

John Buck  
Recent Sculpture and  
Woodblock Prints

John Buck

Gallery of Contemporary Art Lewis & Clark College



# John Buck

## Recent Sculpture and Woodblock Prints

Montana artist John Buck is widely known for his works of freestanding sculptures, carved wood relief panels, and woodblock prints. In recent years, Buck has used the human figure as a template within which to explore a complex language of familiar and unfamiliar symbols. This exhibition brings together 38 objects that illustrate Buck's almost visceral affinity for his medium—wood—and his ability to translate his own experience into a vocabulary of visual objects.

Cover

***Flip Book***, 1998

Jelutong wood and acrylic

52 x 35.25 x 6.25 inches

Collection of Dr. Herbert Semler and Shirley Semler

Opposite

***The Hawk and the Dove***, 1998

Jelutong wood

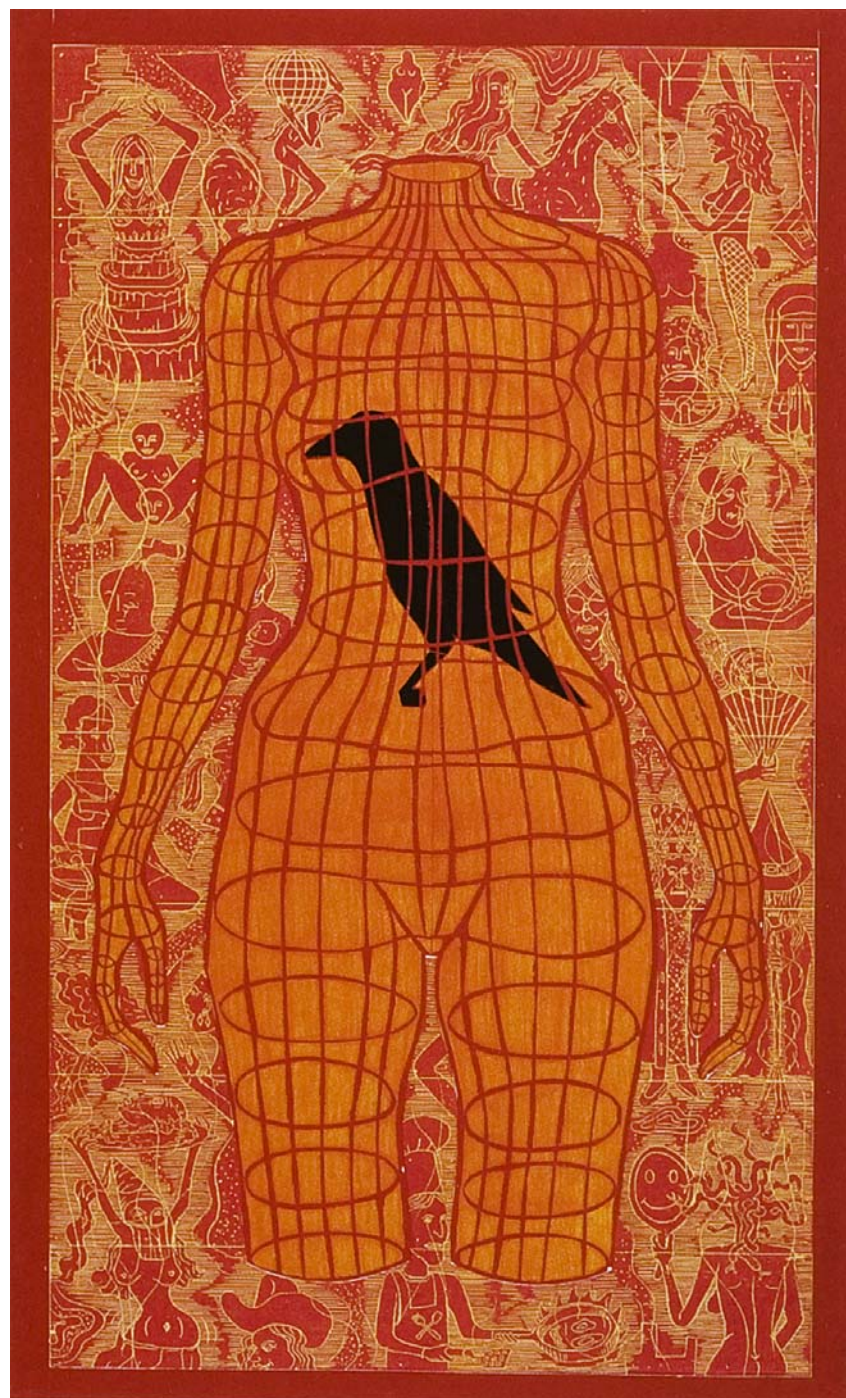
77 x 24 x 24 inches

Collection of the artist





**The Coal Mine**, 1996  
Woodblock print  
62 x 37 inches  
Courtesy of Greg Kucera Gallery, Seattle



# John Buck

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Woodblock Prints

October 8 to December 18, 1999

Gallery of Contemporary Art  
Lewis & Clark College  
Portland, Oregon



## Preface

It is with great pleasure that Lewis & Clark College presents the exhibition *John Buck: Recent Sculpture and Woodblock Prints*. We do so on the occasion of the unveiling of two 18-foot-high bronze outdoor sculptures by John Buck, *Music in the Sky* and *The Hawk and the Dove*, which were specially commissioned last year to flank the entrance to Lewis & Clark's Gallery of Contemporary Art. The exhibition offers visitors the opportunity to view these two monumental sculptures in the greater context of the deep and rich body of work John Buck has created in recent years.

The notion to commission sentinel sculptures for the College campus came from two beloved friends of Lewis & Clark College: Harold and Arlene Schnitzer. These phenomenal patrons of the arts noted that the College campus—a beautiful parklike setting within the city of Portland, Oregon—is a perfect site for an outdoor sculpture collection. Generously, Mr. and Mrs. Schnitzer offered to commission the first works to launch such a collection. With typical insight, the Schnitzers suggested bronze castings by Montana artist John Buck, whose figurative work and symbolic language would surely pique the imagination of students, faculty, and visitors.

Thus, the Schnitzer gift led to another idea: an exhibition of John Buck's freestanding sculptures, panels, and woodblock prints. Lewis & Clark College is deeply grateful for the contributions of the artist, who was intimately involved in the development of the exhibition and lent a number of works. Of course, Buck's work is known and collected throughout the country, and an exhibition would not have been possible without the generosity of the galleries and collectors who graciously lent works to the exhibition. Greg Kucera Gallery in Seattle (also a sponsor of this catalog); DC Moore Gallery in New York City; Zolla/Lieberman Gallery in Chicago; Bud Shark of Shark's, Inc., in Lyons, Colorado; Dr. Herbert Semler and Shirley Semler; Jordan D. Schnitzer; Gary Taylor; and John Buck's sons, Wilder and Hunter Buck, loaned works for this exhibition.

It takes a tremendous team effort to mount any exhibition. Robert Reynolds and Letha Wulf of Reynolds/Wulf Design created this catalog and other publications that so beautifully document this exhibition. Rob Outlaw provided superb photographs of the objects in the exhibition, and Robert Reynolds captured rare views of the artist in his studio. Under the leadership of President Michael Mooney, a number of Lewis & Clark staff members contributed to the orchestration of this exhibition, including Richard Austin, Amy Drill, Beth Hiller, Jean Kempe-Ware, David Lageson, Judy McNally, Kathleen Park, Michael Sestric, Scott Staff, and Mike Teskey. These and others are thanked here for their support of the exhibition. Clarinda White, responsible for the educational outreach component of the exhibition, has used Buck's work to reach Portland's high school youth. Tracy Savage, founding director of the Gallery of Contemporary Art, has been extremely valuable in lending her insights and wisdom.

In an era when contemporary art often means work so cutting-edge that it is inaccessible to nearly all, John Buck's wood carvings and woodblock prints remind us that art can tap into our imaginations, our memories, our experiences. *John Buck: Recent Sculpture and Woodblock Prints* brings together a body of work that will intrigue and inspire all who see it.

**The Keeper**, 1998  
Jelutong wood and glass  
24 x 10 x 10 inches  
Courtesy of Greg Kucera Gallery, Seattle





## John Buck: Storyteller of the Human Experience

When introduced to the sculpture of John Buck for the first time, one is immediately attracted to his imagery. Is it because Buck invariably invokes the human form, and the human body naturally tempts one toward narrative interpretation? Are we compelled by his repeated use of elemental icons: the world globe, a leaf, a cornucopia-like shell, an open book, a timekeeping device? Or do his combinations of symbols conjure stories that tap into the depths of our human psyche?

Working in a milieu quite unlike other contemporary artists, Buck maintains a fiercely independent vision. Something of a loner himself, Buck has lived for the past two decades just outside of Bozeman, Montana, in relative isolation from the pulse of the contemporary art world. Living close to the land, raising two sons, farming as needed, Buck lives in a world resonant with the traditions of the Western artist. And that his work, in every permutation, relies on his facility as a woodcarver comes as no surprise: Buck's father and grandfather were both avid carvers.

The exhibition *John Buck: Recent Sculpture and Woodblock Prints* is divided equally among Buck's most current works in freestanding sculptures, relief panels, and woodblock prints. For the freestanding sculptures and panels Buck uses a wood called jelutong, which was introduced to him in 1984 by a Montana carver of duck decoys. Lightweight, resilient, and easy to carve, jelutong allows the artist to work rapidly and spontaneously, either refining the surface of the object or leaving the chip-carving visible.

"I think there is something about working with wood—the natural material; the surface of the wood has a quality unlike a manufactured surface," Buck has said. "It is hard and soft. The grain moves in different directions. And when you draw and carve into it, it yields in different directions. There is an automatic and direct relationship between the nature of the wood and how I am able to work with it. . . [In the carving of wood], there is a physical activity that is more about nature in the making—not just the concept of the image, but the actual making, is connected to nature."<sup>1</sup>

This exhibition was built around a group of seven sculpture studies Buck developed as prototypes for two 18-foot bronze sculptures that were generously commissioned for the Lewis & Clark College campus by Arlene and Harold Schnitzer (pages 28-29). Seen together, the studies nearly merge like a jigsaw puzzle, creating a strikingly rich and rhythmic installation. Viewed either individually or in concert, the sculpture studies epitomize Buck's work of the late 1990s. Whether he is creating a freestanding sculpture, panel, or print, Buck's vision relies on assemblage, the combination of forms to tell a story. But what story, and whose?

Understandably, Buck is frequently confronted with queries about the meaning of his rich language of symbols. What does the pocket watch mean? The dung beetle? The compass? The anatomical cage? While Buck is willing to concede that many elements of his work speak to a universal understanding—his frequent use of the world globe, for instance—he is reticent to share too much of what his imagery means personally, let alone what it "should" mean to the viewer. He cautions that no matter what the art form, each individual confronts a work of art with visual references built on his or her own experiences, memories, and emotions.

