023, 8 x 10"



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"



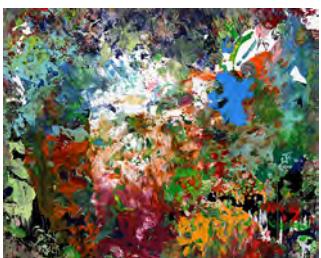
1092, 2023, 8 x 10"



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"



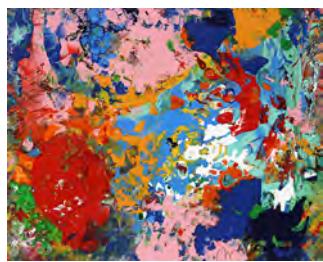
1106, 2024, 8 x 10"



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"



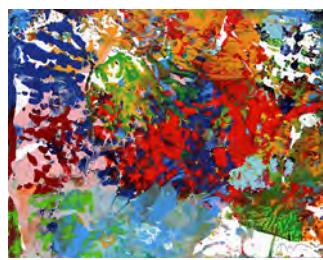
1114, 2024, 8 x 10"



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

Clufffalo: Hamburg 2014:

Kari Achatz	Angela Aures	Lisa Bauer
Ellen Gotthelf	Elisabeth Aures	Darhla Teluk
Lily Turri	Dakota Reynolds	Jillian Berowsky
Markenzy Cesar	Tucker Reynolds	Brandy Noody
Christina Miller	Cordell Reynolds	Alyssa Goot
Madeline Nicowski	Mette Hata	Michele Manuel
Michelle Johnson	Sawyer Sullivan	Diane Manuel
Emilee Philips	Ivy Taylor	Erin Weller
Candy Ditkowski	Carol Heatley	Kaitlin Organisciak
Jennifer Liber Raines	Jennifer Braun	Christina Harrington
Nora Jackson	Amy Utzig	Diane M. Noody
Jennifer Jackson	Rob Utzig	Nancy Oakes
Caryn Sobieski VanDelinder	Elaine Hardman	Debbi Zamrock
Cassandra Zimmerman	Maxi Munoz	Carole Laperriere
Jodi Zimmerman	Luisa Munoz	Alissa Evans
Kerry Chiodo	Abel Piazola	Sylvia Kleindinst
Mary Angiel	John Fatta	Natalie Evans
Phylis Furminger	Steven Martinez	Madison Evans
Charles Houseman	Jennifer Heckman	Gwenyth Evans
Martha Salzman	Molly Platt	MaryJo Orzech
Joy Peterson	Jacob Racsumberger	Stacey Lechevet
Katie Johnson	Cali Racsumberger	Douglas Lamb
Jenna Beall-Schwab	Carrie Racsumberger	Emily Gangemi
Jack Edson	Juliet Szczerbacki	Angelo F. Gangemi
Anita Metzger	Elaine Turner	Alphia C. Gangemi
Molly Hoppel	Margaret Gerhart	Bonnie Peters
Adam Hoppel	Tess Downing	Meghan Marong
Danielle Richter	Mia Downing	Nessa Morreale
John Richter	Emily Downing	Louis Morreale
Gabrielle Richter	Thomas Carloni	Maria Morreale
Robin Ferris	Evan Carloni	Dave Morreale
Stella Bialy	Amy Carloni	Sarah Cook
Terra Bialy	Dayna Smith	Amelia Cook
Donna Silveri	Nina Wojciechowska	Judie Miller
Amy Greenan	Layanna Sciandra	Alison Szymanski
Tod Sullivan	Leanna Harp	Traci Schupp
Toni Sullivan	Susan Udin	Alayna Schupp
	David Udin	Ella Schupp
	Barbara Barrett	Emily Morrison

