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.
John Buck
Recent Sculpture and Woodblock Prints

October 8 to December 18, 1999

Gallery of Contemporary Art
Lewis & Clark College
Portland, Oregon

The Coal Mine, 1996
Woodblock print
62 x 37 inches
Courtesy of Greg Kucera Gallery, Seattle
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.
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 wood-block 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."

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
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 trinkets, 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.”

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 Bad 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:

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Marcia Tucker, _John Buck_, 1988, Anne Kohs and Associates, p. 5
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. 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 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 surrealist 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
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 38 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
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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
Jalutong 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
Walang 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 38 inches
Collection of Jordan D. Schnitzer

Opposite
The Second Language, 1995
Jalutong wood and acrylic
55 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

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, Coburn Berkowitz Gallery, Kansas City, Missouri
1994 In Context: John Buck, Yellowstone Art Center, Billings, Montana
John Buck: Sculpture, Palm Springs (California) Desert Museum
Zolla/Lieberman Gallery, Chicago
John Buck: Woodblock Print, Asher/Faure Gallery, Los Angeles
1993 Zolla/Lieberman Gallery, Chicago
John Buck: Woodblock Print, Achenbach Foundation for the Graphic Arts, M.H. de Young 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, Expert Sculpture Garden/John Berggruen Gallery, San Francisco
Racine Sculpture: An Indoor Exhibition, John Berggruen Gallery, San Francisco
John Buck: Woodblock Print, Allene Lapides Gallery, Santa Fe, New Mexico
John Buck: New Sculpture, Ann Jakle Gallery, St. Petersburg, Florida
1990 J. Noblan Gallery, Boys & Girls Club, San Francisco
1989 John Buck: New Sculpture, Zolla/Lieberman Gallery, Chicago
1988 John Buck: Paintings, Sculpture, Works on Paper, Galeria Ninety-Nine, Bay Harbor Islands, Florida
Anne Raad 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/Faune Gallery, Los Angeles
1986 John Buck, Carlo Lamagna Gallery, New York
1985 John Buck: Forecast/White Gallery, Seattle
John Buck: Woodblock Prints, Paris Gibson Square, Center for Contemporary Arts, Great Falls, Montana
Fuller Goldstein Gallery, San Francisco
John Buck, Santa Cruz County (California) Museum of Art
John Buck, Carlo Lamagna Gallery, New York
1984 Asher Fare Gallery, Los Angeles
John Buck, Bruhnweck Gallery, Museos, Montana
1983 Fuller Goldstein Gallery, San Francisco
John Buck: Yellowtown Art Center, Billings, Montana [traveled]
1982 Concorde 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
Hanson Fuller Goldstein Gallery, San Francisco
1980 Zolla/Lieberman Gallery, Chicago
1979 Hanson Fuller Goldstein Gallery, San Francisco
Allan Franklin Gallery, Chicago
1976 University of Kentucky Art Museum, Lexington
1974 Mira Costa College, Carlsbad, California
Humboldt State University, Arcata, California

Selected Group Exhibitions
John Buck: New Sculpture, Colorado Springs Fine Arts Center, Colorado Springs [traveled]
A Game of Chance, Printworks Gallery, Chicago [traveled]
1997 Three in Montana: Deborah Butterfield and John Buck, Sculpture and Woodblock Prints, Paris Gibson Square Museum of Art, Great Falls, Montana [traveled]
Selected Public and Corporate Collections
- Albright-Knox Art Gallery, Buffalo, New York
- Art Institute of Chicago
- Austin Museum of Fine Arts
- Bank of America Corporation, San Francisco
- The Brooklyn (New York) Museum
- The Contemporary Museum, Honolulu
- Daim-Bowmann, Minneapolis
- Denver Art Museum
- First Union Bank, Des Moines, Iowa
- The Honolulu Advertiser Collection
- Madison (Wisconsin) Art Center
- Minnesota (Minnesota) Art Museum
- Monuments Company, Chicago
- Museum of Contemporary Art, Chicago
- The Museum of Modern Art, New York
- Palm Springs (California) Desert Museum
- Museum of Contemporary Art, Chicago
- Monsanto Company, Chicago
- Milwaukee (Wisconsin) Art Museum
- Madison (Wisconsin) Art Center
- First Union Bank Corporation, San Francisco
- Denver Art Museum
- Dain Bosworth, Minneapolis
- The Contemporary Museum, Honolulu
- The Brooklyn (New York) Museum
- BankAmerica Corporation, San Francisco
- Boise Art Museum
- Atlantic Richfield Company, Dallas, Texas
- Achenbach Foundation for Graphic Arts, San Francisco

Grants and Awards
- 1984 Awards in the Visual Arts, National Artists
- 1985 National Endowment for the Arts, Individual Artist Grant
- 1971 Fifth Annual Juried Art Exhibition, University of California at Davis, Purchase Award
- 1972 Second Annual Shanae College Invitational Art Exhibit, Redding, California, Purchase Award

Commissions
- 1999 Lewis & Clark Commission Art, Music in the Sky Award of California at Davis, Purchase Award
- 1998 (page 4) Seven Studies for Lewis & Clark Commission
- 1997 (page 3) The Second Language, Collection of the artist

Selected Books
- Guarnieri, Bruce. 50 Northern Artists. San Francisco: Chronicle Books.

Woodblock Prints
- The Argos, 1996 (page 10)
- Woodblock print
- Courtesy of Shank's, Inc., Lyons, Colorado
- Fast and Fixton, 1997 (page 39)
- Woodblock print
- 74 x 36 inches
- Collection of Jordan D. Schnitzer
- The Glass Factory, 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
- 71 x 37 inches
- Collection of Jordan D. Schnitzer
- Woodblock for The Mechanic, 1994 (page 33)
- Jelutong wood
- 71 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, 1992 (page 16)
- Woodblock print
- 74 x 37 inches
- Collection of Wilder and Hunter Buck

Woodblock Print Titles
- The Ararat, 1999 (page 10)
- Woodblock print
- 62.5 x 37 inches
- Courtesy of Shank's, Inc., Lyons, Colorado
Opposite

Music in the Sky, 1998
Jedolong wood
82 x 31 x 20 inches
Collection of the artist