Thus, while Buck's work is highly representational, his vocabulary of imagery is not meant to be specific. His combinations of visual symbols are, in fact, more like the language of music than of literature. The recent panel *Tone Poem* (1999, page 27) comes as close to revealing the similarity between the work and music as the artist will allow. The



**The Pearl Diver**, 1999  
Jelutong wood and acrylic  
35.25 x 34 x 4 inches  
Courtesy of DC Moore Gallery, New York

<sup>1</sup> John Buck, *The Christian Science Monitor*, January 20, 1994

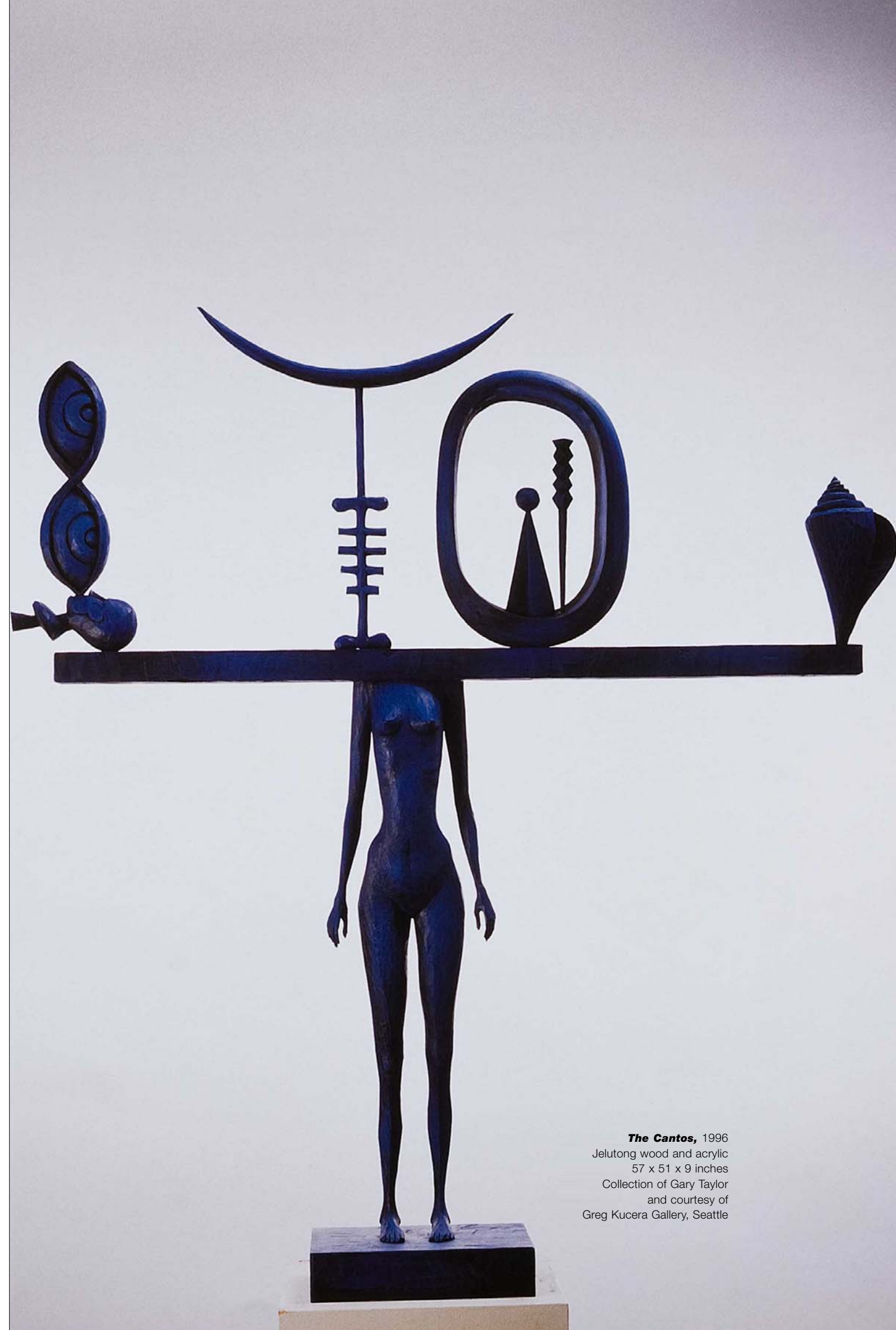
central circle encases an open book, on which are drawn the notes to a Richard Strauss tone poem, suggesting to the viewer that the connection between the reptile housed within the human-form cage and the elongated, modernist abstraction is ephemeral and tangential—like a tone poem. Their relationship is visual rather than literal: the serpentine line of the iguana recalls the amoeboid volume of the abstraction, a relationship that exists more in one's visual consciousness than in actuality.

An obsessive and conscious examiner of the world around him, Buck views the world with the exacting eye of a scientist. His studio and home are filled with objects that engage him. Collections of “bad” Western art acquired from thrift and antique stores, tramp art, taxidermied animals and trophy fish, an extensive butterfly collection from his youth, cigar boxes, puzzles, tourist tchotchkes, and endless oddities intrigue the artist as much as the natural rural beauty that surrounds his home. The objects that punctuate Buck's physical world become apparent in his artistic oeuvre—but often skewed or transformed in their relationships. A little tropical tourist shell novelty crops up in *Greenhorn* (page 18); a bleeding heart flower shows up in a panel called *Bleeding Heart* (page 36).

The relationships between one object and another may seem, at first, like a non sequitur, but often one element leads to another visually and, on another level, emotionally. A Hawaiian quilt appliqué may lead to the fanning of a moth's wings, a blade of grass may link to a pocket knife, the Eiffel Tower may relate to a horn, or a leaf may segue to an ear. These relationships seem to relate to the human experience, as the visual symbols are typically viewed within a human context. Whether Buck's ethereal still life is held in place by an almost genderless figure or the assemblage exists within the shadowboxlike frame of a panel, the human element is nearly always present. It is as if Buck must remind the viewer that his metaphoric visions can only exist within the human experience. The cages in the shapes of body parts, as in the torso of *The Coal Mine* (page 2), the arm in *Cross Reference* (page 23), or the head in *Picture Book* (page 15), contain a black raven, an image that, for Buck, suggests the impulse inherent within the human body: an impulse to move, an impulse toward thought. As Marcia Tucker, director of the New Museum of Contemporary Art, says, “Looking at John Buck's work is like dreaming it.”<sup>2</sup>

That Buck is both sculptor and printmaker—a master at two completely different mediums—is unusual and striking. Although Buck worked intermittently with printmaking since he was a graduate student at the Kansas City Art Institute in the 1960s, it was not until the early 1980s that he explored the medium fully, first in 1982 at Landfall Press in Chicago with Jack Lemon, and then in 1983 at Shark's, Inc., with Bud Shark in Boulder, Colorado. Buck credits William Wiley, Roy De Forest, Robert Arneson, and Manuel Neri, his teachers in graduate school, as strong influences on his graphic style. Yet Buck's woodblock prints are intrinsically his own, often even more populated with imagery than his sculptures but always exhibiting a sculptor's sensibility. Buck's current prints are extremely large, challenging the parameters of the printmaker's technical abilities; the colors are bold, the central images are hefty, and the surfaces are heavily worked.

Because of the scale of Buck's woodblock prints, many of them over six feet high, the artist must frame rows of one-by-four-inch planks to create a smooth, expansive surface on which to work. The artist then draws on the wooden “plate” with a nail, dull stylus, or pencil in an almost graffiti style. Buck uses the woodblock as a sketchbook or a doodle pad, covering the entire surface with drawings. Again, recurrent images show up:



***The Cantos*, 1996**  
Jelutong wood and acrylic  
57 x 51 x 9 inches  
Collection of Gary Taylor  
and courtesy of  
Greg Kucera Gallery, Seattle

<sup>2</sup>Marcia Tucker, *John Buck*, 1988, Anne Kohs and Associates, p.5



**The Argosy**, 1998  
Woodblock print  
62.5 x 37 inches  
Courtesy of Shark's, Inc., Lyons, Colorado



a variation on the Venus of Willendorf, the Tower of Babel, Day of the Dead figures, popular icons, religious imagery, flora and fauna. In the same way that jelutong wood provides the artist with spontaneity in carving, the wood planks afford Buck a repository for his immediate responses. On top of this field of seemingly random line drawings, Buck superimposes a central image that relates thematically. The title of the print *The Argosy* (page 10), for example, refers to the fantastic creature of Greek mythology, Argus, who had one hundred eyes. (The term *argosy* also means a fleet of merchant ships or, by extrapolation, any embodiment of riches.) The central image of the print is a potato sprouting in a glass jar, the eyes of the potato recalling both the mythological figure and the term “Argus-eyed,” which means to be keenly observant. The potato eyes also suggest the themes of “Big Brother watching” or even “feast or famine.” As the viewer contemplates the densely drawn ground, the subtext is revealed: a vindictive Mickey Mouse holding money bags, the U.S. Capitol and the Washington Monument being drawn away by a Bambi-like fawn, the Statue of Liberty housed in a shopping cart, a smiley face on the television.

While the *The Argosy* (1998) is indeed political, Buck’s most recent works do not mine sociopolitical causes as intensely as his past ones have. During the 1980s, much of Buck’s work dealt with social issues, political topics, and the natural environment.



Figure 1. *Return*, 1983.  
Collection of the Seattle Art Museum.



Figure 2. *Trails Plowed Under*, 1998.  
Private collection.

Earlier work explored highly charged issues—bombings in Beirut, apartheid in South Africa, religious war in Ireland, environmental issues in Green River. Themes such as these reveal that while Buck may have resided geographically outside of the mainstream, his global awareness has remained heightened. But he himself says he never set out to be an agent for social change; then, as now, he simply explored imagery or topics that came into his field of vision, subjects that caught his eye or touched his heart. Now, however, the sculptures, panels, and prints of the late 1990s seem more highly personal and introspective than Buck’s earlier work. Most recently, Buck’s father passed away, an event he has explored in the panels of the past summer.

As prevalent themes in Buck’s work have become hybridized, so too have the actual art objects. In the 1980s, Buck’s work typically consisted of freestanding painted wood sculptures (human figures) placed in front of a painted canvas. Often the background canvas was extremely painterly, sometimes suggesting an environment for the foreground figure. The canvas was sometimes shaped like a house, or painted to depict a mountain landscape. In many earlier works, such as *Return* (1983, figure 1), Buck painted the wood sculpture to visually blend into the canvas and used found objects as props to create an installation-like tableau.

In the later 1980s, Buck began to replace the painted canvas background with a wooden panel, carved and painted. *Trails Plowed Under* (1988, figure 2) is an example of such



a painted wooden panel, incised with the silhouette of a thistle plant. In front of the panel is a natural, wood-carved human figure, itself silhouetted against the ground. Later, in the mid-1990s, a body of work evolved that paired a carved freestanding figure with a much more topographical panel. The panel in *Nine Quarter Circle* (1996, figure 3) is no longer simply painted and incised, it is a fully realized cabinet for Buck's myriad carved objects. The fact that the divided circle overlays the entire assemblage recalls the camouflaged figures of the early 1980s. Eventually, Buck would separate the figure completely from any background at all, creating independent freestanding and panel works.

Nearly concurrent with Buck's exploration of the relationship between freestanding figure and carved wooden ground was his exploration of the use of drawing in combination with the carved wooden panel. In *The Serenade* (1994, figure 4), Buck applies the outline of a guitar to a panel that is partially painted and incised with the image of a lotus blossom. Overlaying the entire panel (sparing only the red ground surrounding the blossom) are graphite drawings: the head of Jesus, Cupid, an embryo, pre-Columbian figures, praying hands, the voluptuous figure of a woman. Buck seems to be using the carved panel in a manner similar to the wooden planks used for his woodblock prints, the wooden panel serving as base for both graven and graphic images. In his most recent



Figure 3. *Nine Quarter Circle*, 1996.  
Collection of the artist.



Figure 4. *The Serenade*, 1994.  
Collection of the artist.

work, the artist has returned to the idea of drawing on the wooden panel itself—only now the carvings have become more volumetric and the drawings have become more notationlike and spare. *The Female of the Species* (page 41), finished this past summer, is an example of this transition. Here, the carved objects—a leaf, an ear, scissors, a snail shell—are juxtaposed against a drawing of a modernist construction.