Susan Morrison	Coco Hamilton	Jason Huff
Marty Kramer	Conrad Wells	Javier Marimon
Courtney Whiteside	Cyrus Dancy	Jeffrey Eisenberg
Scott Anton	Dak Kruglak	Joe Herwick
Summer Galarneau	Kurt Barenfeld	Jonathan Polk
Maggie Parks	David Goldstein	Josh Cohen
Sharon Gleason	Carol Frederick	Joshua Furst
Brianne Williams	Desirae Almeida	Julia Kersten
Cade Williams	Douglas Sussman	Kai Schroeder
Gabi Williams	Eames Ewald	Claudia Matthews
Betty Kramer	Jerry Eg	Karen Martin
Gretchen Kamke	Elias Elmore	Karla Chrzanowski
Jacob Gruber	Andrei Flynn	Kathy Condon
Jenna Watkins	Elisabeth Pritchett	Ellen Moss
Olivia Mann	Beth Lenahan	Kim McKee
Henry Warner	Elizabeth Farr	Kim Ngan Tran
Charlie Warner	Arlo Bishop Hayes	Kit Fraser
Bob Thistlethwaite	Elizabeth Grefrath	Kurt Langer
Janis Stanek	Ella Herwick	Lauren Marimon
Adrienne Sherman	Ellen Moskowitz	Laz Marimon
Ani Hoover	Alivia Donnellan	Lena Wells
Ross Schaner	Carmela Jerry	Rolando Eisen
Tom Schaner	Ellizabeth Grefath	Lisa Stern
Cluffalo: Art Omi 2017		
Abigail Donnellan	Emmett Bishop Hayes	Lola Marimon
Mia Bryant	Everest Ewald	Lou Schroeder
Amelia Geurin	Fiona Gardner	Luca Jerry
Kailash Langer	Fiona Geurin	Malini Menon
Andy Polk	Frank Schroeder	Beth Levison
Anne Michele Eisen	Gabe Sidel	Margaret Pritchett
Lincoln Farr	Gideon Farr	Maria Karamanou
Ashley Eady	Gracelyn Pritchett	Matt Butlein
Ben Sidel	Henry Sidel	Meg Jerry
Bibi Prival	Holly Flynn	Mia Polk
Carly Gaebe	Cassie Massa	Mio Murakami
Catherine McTague	Howie Cohen	Molly Guidort
Cindy Derrow	Hugh Dancy	Mollye Goldstein
	Claire Danes	Sherri Greenbach
		Simon Wells
		Reuben Gordon

Monica Jerry	Clufffalo: Roycroft	Emily Mortenson
Natalia Solovieva		Mark Mortenson
Ngan Tran	Darnell S. Collier	Nancy Oakes
Patrick McKee	Gabrielle Harrington	Ann Seymour Pierce
Phyllis Devoe	David Eoannou	
Pnina Ramon	Nancy Cleveland	Clufffalo: Autumn 2015
Quinn Fusting	Cal Cleveland	Dorothy Clough
Rachel Doriss	Marley Maidment	Amanda Larkowski
Rohan Menon	Michael Earle	Dick Byrnes
Ronnie Clough	Gates Andrews	Alan Nowicki
Roy Kaufman	Nastassia Witte	Bonnie Valentine
Sam Stern	Sybil Baumwell	Kathie Aspaas
Samuel Guidort	Joy Eckam	Amalia Shaltiel
Sasha Siccurella	Janelle Eckam	
Selim Cayligil	Kathy Gaye Shiroki	Amy Johnson
Ernest Sessions	Lexi Best	Nicollette Winiewicz
Simone Elmore	Cynthia Monaco	Amizetta Haj
Stephen Condon	Sam Dechert	Kate Pendleton
Joanne Hwang	Wyatt Dechert	Iris Kirkwood
Steve Elmore	Peter Dechert	Jan Walker
Sula Nduka	Pia Zierhut	Melody Long
Tabitha Stack	Linda A. Bauman	Nicholas Maranto
Tara Elmore	Claire McDonald	Clayton Maranto
Linda Lange	Megan Williams	Kiara Maranto
Teresa Barenfeld	Lisa Taylor	Michelangelo Maranto
Thea Farr	Maddie Goff	Elliott Maranto
Tracy Lli	Katie Taylor	Curt Maranto
Uche Nduka	Kathy Murray	Barbara Helm
Meredith LeVee-Clough	Henry Thomas	Jason Gonser
Louie Clough	Craig Thomas	Robert Goller
Vicki Forbes	David Bower	Linda Ulrich Hagner
Vincent Clough	Diana Bower	Ivah Hagner
Edward Clough	Michela Blower	TC and Amina Hagner
Vincent Tocco	Paul A. Blower	Yvonne Stoklosa
Wendy Eisenberg	Kathy Condon	Rebecca Wing
Zohas Tirosh-Polk	Stephen Condon	John Massier
	Christopher Weber	Kyle Butler
	Mary Jane Keyse	Sharon Bartell
	Paul Suozzi	Robert Rust

Bob Young	Susan M. Hillman	Emily Clough	
Jane Robbins	Anna Hezel	Amy Clough	
Phoebe Nicely	Kevin Nguyen	Eileen Clough	
Caitlin Crowell	Yvonne Stoklosa	Alina Clough	
Emmett Kelly Crowell	Rebecca Davis	Dr. Charles Clough	
Geoff Kelly	Nick Clough	Tzivyiah Abosch	
Kira Yerofeeve	Edith Berta	Paula Schmidt	
Amy Yerofeeve	Frances Berta	David B. Schmidt	
Kedra Masters	Josh Berta	Mahesh Desponde	
Karli Masters	Sarah Hezel	Yvonne Stoklosa	
Mark Masters	Suzanne Giblin	Dianne Riordan	
David Schultz	Bridget Giblin	Linda Drajem	
Laurie Choroszylow	Brian Hahl	Marguerite Collesano	
Kathleen Kelleher	Isabel Hahl	Marjorie Norris	
Clare Root	Mia Giblin	Mary Callahan	
Michelle Muia	Shantidevi Calanni	Mary Herbst	
Jack Edson	Martha Hahl	Pat McClain	
Santina Kumiega	Charlotte Parsons	Patricia LaFalce	
Kit Howard	Samantha Parsons	Phyllis Galie	
Susan Bradley	Kristen Parsons	Lydia Freier	
Marie Gniazdowski	Bill Parsons	Audrey Parker	
Mia Cesar		Kathy Parker	
Monet Cesar		Renee Carlson	
Yvette Cesar		Kaylee Vawter	
Markenzy Cesar	Liz Hezel	Mia Lucero	
Tina Dillman	Joe Hezel	Megan Vawter	
Pam Glick	Patty Hezel	Jessie Parker	
Clufffalo: Spring 2016			
Clufffalo: Winter 2016			
Patrick Willett	Rebecca Wing	Christiana Smith Hays	
Jil and Corinne Favata	John Massier	Clufffalo: Summer 2016	
Kathy Frost	Tina Dillman	Lisa Rudler	
Nancy F. Oakes	Mike Taheri	Brenda Leigh Thurman	
Janet Povincelli	Abby Rose Jones	Emily Heath Wilson	
Maev Rogers	Michael Lowe	Yvonne Maranto	
Thomas Povinelli	Ed Healy	Jack Maranto	
Isaac Hillman	Jen Navicky	Amy Hezel	
Kamaron Hillman	Dan Navicky	Mavis Hezel	
	Kevin Clough		
	Lily Clough		

Merle Hezel	Clufffalo: Autumn 2016	Corinne Favata
Wren Andrews		Jill Favata
Gates Andrews	Meghan Young	Alayna McDonald
Alexander Zlateff	Leighanne Lippert	Simon McDonald
Abigail G. Smith	Kristin Lowe	Sophia McDonald
Olivia P. Smith	Christine Wirthwein	Joseph McDonald
Jenna Smith	Tripp Higgins	Matthew McDonald
Mary Durlak	Melinda Whitehead	Emma Frank
Phil McCabe	Morghan Prince	Mikayla Frank
Julianna Ricci	Kenleigh Prince	Rebekah Frank
Mary Beth Lovria	Kate Prince	Max Frank
Robert Lovria	Denice Prince	
Amber Estenson	Kevin Prince	Clufffalo: Winter 2017
Alexander Orrantia	Anne Heinold	Tina Dillman
Charis Kai	Grant Heinold	Sean Favata
Forrest Denz	Ronald N. Bartnik	Jill Favata
Dan Cauvel	Cody Regian	Corinne Favata
Julie Cauvel	Bill Sidel	Charlie Hezel
Lisa Rancourt	Ted Davis	Mavis Hezel
Linda Hey	Debra Sidel	Ingrid Hezel
Katie McMahon	Susan Watson	Leita Reed
Yvonne Stoklosa	Leyla Rzayev	Jane Robbins
P. J. Hulme	Onur Rzayev	Jack Foran
Riley Hulme	Rachel Rzayev	Valerie Masai Aspaas
Samantha Hulme	Ben Clough	Raisa Mehltretter
Vera Dika	Pat Clough	Kevin Mehltretter
Kateri Ewing	Rick Ohler	Kathie Aspaas
Jeff Bergler	Dave Trageser	Lauren Carli
Noah Bergler	Peter Hezel	Tom Frank
Hannah Baumwell	Oliver Hezel	Rose Hanley
Martha Augat	Julian Hezel	Grace Meibohm
Tom Pfalzer	Ashley Hezel	Dave Alessi
Laura Makey	MikeHezel	Nancy Miller
Kevin Tenkuu	Jianna Billoni	Ian McPhail
Laura Bennett	Nora Kirkley	Suzanne Eberhardt
Tom Bennett	Bianca Billoni	Deborah Misso
	Alaya Kirkley	
	Tony Billoni	
	Sean Favata	