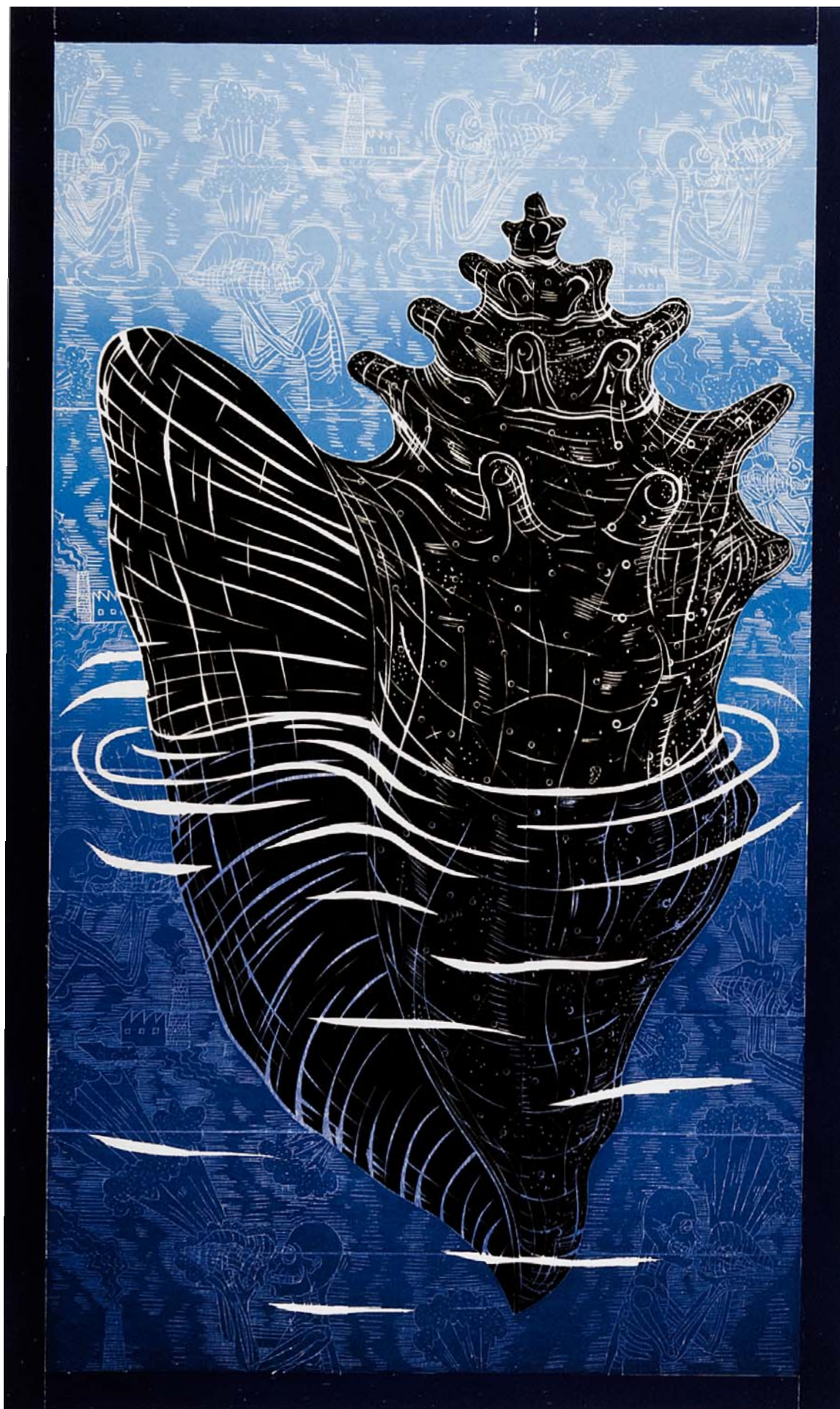
The elegance of John Buck's work lies not only in his consummate skill as a craftsman or the refined visage of his sculptural or graphic forms. The rich symbolic language of his storytelling hints at the complexity of his artistic vision and settles in one's mind like a surrealistic rhyme. Yet his work is like a Rorschach test in that the viewer inherits the responsibility to complete the tale the artist is telling. Buck's message is serious; participation is essential. The metaphors revealed in Buck's freestanding figures, relief panels, and woodblock prints are both highly idiosyncratic and, at the same time, universal. And if viewing Buck's work is like dreaming it, the deepest meaning lies within ourselves.

Linda Tesner, Director  
Gallery of Contemporary Art  
Lewis & Clark College

***The Long and the Short of It*, 1999**  
Jelutong wood and acrylic  
48 x 48 x 4 inches  
Courtesy of Greg Kucera Gallery, Seattle



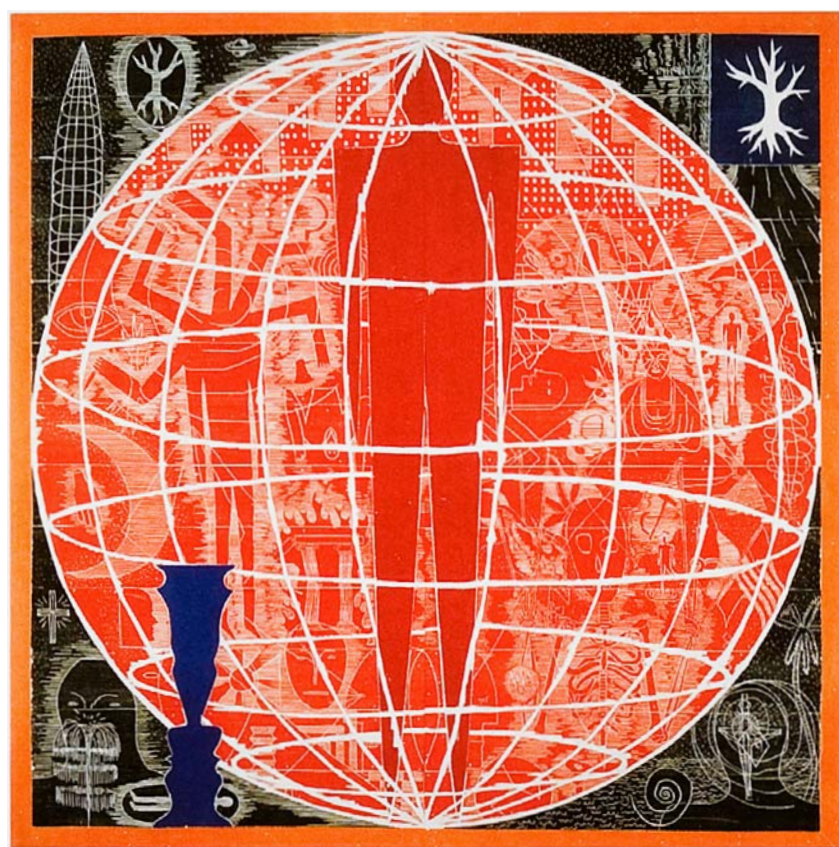




**Picture Book**, 1996  
Jelutong wood and acrylic  
72 x 72 x 4 inches  
Courtesy of Zolla/Lieberman Gallery, Chicago

Opposite  
**The Sound of the Sea**, 1994  
Woodblock print  
62 x 37 inches  
Collection of Wilder and Hunter Buck





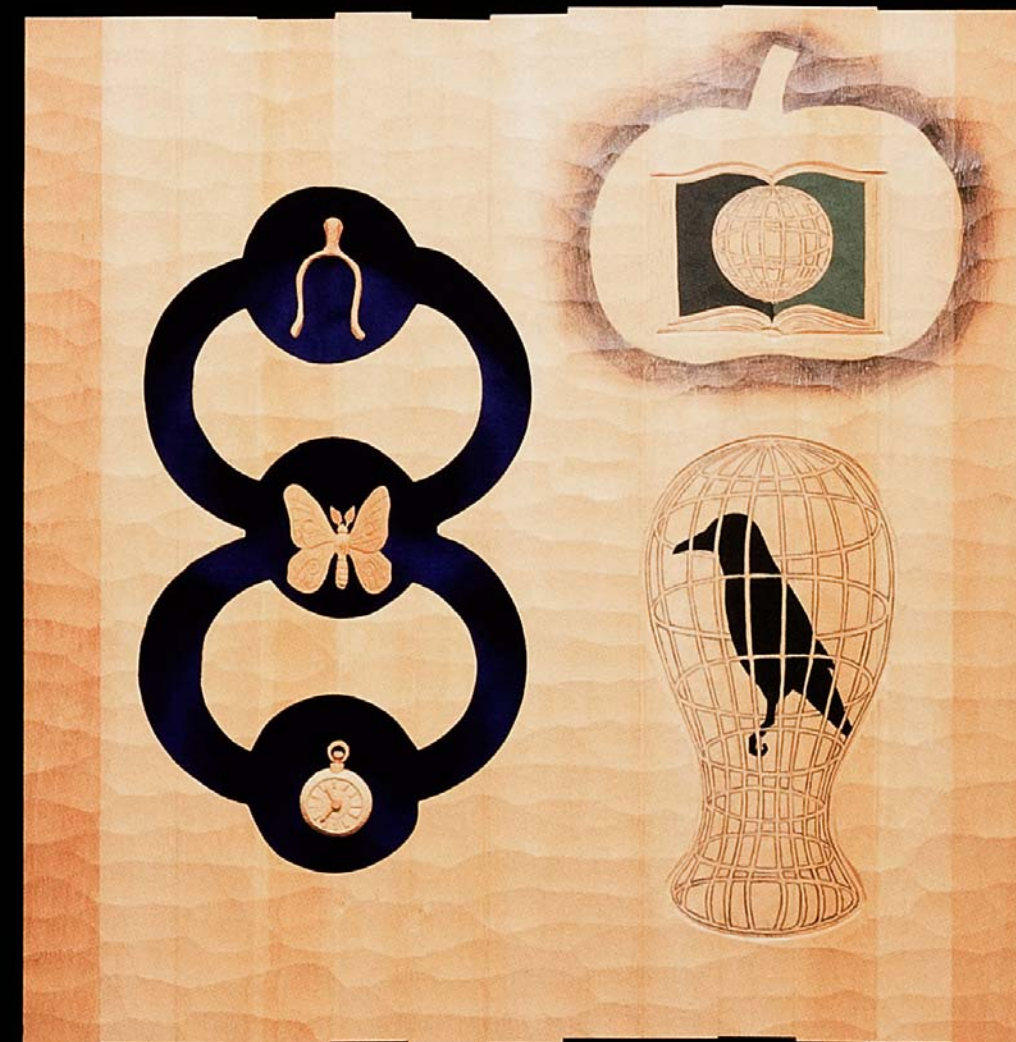
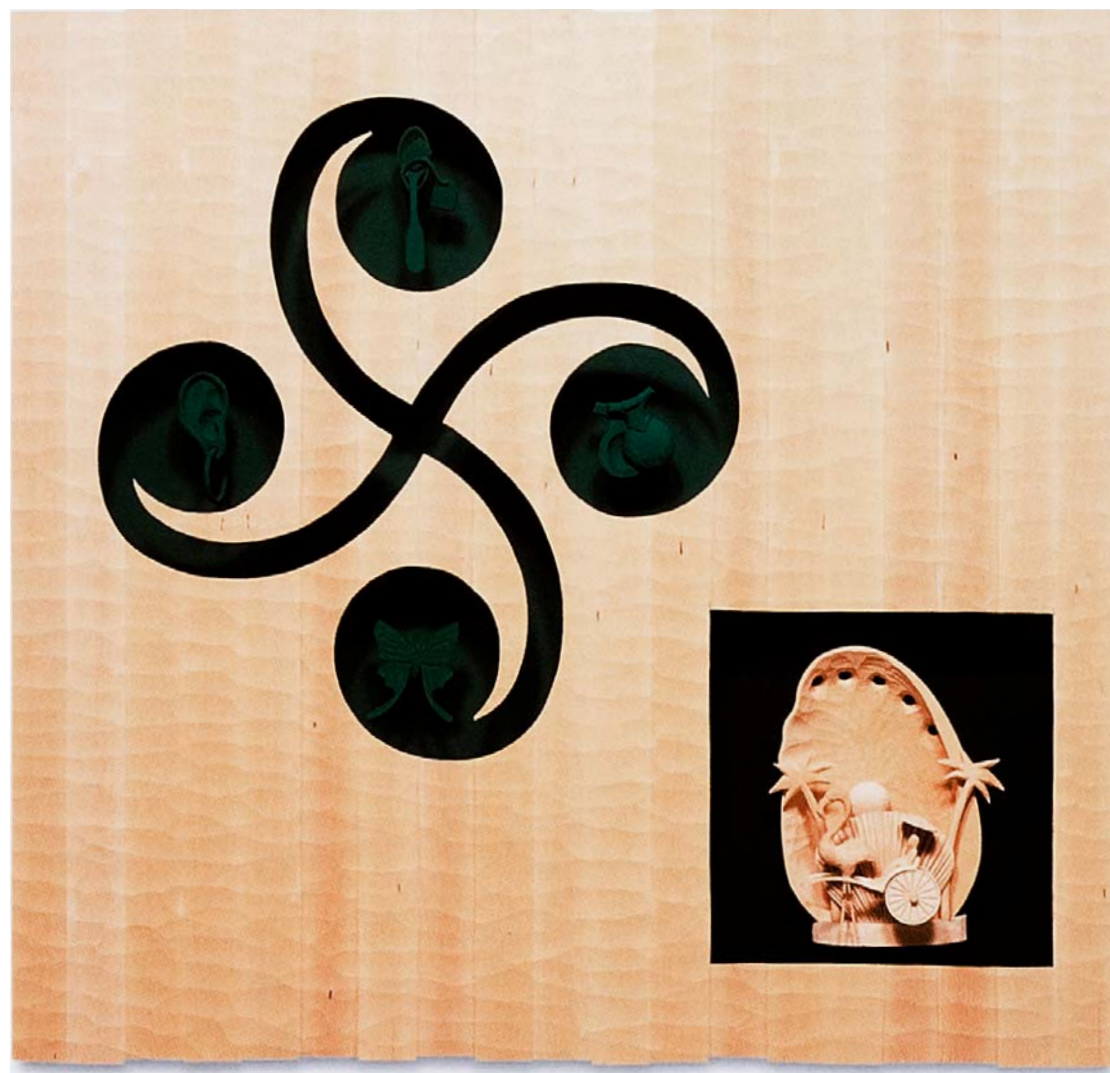
**East West, 1987**  
Woodblock print  
74 x 74 inches  
Collection of Wilder and Hunter Buck