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 JingYee
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
Cynnie 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	Wyatt Dechert	Cheryl A. Magazine
Rustin Baumwell	Heather Dechert	Bryan Dunlap
A. J. Baumwell	Peter Dechert	Diana Carulli
Frances Berta	Sherry Prezioso	Margaret Gillig
Edith Berta		John Gillig
Gaige Reich	Clufffalo: Spring 2018	George Hezel
Hannah Measer		
Ruth Measer	Andrea Mancuso	Clufffalo: Summer 2018
Maddi Reich	Kari Achatz	
Justin Read	Amanda Besl	Mary Lynn Lister Santavy
Tina Dillman	Jack Edson	Mark Santavy
	Leah Klocke	Colleen Cassety
Clufffalo: Winter 2018	Chris Klocke	Maia Hunter
Tina Dillman	Sarah Klocke	Jack Edson
Nina Woloszynska-Read	Eleanor Greene	Jeannine Weber Kahabka
Justin Read	Constance Klocke	Sarah Bishop
Delphine Walden	Tatiana Pomerantz	Tracy Martelll
Liv Dailey	Mark Klocke	John Kinkaide
Avery Crouse	Matt Stoklosa	Mavis Hezel
Dalton Gee	Mike Stoklosa	Edie Berta
Anonymous	Yvonne Stoklosa	Frances Berta
Huck Mabee	Katlyn Stoklosa	Merle Hezel
Barbara Van Every	Jonathan Casey	Kathe Aspass
Necole Whitcher	Nathan J. Haas	Garin Tomaszewski
Jasmine Fiscus	Jasmine Fiscus	Lisa Tomaszewski
Rachel Drenkhahn	Angela Rossi	Andrew Jarzynski
Amanda Falkowski	Eric Eustace	Leah Jarzynski
Olga Loginova	Tina Dillman	Nick Grand
Gaige Reich	Richard Schroeder	Karen Eckert
Maddi Reich	Cory Rosan	A. J. Fries
Samuel Skalska	Mary Dumke	Adam Maffei
Marley Skalska	Norman Dumke	Susan Maffei
Samantha Skalska	Nick Clough	Wendi Dawson
Alicia Wittman	Rebecca Davis	Charles Hill
Tala	Vincent Clough	Kiel Cassety
Yvonne Stoklosa	Veronica Clough	Isabella Achatz
Matt Cehulic	Louis Clough	Chase Achatz
Samuel Dechert	Jadon McCartney	Tom McCrae
	Jeffrey Zoyhofski	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 Paultk
Nan Boone
Michael Porter

Mark Hawn	Kate Voss	Kelly Forster
Jeremy Lipois	Brayden West	Mikey Forster
Kaity Tuohy	Jackson West	Caitlin LaFaso
Janet Garwood	Debbie Staszak	
Luke Schaefer	Cole Pawlowski	Clufffalo: Spring 2020 Quarantine
Monica Rohel	Collette Fierro	
Cyndi Brenner	Oliver Kitson	Clufffalo: Summer 2020 Quarantine
Tom Kicki	Melanie Rowland	
Susan Weber	Joe Atkinson	Clufffalo: Autumn 2020
Wendy Polimeni	Nora Singh	
Nancy Cich	Gina Singh	Jill Favata
Peter Hezel	Heather Roessler	Corinne Favata
Oliver Hezel	Charlie Roessler	Ann Seymour Pierce
Julian Hezel	Charmaine Mirsky	Gina, Nora, and Dilip Singh
Paul Hezel	Tim Groeger	John Massier
Patricia B. Evans	Margaret Seymour	Judith Judelsohn
Joe Griffin	Bob Seymour	Herman Daldin
Marijo Griffin	Caroline Moyer	Benjamin Piazza
Susan Stahl		Kari Piazza
Kathy Paduano	Clufffalo: Winter 2020	Cheryl Wnuk
Viking Gustafson	Calida Holstein	Paula Skalski
	Shayne Holstein	Ray Skalski
Clufffalo: Autumn 2019	Felicity Holstein	Alejandro Gutierrez
Nitza Ellis	Audrey Holstein	Gerry Keefe
Robert Berger	Kocechvmpv Emarthle	Bernadette Ruof
Peggy Towers	Bebe Sekeret	Linda Marsh
Philip Halpern	Tesha Emarthle	Arthur Ziller
Avery Spencer	Lisa Pimental	Michael Brown
Lily Spencer	Rashone Jackson	Lisa Azzarelli Brown
Karen Cain	Melanie Rowland	Cole Pawlowski
Conrad Cain	Autumn Craigmile	Linda Gale Gellman
Catlin Cain	Mallory Craigmile	Bill Bronrott
Candy Shively	Joanna Craigmile	Julio Alvarez
Michela Blower	Ann Pierce	Amy Alvarez
Paolo Blower	Eamon Pelletreau	Clufffalo: Winter 2021
Maureen Donley	Elias Pelletreau	
Morgan Culhane	Alli Pelletreau	Ann Seymour Pierce
Robert Voss	Pierre Pelletreau	Cole Pawlowski

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

Cluffalo: Spring 2021

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

Cluffalo: 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

Cluffalo: Autumn 2021

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

Cluffalo: Winter 2022
Ann Seymour Pierce
Danielle Cobb
Audrey Parker
Qinyang Zhi
Shane Phillips
Keana Fabian

Cluffalo: 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

Cluffalo: Summer 2022
Julie Leidel
Drew Jensen
Marcus Mabee
Maki Tanagaki

June Hambell	Ray Furse	Katerina Skasi
Margaret O' Neal	Alexandra Douglas-Blackburn	Gavin Mapel
Jack Ryan	John William Douglas- Blackburn	John Massier
Patrick Ryan	Eva Douglas-Blackburn	Shelby Moravec
Jill Werner	Anna-Christina Douglas-Blackburn	Mark Kurth
Jay Vinitsky	John Blackburn	Rebeca Mendez
Patricia Thomas	Darnell S. Collier	Jose Mendez
Addie Ohler		Aimy Wombwell
Alessandra Samach		John Maggiotto
Barret Masterson		Catherine Mulhern
Maggie Masterson	Clufffalo: Winter 2023	Jackie Schwartz
Rebecca Thomas		Anne Schwartz
Cynthia Peterson	Alexa Kulinski	Ann Pierce
Robert Brooks	Mary Wolf	
Betsy Brooks	Jack Edson	Clufffalo: Summer 2023
Changbo Zhua	Ann Pierce	
Yuhau Yang	Judith Heenan	Stella Levin
Janine Ortman	Jessie Dean	Francesca Levin
Ann Pierce	Wyatt Dechert	Julie Levin
Clufffalo: Autumn 2022	Sam Dechert	Andrew Blackmon
Mike Randall	Peter Dechert	Kacie Blackmon
Benjamin Porcari	Tricia Furnari	Jessica Hennard
Alicia Buresch	Amanda Larkowski	Skylar Oliver
Gary Collins	Necole Witcher	Holly Caci
Jedi Kang	Paul Giordano	William Bergmann
Gerri Keefe	Loreen Gale	Levi Bates
Ann Pierce		Gail Bates
Joe Higgins	Clufffalo: Spring 2023	David Bates
Elizabeth Martinez	Barry Mallon	Jack Edson
Christian Martinez	Melodie Masset	Elizabeth Foy
Bennett Andrews	Lianna Masset	Arlin Rakas
Paul Andrews	Cara Masset	Ann Pierce
Emma Andrews	Susanne Schank	Amelia Colon
Julia Andrews	John Schank, Sr.	Barney Colon
Charlie Andrews	Zak Schank	Justin Ford
Sara Andrews	John Schank, Jr.	Roslyn Joy Colon
Maryellen Furse	Rachel Schank	Christine Joy
	Raizel Schank	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, HW
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, WS
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, AL
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.