Opposite  
**Red Stone, 1995**  
Jelutong wood and acrylic  
59 x 34 x 8 inches  
Collection of the artist





**Greenhorn, 1998**  
 Jelutong wood and acrylic  
 48 x 48 x 4 inches  
 Collection of the artist



**Pumpkin Seed, 1998**  
 Jelutong wood and acrylic  
 35 x 37 x 4 inches  
 Collection of the artist

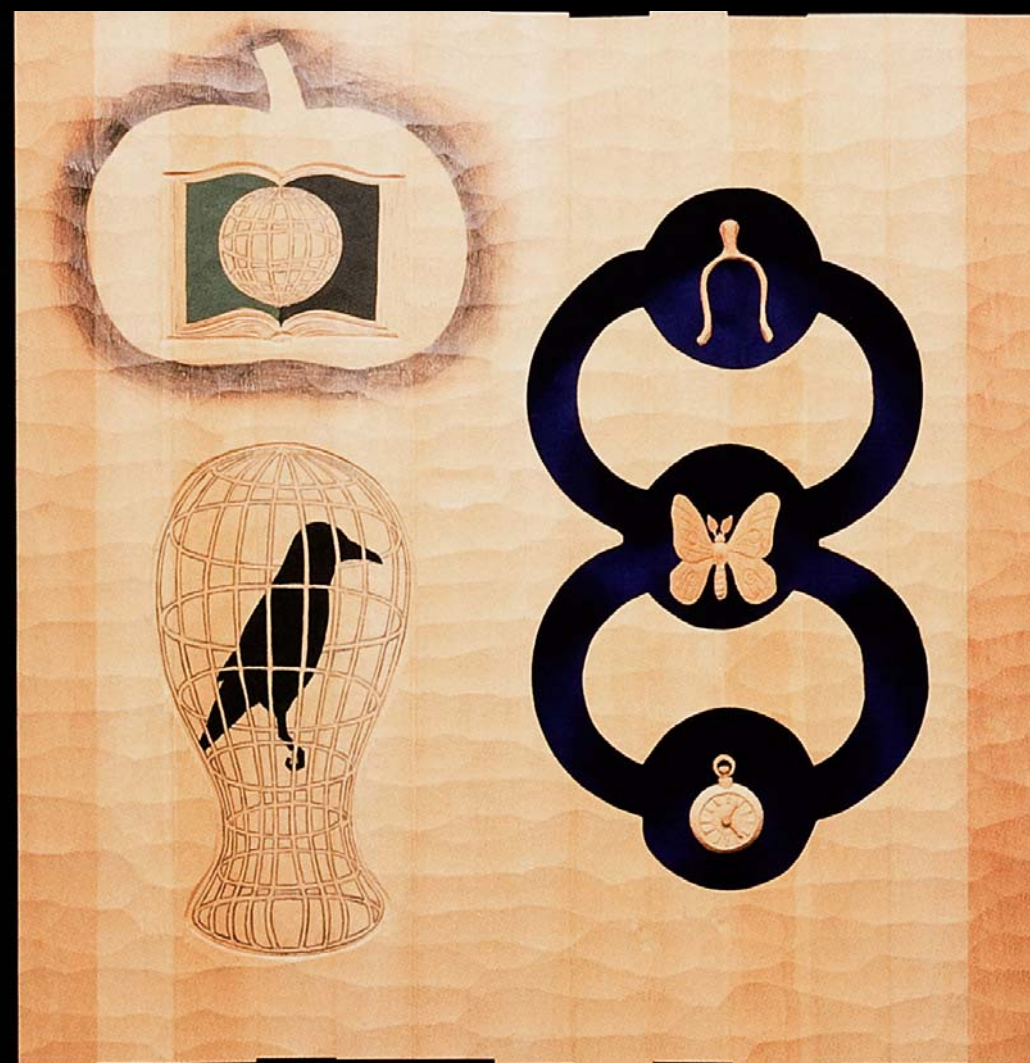


**The 1990s**, 1995  
Jelutong wood and acrylic  
121 x 76 x 16 inches  
Collection of Dr. Herbert Semler and Shirley Semler





**The Lamp,** 1994  
Woodblock print  
62 x 37 inches  
Collection of Wilder and Hunter Buck



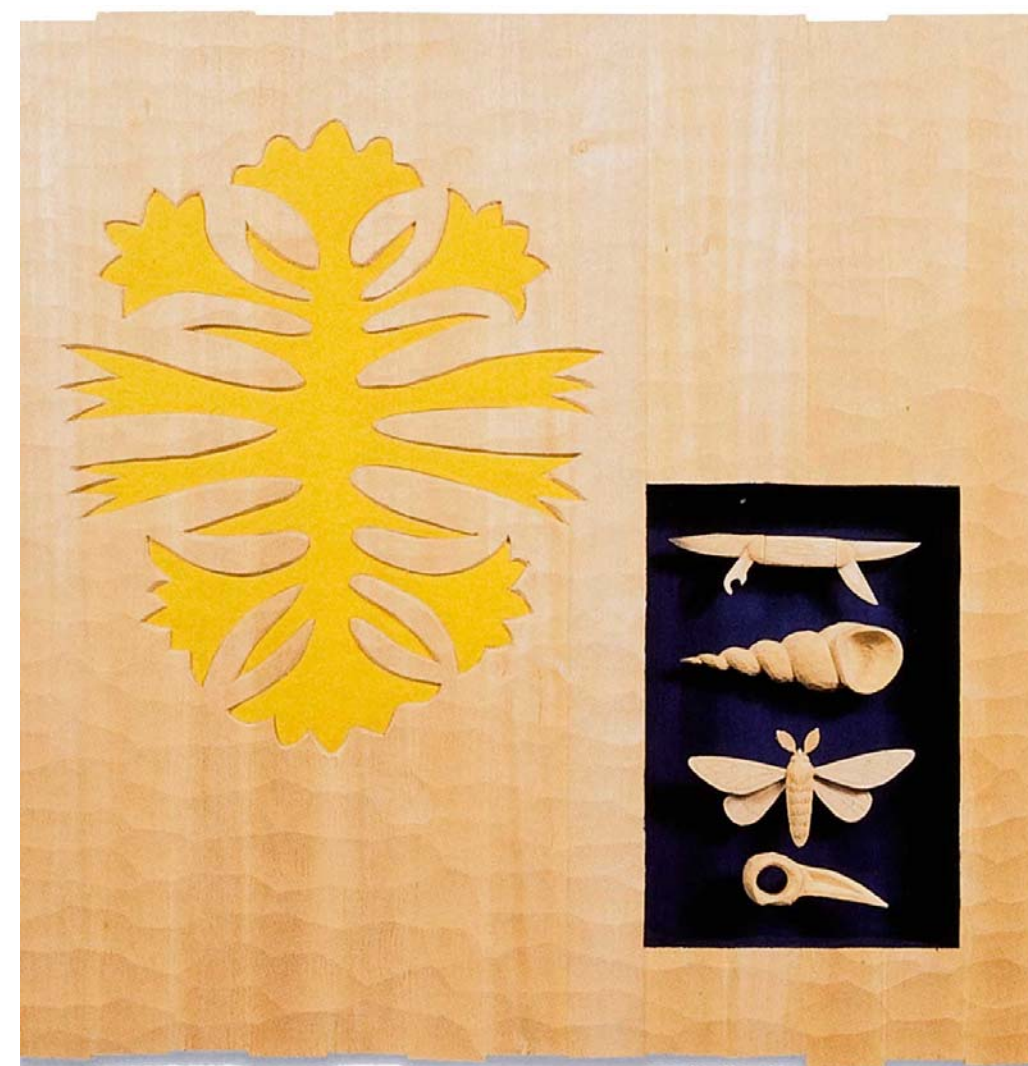
**Cross Reference,** 1997  
Jelutong wood and acrylic  
38 x 39 x 4 inches  
Collection of the artist



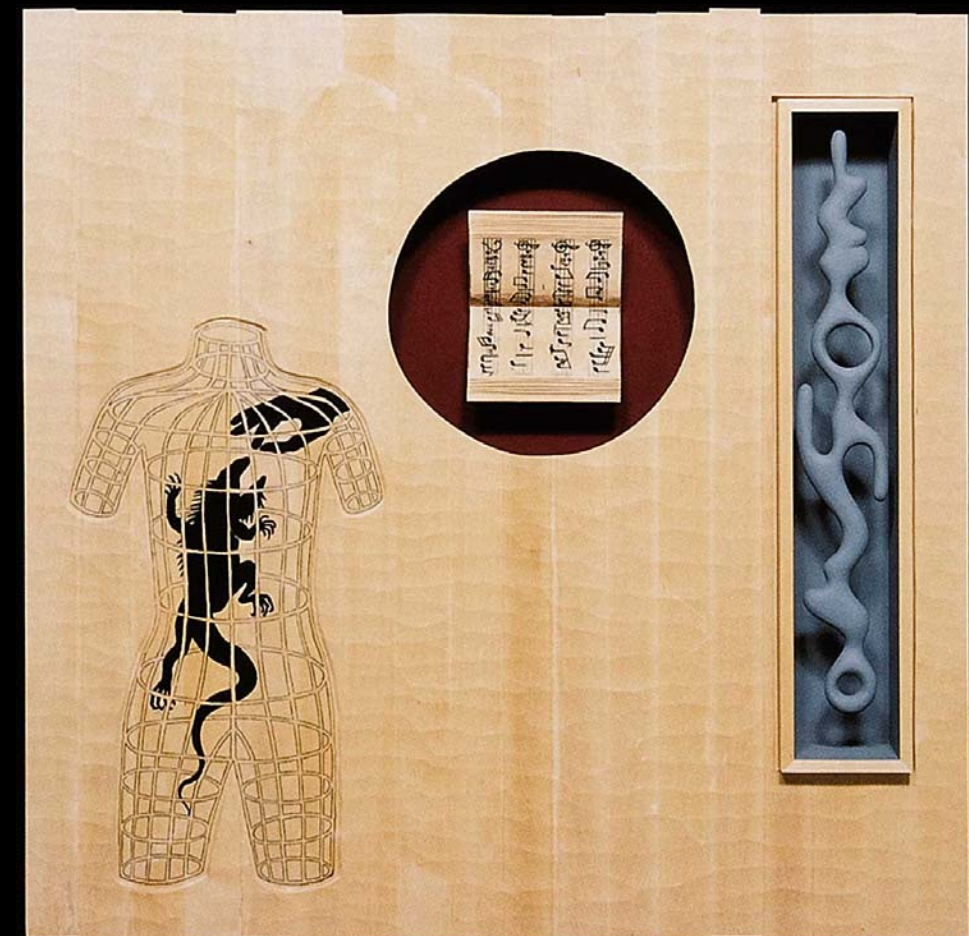


***The Words to Music*, 1997**  
Jelutong wood and acrylic  
37.75 x 38.25 x 4 inches  
Collection of the artist

Opposite  
***Masked Arbor*, 1998**  
Jelutong wood and acrylic  
53 x 28 x 7.25 inches  
Collection of Dr. Herbert Semler and Shirley Semler







**Tone Poem**, 1999  
Jelutong wood and acrylic  
48.5 x 48 x 4 inches  
Courtesy of Greg Kucera Gallery, Seattle

Opposite  
**Coral Gables**, 1999  
Jelutong wood  
139 x 53 x 46 inches  
Collection of the artist



Seven Studies for Lewis & Clark Commission  
1998  
Jelutong wood  
Collection of the artist

Left to right

***Music in the Sky***  
***Asia, America***  
***The Forge***  
***Startangle***  
***Projections***  
***The Hawk and the Dove***  
***The Lamps of Polyphemus***

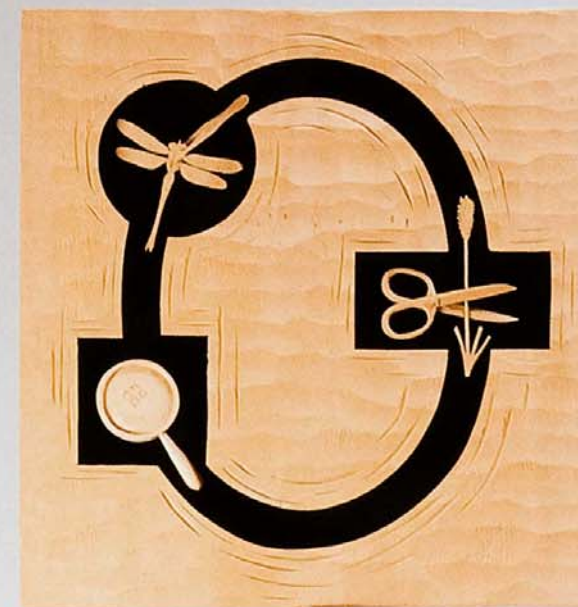




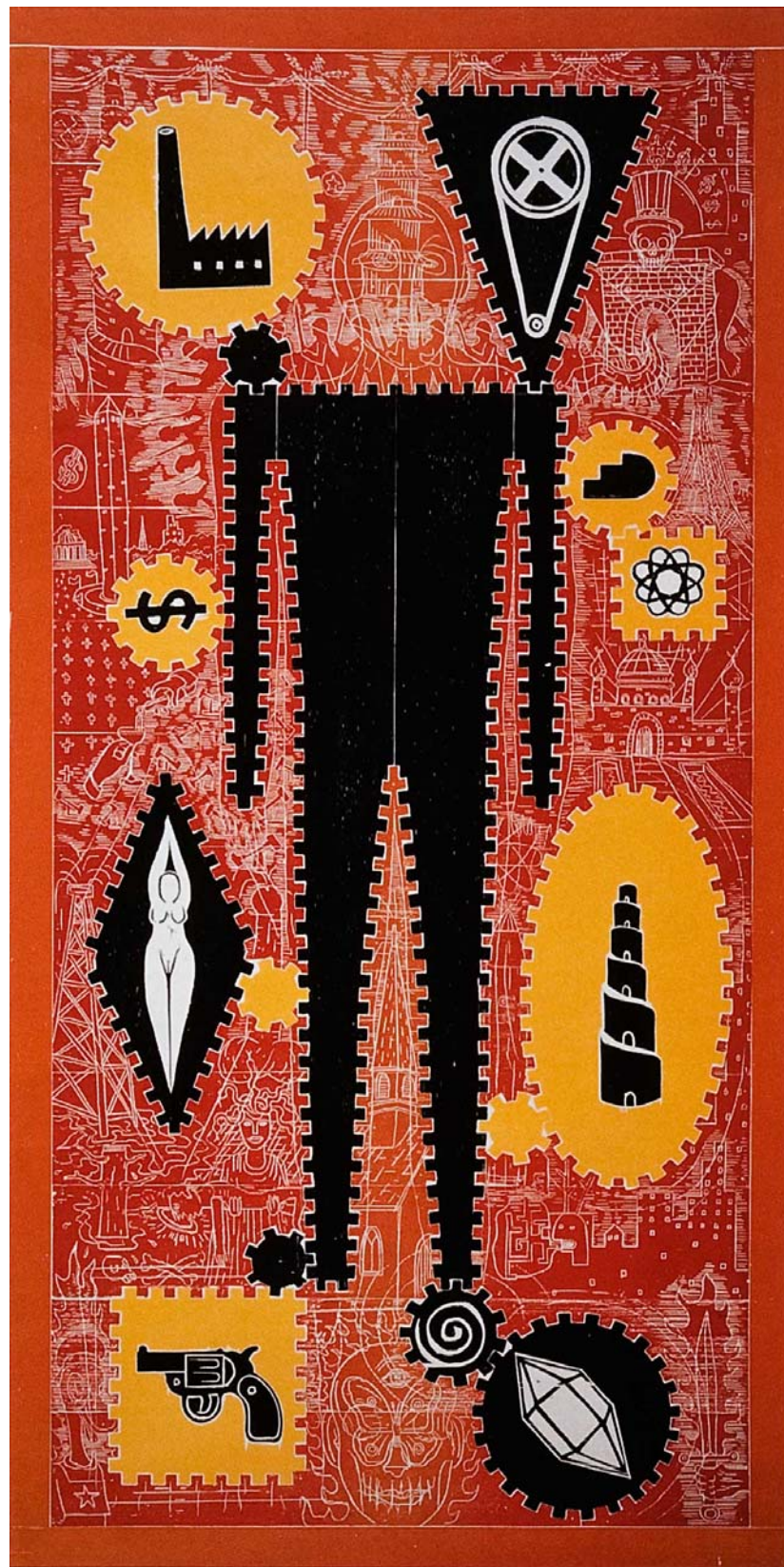


**French Town**, 1997  
Jelutong wood and acrylic  
39 x 38 x 4 inches  
Courtesy of Robischon Gallery, Denver

Opposite  
**Once Removed**, 1999  
Jelutong wood and acrylic  
94 x 23 x 12.25 inches  
Collection of the artist





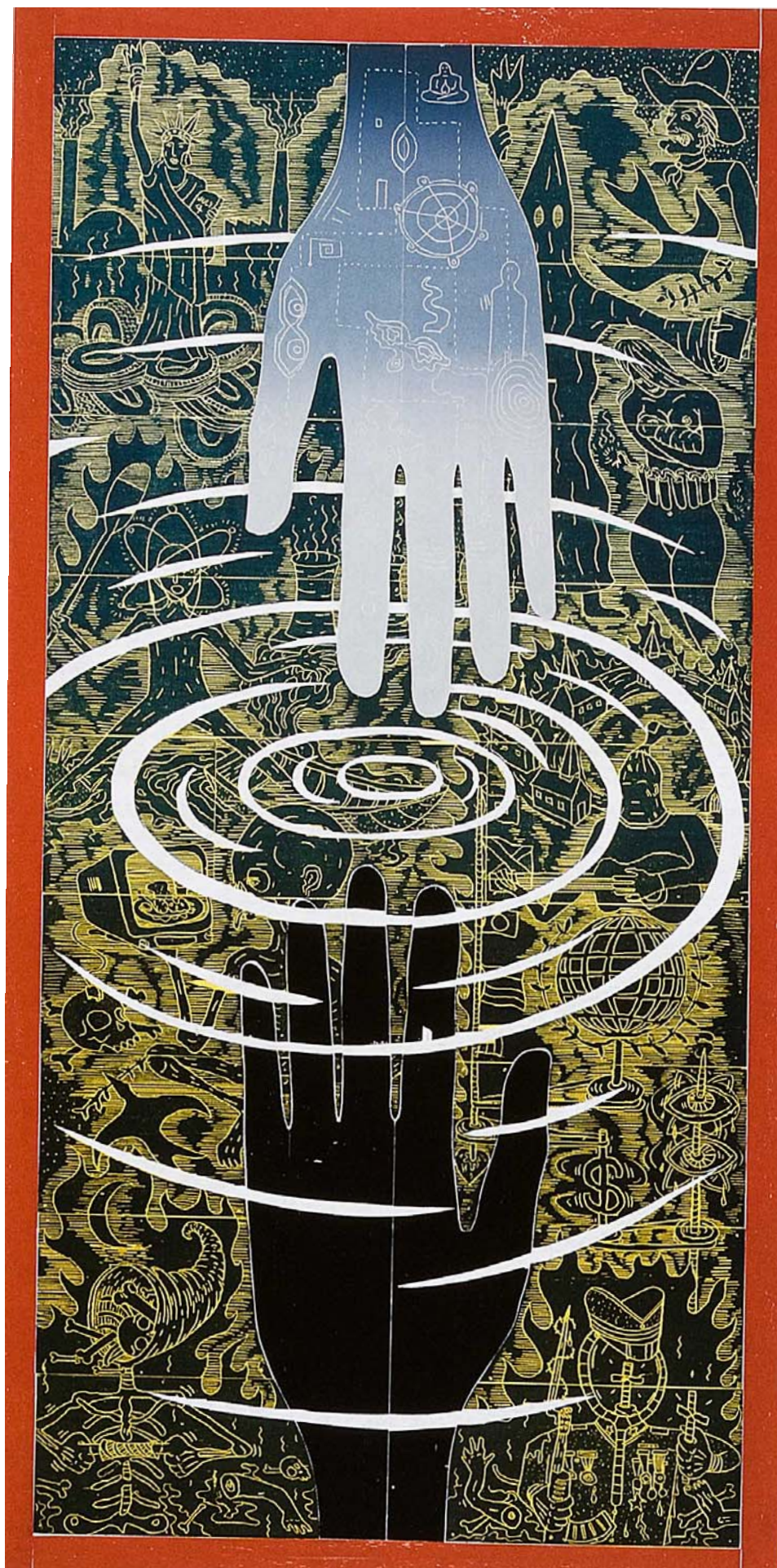


**The Mechanic**, 1994  
Woodblock print  
73 x 37 inches  
Collection of Jordan D. Schnitzer



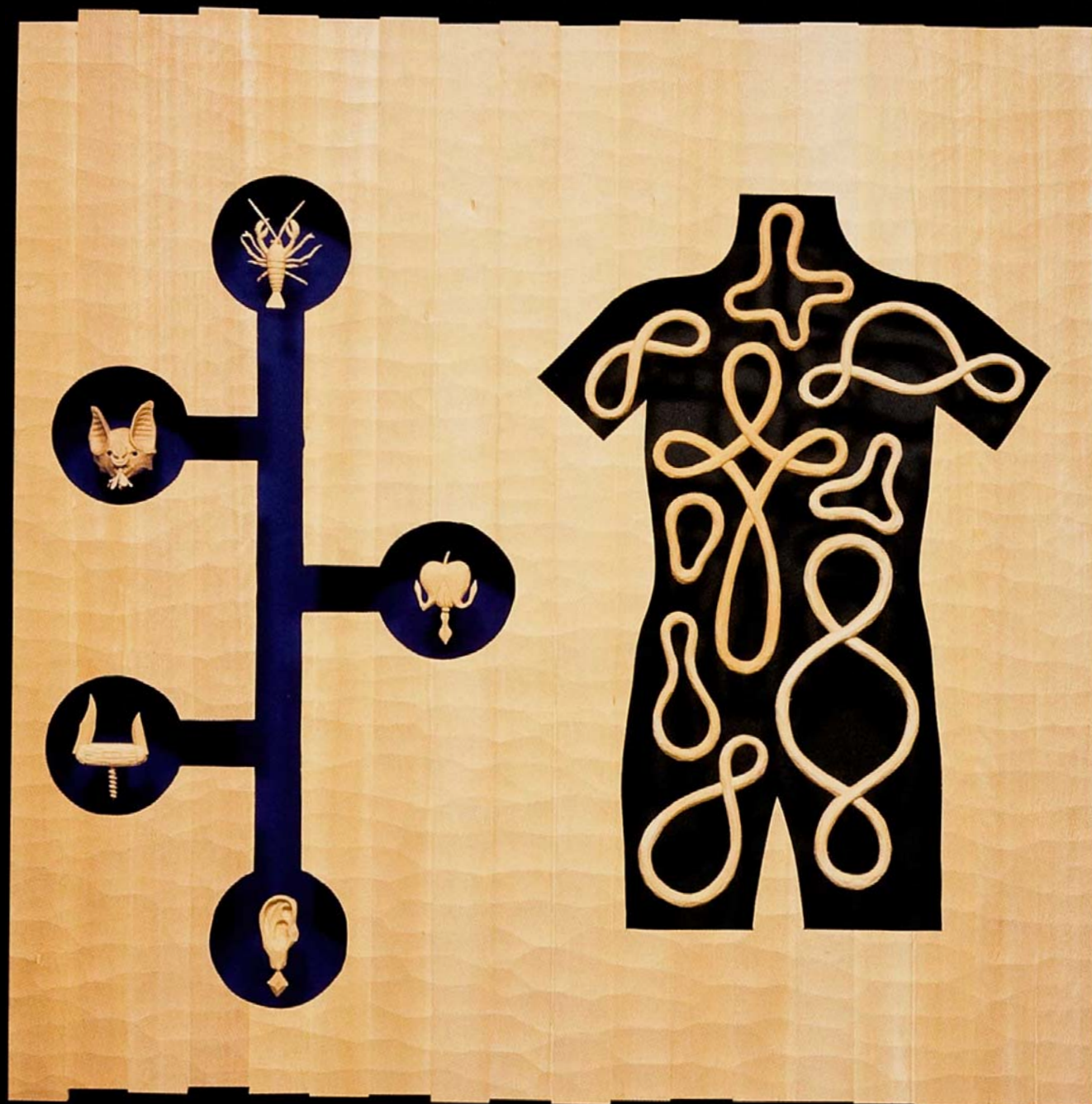
Woodblock for **The Mechanic**, 1994  
Jelutong wood  
73 x 37 inches  
Collection of the artist





***The Empty Hand***, 1996  
 Woodblock print  
 74 x 37 inches  
 Collection of Wilder and Hunter Buck



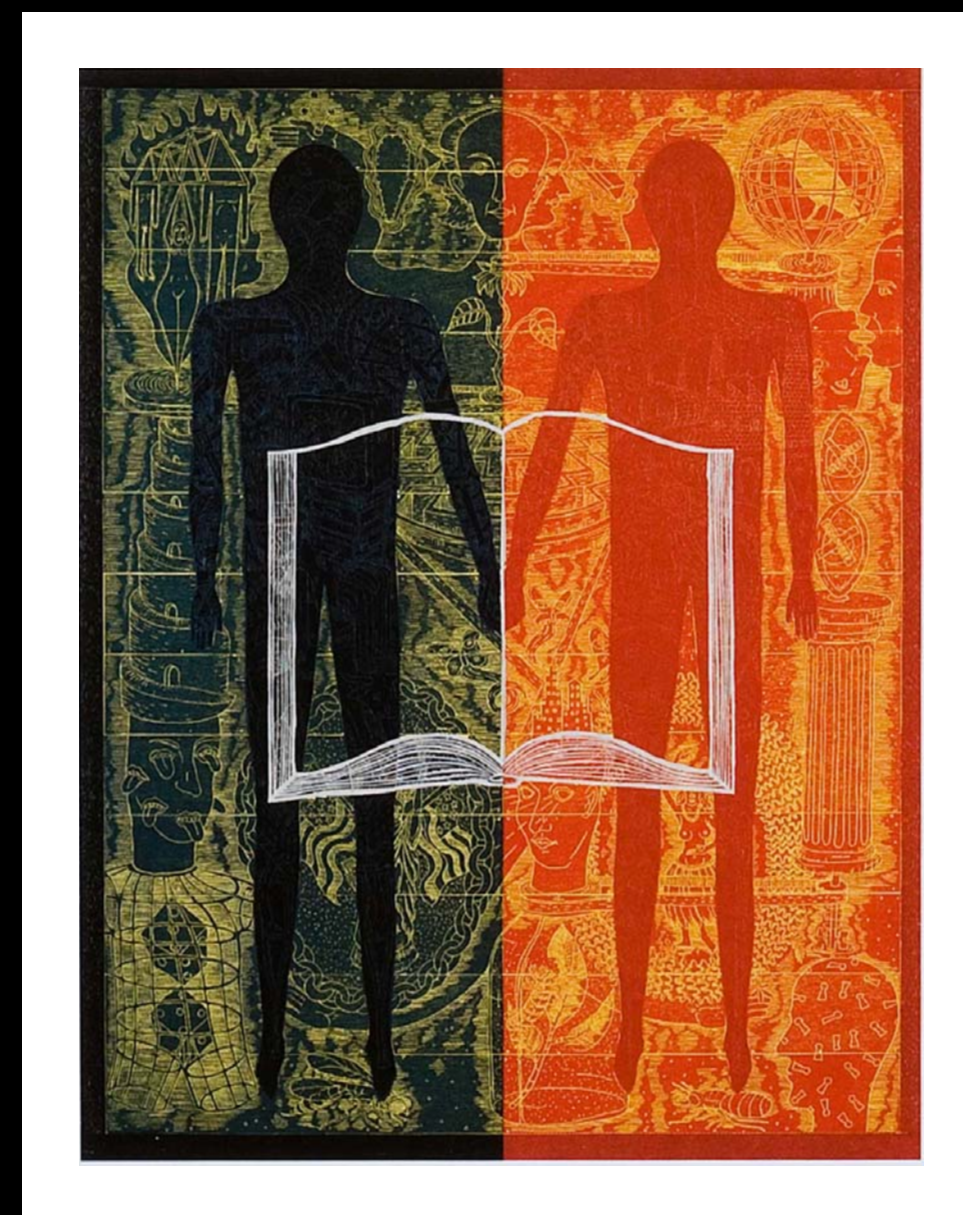


***Bleeding Heart***, 1998  
Jelutong wood and acrylic  
49 x 49 x 4 inches  
Courtesy of DC Moore Gallery, New York



***The Glass Furnace***, 1997  
Woodblock print  
18 x 23.75 inches  
Collection of Jordan D. Schnitzer

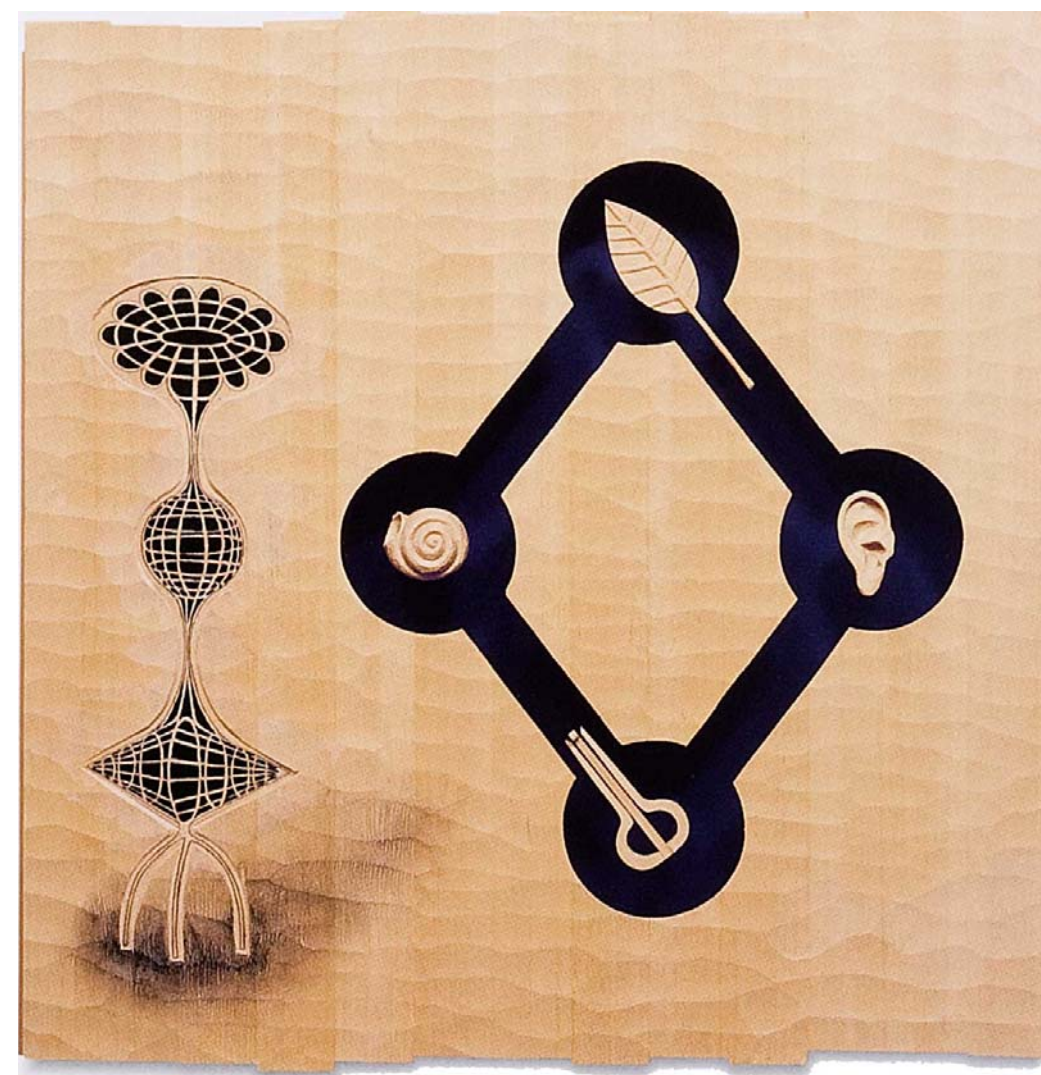
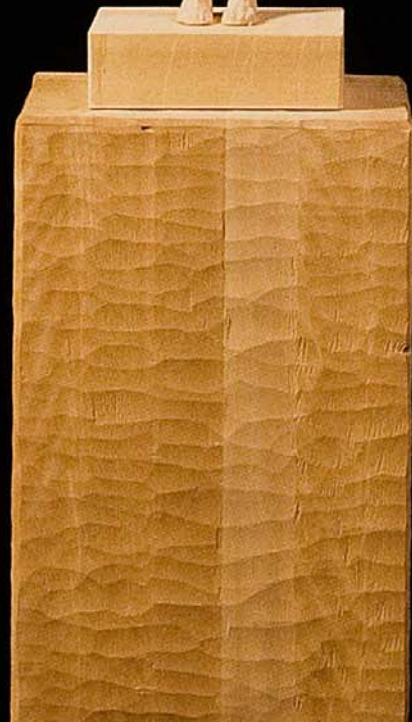
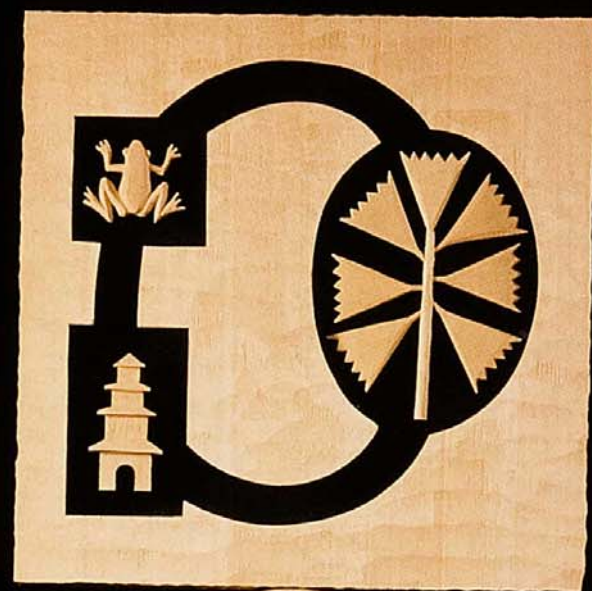




***Fact and Fiction*, 1997**  
Woodblock print  
74 x 58 inches  
Collection of Jordan D. Schnitzer

Opposite  
***The Second Language*, 1995**  
Jelutong wood and acrylic  
56 x 44 x 8 inches  
Collection of the artist





***The Female of the Species*, 1999**  
 Jelutong wood and acrylic  
 35 x 36 x 4 inches  
 Courtesy of Greg Kucera Gallery, Seattle

Opposite  
***The Singing Voice*, 1998**  
 Jelutong wood and acrylic  
 61.5 x 21.75 x 8 inches  
 Collection of Dr. Herbert Semler and Shirley Semler





## John Buck

Born in 1946, Ames, Iowa

### Education

- 1972 M.F.A., University of California at Davis
- 1971 Skowhegan School of Sculpture and Painting
- 1968 B.F.A., Kansas City Art Institute and School of Design

### Selected Solo Exhibitions

- 1999 *John Buck: Recent Sculpture and Woodblock Prints*, Lewis & Clark College, Portland, Oregon  
*John Buck*, DC Moore Gallery, New York
- 1998 *John Buck: Carved Wood and Blown Glass Sculpture*, Greg Kucera Gallery, Seattle  
*John Buck: Sculpture*, Zolla/Lieberman Gallery, Chicago
- 1996 *John Buck: New Works*, Zolla/Lieberman Gallery, Chicago
- 1995 Greg Kucera Gallery, Seattle  
*John Buck: Sculptures and Prints*, Robischon Gallery, Denver  
*John Buck: Sculpture and Prints*, Cohen Berkowitz Gallery, Kansas City, Missouri
- 1994 *In Context: John Buck*, Yellowstone Art Center, Billings, Montana  
*John Buck: Sculpture*, Palm Springs (California) Desert Museum
- 1993 Zolla/Lieberman Gallery, Chicago  
*John Buck: Woodblock Prints*, Achenbach Foundation for the Graphic Arts, M.H. deYoung Memorial Museum, San Francisco [traveled]  
Robischon Gallery, Denver  
*John Buck: Sculpture and Work on Paper*, John Berggruen Gallery, San Francisco
- 1992 *John Buck*, Allene Lapides Gallery, Santa Fe, New Mexico
- 1991 *John Buck*, Morgan Gallery, Kansas City, Missouri  
*John Buck: Large Scale Bronzes—An Outdoor Exhibition*, Esprit Sculpture Garden/John Berggruen Gallery, San Francisco  
*Recent Sculpture: An Indoor Exhibition*, John Berggruen Gallery, San Francisco  
*John Buck: Woodblock Prints*, Allene Lapides Gallery, Santa Fe, New Mexico  
*John Buck: New Sculpture*, Ann Jaffe Gallery, Bay Harbor Islands, Florida
- 1990 J. Noblett Gallery, Boyes Hot Springs, California  
*John Buck: New Sculpture*, Zolla/Lieberman Gallery, Chicago
- 1989 *John Buck: Paintings, Sculpture, Works on Paper*, Galerie Ninety-Nine, Bay Harbor Islands, Florida  
Anne Reed Gallery, Ketchum, Idaho
- 1988 Kansas City (Missouri) Art Institute  
Volcano (Hawaii) Art Center  
Studio 7, Honolulu  
*John Buck: Recent Sculpture*, John Berggruen Gallery, San Francisco  
Carlo Lamagna Gallery, New York

- 1987 *John Buck: New Works from Kona*, Contemporary Arts Center, Honolulu  
San Antonio (Texas) Art Institute  
Robischon Gallery, Denver  
Asher/Faure Gallery, Los Angeles
- 1986 *John Buck*, Carlo Lamagna Gallery, New York  
*John Buck*, Zolla/Lieberman Gallery, Chicago
- 1985 *John Buck*, Foster/White Gallery, Seattle  
*John Buck: Woodblock Prints*, Paris Gibson Square, Center for Contemporary Arts, Great Falls, Montana  
Fuller Goldeen Gallery, San Francisco  
*John Buck*, Santa Cruz County (California) Museum of Art  
*John Buck*, Carlo Lamagna Gallery, New York
- 1984 Asher Faure Gallery, Los Angeles  
*John Buck*, Brunswick Gallery, Missoula, Montana
- 1983 Fuller Goldeen Gallery, San Francisco  
*John Buck*, Yellowstone Art Center, Billings, Montana [traveled]
- 1982 Concord Gallery, New York  
*John Buck: A Month of Sundays*, Mandeville Art Gallery, University of California at San Diego [traveled]
- 1981 Morgan Gallery, Kansas City, Missouri  
Hansen Fuller Goldeen Gallery, San Francisco
- 1980 Zolla/Lieberman Gallery, Chicago
- 1979 Hansen Fuller Goldeen Gallery, San Francisco  
Allan Frumkin Gallery, Chicago
- 1975 University of Kentucky Art Museum, Lexington
- 1974 Mira Costa College, Carlsbad, California  
Humboldt State University, Arcata, California

### Selected Group Exhibitions

- 1998 *Food for Thought: A Visual Banquet*, DC Moore Gallery, New York  
*Sculptural Perspectives for the New Millenium*, The LEF Foundation, St. Helena, California  
*Camouflage*, Schmidt Bingham Gallery, New York  
*New Works by Contemporary Artists*, Gerald Peters Gallery, Santa Fe, New Mexico  
*Cleveland Collects Contemporary Art*, Cleveland Museum of Art
- 1997 *Ports of Entry*, Holter Museum of Art, Helena, Montana [traveled]  
*John Buck and Deborah Butterfield/Sculpture*, Grand Opening Event, Bemis Center for Contemporary Arts, Omaha, Nebraska  
*Contemporary Sculpture: The Figurative Tradition*, Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin  
*Cast Contemporary Sculpture from the Walla Walla Foundry*, Sheehan Gallery, Whitman College, Walla Walla, Washington  
*A Game of Chance*, Printworks Gallery, Chicago [traveled]
- 1996 *Two in Montana: Deborah Butterfield and John Buck, Sculpture and Woodblock Prints*, Paris Gibson Square Museum of Art, Great Falls, Montana [traveled]  
*Contemporary Printmaking in America: Collaborative Prints and Presses*, National Museum of American Art, Smithsonian Institution, Washington, D.C.





1995 *Figurative Concepts: John Buck, Manuel Neri, Gary Kulak, Robert Kidd* Gallery, Birmingham, Michigan  
*Embody*, Schmidt Bingham Gallery, New York

1994 *Here and Now: Bay Area Masterworks from the Di Rosa Collection*, The Oakland (California) Museum

1993 *Sculpture from Walla Walla Foundry*, Greg Kucera Gallery, Seattle  
*Beyond the Bay: The Figure*, Newport Harbor Art Museum, Newport Beach, California  
*Visions Transformed V*, Anne Reed Gallery, Ketchum, Idaho  
*Human Nature/Human Form: Figurative Dimensions in Clay, Metal, Stone, and Wood*, Laguna Gloria Art Museum, Austin, Texas

1992 *Dreams and Shield: Contemporary Spiritual Art*, Salt Lake City Art Center [traveled]  
*Narration Through Form*, Hayes Fine Arts Gallery, Montana State University, Bozeman  
*Visions Transformed IV*, Anne Reed Gallery, Ketchum, Idaho  
*From the Plastic Form to Printer's Plate: Contemporary Sculptors Printmakers*, Oliver Art Center, California College of Art and Crafts, Oakland  
*Permanent Collection Exhibition*, Seattle Art Museum  
*Objects of Affection*, John Berggruen Gallery, San Francisco

1991 *Fourth International Shoebox Sculpture Exhibition*, University of Hawaii, Hilo [traveled]  
*Contemporary Bronze: Process and Object*, Atlanta College of Art  
*Sculpture: Visions Transformed III*, Anne Reed Gallery, Ketchum, Idaho  
*Sculptural Perspectives for the Nineties*, Muckenthaler Cultural Center, Fullerton, California  
*Small Scale Sculpture*, Robischon Gallery, Denver

1990 *Northwest X Southwest Painted Fictions*, Palm Springs (California) Desert Museum [traveled]  
*Group Exhibition: John Buck, Deborah Butterfield, Jay Schmidt, Nora Eccles Harrison* Museum of Art, Utah State University, Logan [traveled]  
*Towards the Future: Contemporary Art in Context*, Museum of Contemporary Art, Chicago  
*Montana 3-D*, Hockaday Center for the Arts, Kalispell, Montana  
*Of Nature and Nation: Yellowstone—Summer of Fire*, Security Pacific Corporation, Los Angeles  
*Deborah Butterfield/John Buck*, Center for Contemporary Art, Santa Fe, New Mexico  
*John Buck and Igor Mitoraj*, Stephen F. Austin University, Nacogdoches, Texas  
*Prints From Tandem Press*, Thomas Barry Fine Arts, Minneapolis



1989 *First Impressions: Early Prints by Forty-Six Contemporary Artists*, Walker Art Center, Minneapolis [traveled]  
*Masters of the Inland Northwest*, Cheney Cowles Museum, Spokane, Washington  
*Coming of Age: Twenty-One Years of Collecting by the Madison Art Center*, Madison (Wisconsin) Art Center  
*Visions of the Volcano*, The Old Police Station, Hilo, Hawaii, organized by the Volcano Art Center [traveled]

1988 *Wood Sculpture*, Mary Porter Sesnon Art Gallery, University of California at Santa Cruz  
*Imprimatur*, Greenville County (South Carolina) Museum of Art [traveled]  
*Art as Political Vision*, The Brunswick Contemporary Arts Center, Missoula, Montana [traveled]  
*Selections from the Experimental Workshop*, San Francisco, Stephen Wirtz Gallery, San Francisco  
*Visions of Printmakers: New Works*, Moody Gallery of Art, University of Alabama, Tuscaloosa  
*Editions: East and West*, Cheney Cowles Museum, Spokane, Washington  
*Selected Prints: Shark's, Inc.*, Boulder (Colorado) Center for the Visual Arts  
*Cast in Walla Walla*, Sheehan Gallery, Whitman College, Walla Walla, Washington  
*Small Sculpture*, Robischon Gallery, Denver  
*On the Edge*, Mia Gallery, Seattle  
*Don't Knock Wood*, Helander Gallery, Palm Beach, Florida  
*Saga(s)*, Carlo Lamagna Gallery, New York

1987 *Recent Graphics from American Print Shops*, Virginia Museum of Fine Arts, Richmond  
*The Artist and the Myth*, Monterey Peninsula Museum of Art, Monterey, California  
*Artists Who Teach*, Federal Reserve Board Fine Arts Gallery, Washington, D.C.  
*New Glory in Sculpture*, Zolla/Lieberman Gallery, Chicago

1986 *Public and Private: American Prints Today*, The Brooklyn (New York) Museum [traveled]  
*Spectrum: The Generic Figure*, Corcoran Gallery of Art, Washington, D.C.  
*Symbols & Narratives: National Print Invitational*, Visual Arts Center of Alaska, Anchorage  
*Prints by New York Artists*, Foster/White Gallery, Seattle  
*Couples in Art*, Bank of America, San Francisco  
*Deborah Butterfield/John Buck: A Collaborative Work*, Pittsburgh Center for the Arts [traveled]  
*Born in Iowa: The Homecoming Exhibition*, Gallery of Art, University of Northern Iowa, Cedar Falls [traveled]  
*Recent Graphics from American Print Shops*, Mitchell Museum, Mount Vernon, Illinois [traveled]  
*Between Painting and Sculpture*, Palo Alto (California) Cultural Center  
*Traps: Elements of Psychic Seduction*, Carlo Lamagna Gallery, New York

1985 *John Buck and Deborah Butterfield*, Birmingham (Michigan) Museum of Art  
*Recent Acquisitions of the Achenbach Foundation for the Graphic Arts, Part Two 1940-1984*, California Palace of the Legion of Honor, San Francisco  
*Awards in the Visual Arts 4*, Albright-Knox Gallery, Buffalo, New York [traveled]  
*Artists Look at Architecture*, Transamerica Pyramid, San Francisco  
*Works in Wood*, Monterey Peninsula Museum of Art, Monterey, California  
*Revolving Show: John Buck, Yvonne Jacquette, Pamela Auchincloss* Gallery, Santa Barbara, California  
*Adornments*, Bernice Steinbaum Gallery, New York

1984 *The American Artist as Printmaker: 23rd National Print Exhibition*, The Brooklyn (New York) Museum  
*Impressions I: Experimental Prints*, Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond [traveled]  
*Contemporary Sculpture in Montana*, Custer County Art Center, Miles City, Montana  
*Works on Paper: Graduate Students from UC Davis, 1965-1982*, Memorial Union Art Gallery, University of California at Davis  
*The 20th Century: The San Francisco Museum of Modern Art Collection*, San Francisco Museum of Modern Art

1983 *Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Painting*, Corcoran Gallery of Art, Washington, D.C. [traveled]  
*Prints from Blocks: Gauguin to Now*, The Museum of Modern Art, New York  
*Chicago Sculpture International: Mile 2*, Chicago International Art Exposition, Navy Pier, Chicago  
*The House That Art Built*, Art Gallery, California State University, Fullerton

1982 *The West as Art: Changing Perceptions of Western Art in California Collections*, Palm Springs (California) Desert Museum  
*Forgotten Dimensions...A Look at Sculpture in California Now*, Fresno (California) Art Center [traveled]  
*Painted Sculpture*, Municipal Art Gallery, Los Angeles  
*Sculptors at UC Davis: Past and Present*, Richard L. Nelson Gallery, University of California at Davis  
*Wood Into the 80s*, Turman Gallery, Indiana State University, Terre Haute  
*Cuts: An Exhibition of Wood-cut and Relief Prints*, Gallery of Art, University of Missouri, Kansas City  
*Black and White and Read All Over*, Boise Gallery of Art

1981 *Bay Area Artists*, Sebastian-Moore Gallery, Denver  
*The Figure: A Celebration*, University of North Dakota Galleries, Grand Forks  
*Figurative Sculpture*, P.S. 1, Long Island City, New York  
Monique Knowlton Gallery, New York

1980 Alaska Center for the Visual Arts, Anchorage  
Titon Museum of Art, Santa Clara, California  
*Painting and Sculpture Today*, 1980, Indianapolis Museum of Art

1979 *Montana: Current Ideas*, Yellowstone Art Center, Billings, Montana  
*Visions and Figurations*, The Art Gallery, California State University, Fullerton  
*Two-Man Show: David Storey and John Buck*, Zolla/Lieberman Gallery, Chicago  
*The First Western States Biennial Exhibition*, Denver Art Museum [traveled]  
Palo Alto (California) Cultural Center  
*Two Man Show*, Allan Frumkin Gallery, Chicago

1978 *Artists Working in Wood*, Richard L. Nelson Gallery, University of California at Davis

1977 *Work in 3 Dimensions: 1977 Invitational for Nine Northwest Artists*, Fine Arts Gallery, Central Washington State College, Ellensburg  
*San Francisco Art Institute Annual*, Fort Mason Center, San Francisco  
*Introductions*, Hansen Fuller Gallery, San Francisco  
*Faculty Show*, Montana State University, Bozeman  
*San Francisco Art Institute Ceramics Annual*, San Francisco Art Institute  
*Drawing Invitational*, University of Montana, Missoula

1975 *Invitational Group Show*, Morningside College, Sioux City, Iowa

1974 *Clay Magic*, Stephens College, Columbia, Missouri  
*Sculpture and Drawing Show*, University of Nevada, Las Vegas

1973 *Vacaville Crossing*, Artist's Contemporary Gallery, Sacramento, California  
University of Colorado, Boulder

1972 The Museum of Modern Art, New York  
*Awards Invitational*, Honig-Cooper and Harrington Arts, San Francisco  
San Francisco Art Institute  
*Bay Area Underground*, University Art Museum, University of California at Berkeley  
*Ceramics*, University of California at San Diego

1971 *Doing Stuff with Feathers*, Art Center of the World Gallery, Davis, California  
*Fifth Annual Juried Exhibition*, Memorial Union Art Gallery, University of California at Davis  
*A Group Show*, University of Nevada at Reno  
*Eight From Davis*, Wenger Gallery, San Francisco

1970 *Second Annual Shasta Art Exhibition*, Shasta College, Redding, California  
*Twenty-Four Hour Show*, University of California at Davis





Selected Public and Corporate Collections

Achenbach Foundation for Graphic Arts,  
Fine Arts Museum of San Francisco  
Albright-Knox Art Gallery, Buffalo, New York  
Art Institute of Chicago  
Atlantic Richfield Company, Dallas, Texas  
Boise Art Museum  
BankAmerica Corporation, San Francisco  
The Brooklyn (New York) Museum  
The Contemporary Museum, Honolulu  
Dain Bosworth, Minneapolis  
Denver Art Museum  
First Union Bank Corporation, San Francisco  
The Honolulu Advertiser Collection  
Madison (Wisconsin) Art Center  
Milwaukee (Wisconsin) Art Museum  
Monsanto Company, Chicago  
Museum of Contemporary Art, Chicago  
The Museum of Modern Art, New York  
Palm Springs (California) Desert Museum  
The Prudential Life Insurance Company,  
Newark, New Jersey  
San Francisco Museum of Modern Art  
Seattle Art Museum  
The St. Paul Companies, Minneapolis  
Tri-City Corporate Center, San Bernardino, California  
University Art Museum, Berkeley, California  
Washington State Art in Public Places,  
University of Washington Hospital, Seattle  
Frederick R. Weisman Foundation, Los Angeles  
Wright State University Art Galleries, Dayton, Ohio  
Yellowstone Art Museum, Billings, Montana

Grants and Awards

1984 Awards in the Visual Arts, National Artists  
Award  
1980 National Endowment for the Arts, Individual  
Artist Grant  
1971 Fifth Annual Juried Art Exhibition, University  
of California at Davis, Purchase Award  
1970 Second Annual Shasta College Invitational  
Art Exhibit, Redding, California, Purchase  
Award

Commissions

1999 Lewis & Clark College, Portland, Oregon,  
*Music in the Sky* and *The Hawk and the Dove*  
1991 Ahmanson Commercial Development,  
Chicago, *The Loop*  
1989 Principal Financial Group, Des Moines,  
Iowa, *Three Generations*  
1988 Washington State Arts Commission,  
University Hospital, Olympia

Selected Books

1985 Albright, Thomas. *Art in the San Francisco Bay  
Area, 1945-1989*. Berkeley, California:  
University of California Press.  
Smith, Selma L. (ed). *The Printworld Directory  
of Contemporary Prints and Prices*.  
Bala-Cynwyd, Pennsylvania: Printworld.  
1983 Guenther, Bruce. *50 Northwest Artists*.  
San Francisco: Chronicle Books.

Works in the Exhibition

Freestanding Sculptures

*Coral Gables*, 1999 (page 26)  
Jelutong wood  
139 x 53 x 46 inches  
Collection of the artist

*Once Removed*, 1999 (page 31)  
Jelutong wood and acrylic  
94 x 23 x 12.25 inches  
Collection of the artist

Seven Studies for Lewis & Clark Commission

*Music in the Sky*, 1998 (pages 28, 48)  
Jelutong wood  
82 x 31 x 20 inches  
Collection of the artist

*Asia, America*, 1998 (page 28)  
Jelutong wood  
84 x 29 x 20 inches  
Collection of the artist

*The Forge*, 1998 (page 28)  
Jelutong wood  
88 x 26 x 19 inches  
Collection of the artist

*Startangle*, 1998 (page 28)  
Jelutong wood  
75 x 26 x 16 inches  
Collection of the artist

*Projections*, 1998 (page 29)  
Jelutong wood  
73 x 31 x 16 inches  
Collection of the artist

*The Hawk and the Dove*, 1998 (pages 1, 29)  
Jelutong wood  
77 x 24 x 24 inches  
Collection of the artist

*The Lamps of Polyphemus*, 1998 (page 29)  
Jelutong wood  
75 x 30 x 16 inches  
Collection of the artist

*Flip Book*, 1998 (cover)  
Jelutong wood and acrylic  
52 x 35.25 x 6.25 inches  
Collection of Dr. Herbert Semler and Shirley Semler

*The Keeper*, 1998 (page 5)  
Jelutong wood and glass  
24 x 10 x 10 inches  
Courtesy of Greg Kucera Gallery, Seattle

*Masked Arbor*, 1998 (page 24)  
Jelutong wood and acrylic  
53 x 28 x 7.25 inches  
Collection of Dr. Herbert Semler and Shirley Semler

*The Singing Voice*, 1998 (page 40)  
Jelutong wood and acrylic  
61.5 x 21.75 x 8 inches  
Collection of Dr. Herbert Semler and Shirley Semler

*The Cantos*, 1996 (page 9)  
Jelutong wood and acrylic  
57 x 51 x 9 inches  
Collection of Gary Taylor and courtesy of  
Greg Kucera Gallery, Seattle

*The 1990s*, 1995 (page 21)  
Jelutong wood and acrylic  
121 x 76 x 16 inches  
Collection of Dr. Herbert Semler and Shirley Semler

*Red Stone*, 1995 (page 17)  
Jelutong wood and acrylic  
59 x 34 x 8 inches  
Collection of the artist

*The Second Language*, 1995 (page 38)  
Jelutong wood and acrylic  
56 x 44 x 8 inches  
Collection of the artist

Panels

*The Female of the Species*, 1999 (page 41)  
Jelutong wood and acrylic  
35 x 36 x 4 inches  
Courtesy of Greg Kucera Gallery, Seattle

*The Long and the Short of It*, 1999 (page 13)  
Jelutong wood and acrylic  
48 x 48 x 4 inches  
Courtesy of Greg Kucera Gallery, Seattle

*The Pearl Diver*, 1999 (page 6)  
Jelutong wood and acrylic  
35.25 x 34 x 4 inches  
Courtesy of DC Moore Gallery, New York

*Tone Poem*, 1999 (page 27)  
Jelutong wood and acrylic  
48.5 x 48 x 4 inches  
Courtesy of Greg Kucera Gallery, Seattle

*Bleeding Heart*, 1998 (page 36)  
Jelutong wood and acrylic  
49 x 49 x 4 inches  
Courtesy of DC Moore Gallery, New York

*Greenhorn*, 1998 (page 18)  
Jelutong wood and acrylic  
48 x 48 x 4 inches  
Collection of the artist

*Pumpkin Seed*, 1998 (page 19)  
Jelutong wood and acrylic  
35 x 37 x 4 inches  
Collection of the artist

*Cross Reference*, 1997 (page 23)  
Jelutong wood and acrylic  
38 x 39 x 4 inches  
Collection of the artist

*French Town*, 1997 (page 30)  
Jelutong wood and acrylic  
39 x 38 x 4 inches  
Courtesy of Robischon Gallery, Denver

*The Words to Music*, 1997 (page 25)  
Jelutong wood and acrylic  
37.75 x 38.25 x 4 inches  
Collection of the artist

*Picture Book*, 1996 (page 15)  
Jelutong wood and acrylic  
72 x 72 x 4 inches  
Courtesy of Zolla/Lieberman Gallery, Chicago

Woodblock Prints

*The Argosy*, 1998 (page 10)  
Woodblock print  
62.5 x 37 inches  
Courtesy of Shark’s, Inc., Lyons, Colorado

*Fact and Fiction*, 1997 (page 39)  
Woodblock print  
74 x 58 inches  
Collection of Jordan D. Schnitzer

*The Glass Furnace*, 1997 (page 37)  
Woodblock print  
18 x 23.75 inches  
Collection of Jordan D. Schnitzer

*The Coal Mine*, 1996 (page 2)  
Woodblock print  
62 x 37 inches  
Courtesy of Greg Kucera Gallery, Seattle

*The Empty Hand*, 1996 (page 34)  
Woodblock print  
74 x 37 inches  
Collection of Wilder and Hunter Buck

*The Lamp*, 1994 (page 22)  
Woodblock print  
62 x 37 inches  
Collection of Wilder and Hunter Buck

*The Mechanic*, 1994 (page 32)  
Woodblock print  
73 x 37 inches  
Collection of Jordan D. Schnitzer

Woodblock for *The Mechanic*, 1994 (page 33)  
Jelutong wood  
73 x 37 inches  
Collection of the artist

*The Sound of the Sea*, 1994 (page 14)  
Woodblock print  
62 x 37 inches  
Collection of Wilder and Hunter Buck

*East West*, 1987 (page 16)  
Woodblock print  
74 x 74 inches  
Collection of Wilder and Hunter Buck







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Opposite

***Music in the Sky***, 1998

Jelutong wood

82 x 31 x 20 inches

Collection of the artist