





Robert Buck
Born 1958, Baltimore MD
Lives and Works in New York and Texas

Education

- 1993 The Independent Study Program of the Whitney Museum of American Art, Studio Program, New York, NY
- 1983 Undergraduate Film and Television, New York University, Tisch School of the Arts, New York, NY

Solo Exhibitions

- 2018 *Vestige*, Ulterior Gallery, New York, NY
- 2018 *Formations*, Angela Meleca Gallery, Columbus, OH
Second Hand, Ulterior Gallery, New York, NY
- 2016 *Exposure*, Angela Meleca Gallery, Columbus, OH
Robert Beck / Robert Buck: States of America, Pizzuti Collection, Columbus, OH (catalog)
- 2015 *Robert Beck / Robert Buck*, Iceberg Projects, Chicago, IL
- 2014 *New Work*, CRG Gallery, New York, NY
- 2013 *Robert Beck / Robert Buck: Collected Works*, Rennie Collection at Wing Sang, Vancouver, Canada (catalog)

- 2012 *Kahpenakw_u* (*West*), CRG Gallery, New York, NY
- 2009 *iPainting*, Anthony Meier Fine Arts, San Francisco, CA
- 2008 第二自然, (*Second Nature*), CRG Gallery, New York, NY
- 2007 *dust*, Wexner Center for the Arts, Columbus, OH (curated by Bill Horrigan and Helen Molesworth [catalog])
- “How Am I To Sign Myself”, CRG Gallery, New York, NY
- 2006 Stephen Friedman Gallery, London, England
- Olpalka Gallery, Sage College, Albany, NY (curated by Jim Richard Wilson [catalog])
- 2005 Anthony Meier Fine Arts, San Francisco, CA
- 2004 *New Work*, CRG Gallery, New York, NY
- Art Basel Miami, The Design District, Miami, FL (curated by Stephen Holmes)
- 2002 Anthony Meier Fine Arts, San Francisco, CA
- 2001 *Drawings*, CRG Gallery, New York, NY
- 2000 *Nature Mort*, CRG Gallery, New York, NY
- The Woods*, Galerie Rainer Borgemeister, Berlin, Germany
- 1997 Susan Inglett Gallery, New York, NY
- 1996 Susan Inglett Gallery, New York, NY



Booth 548, CRG Gallery, New York, NY

2014 *Robert Gober: The Heart is not a Metaphor*, The Museum of Modern Art, New York, NY
(curated by Ann Temkin [catalog])

Panopticum, Robert Miller Gallery, New York, NY (curated by Kevin Moore)

Sleuthing the Mind, Pratt-Manhattan Gallery, Pratt Institute, New York, NY (curated by
Ellen Levy)

2012 *No Person May Carry A Fish Into A Bar*, Blum & Poe, Los Angeles, CA (curated by Julian
Hoerber and Alix Lambert)

Summer Sculpture Show, CRG Gallery, New York, NY

A Rebours, Adam Lindemann Gallery, New York, NY

Rorschach, Phillips De Pury & Co., New York, NY

2011 *The Air We Breathe*, San Francisco Museum of Modern Art, San Francisco, CA (curated by
Apsara DiQuinzio [catalog])

Wishing and Praying, CRG Gallery, New York, NY

Politics is Personal, Stonescape, San Francisco, CA (curated by Thea Westreich Art
Advisory Services)

Crazy Lady, Schroeder Romero and Shredder, New York, NY (curated by Jane Harris)

Supply and Demand, Canzani Center Gallery, Columbus College of Art and Design,
Columbus, OH (curated by Lisa Dent)

Compass: Drawings of the Museum of Modern Art New York (The Judith Rothschild Foundation

Contemporary Drawings Collection), Berliner Festspiele, Berlin, Germany (curated by Christian Rattemeyer)

Wishing and Praying, CRG Gallery, New York, NY

Printer's Proof: A Decade of Fine Art Printing, Bertrand Delacroix Gallery, New York, NY

2010 *Hunt and Chase*, Salomon Contemporary, East Hampton, NY, (curated by Beth Rudin DeWoody [catalog])

Lush Life, Lehmann Maupin Gallery, New York, NY (curated by Franklin Evans and Omar Lopez Chahoud)

Beck & Moffet / Lucio Fontana, Marianne Boesky Gallery, New York, NY (catalog)

In and Out of Place, 176 Zabłudowicz Collection, London, England (catalog)

The Language of Flowers, CRG Gallery, New York, NY

2009 *Of Other Spaces*, Bureau for Open Culture at Columbus College of Art and Design (CCAD), Columbus, OH (curated by Jim Voorhies [catalog])

Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection, The Museum of Modern Art, New York, NY (curated by Christian Rattemeyer [catalog])

2008 *Sorry We're Closed*, Galerie Rodolphe Janssen, Brussels, Belgium



- Duck Soup*, La Mama Gallery, New York, NY (curated by Daphne Fitzpatrick)
- The World Is All*, Hudson Franklin Gallery, New York, NY
- Beyond A Memorable Fancy*, Elizabeth Foundation for the Arts Project Space, New York, NY (curated by Michelle Levy [catalog])
- White Columns Annual: Looking Back*, White Columns, New York, NY (curated by Jay Sanders) *Come In, We're Open!*, Galerie Rodolphe Janssen, Brussels, Belgium
- 2007 *Exhibitionism: An Exhibition of Exhibitions of Works from the Marieluise Hessel Collection*, Hessel Museum of Art Center For Cultural Studies, Bard College, Annandale-on-Hudson, NY (curated by Matthew Higgs)
- On The Marriage Broker Joke*, Office Baroque Gallery, Antwerp, Belgium
- The Red Badge of Courage*, Newark Arts Council Open Studio Tour Exhibition, Newark, NJ
- ZING Magazine Exhibition*, Circus of Books, Los Angeles, CA
- 2006 *Twice Drawn*, Tang Teaching Museum and Art Gallery, Saratoga Springs, NY (curated by Ian Berry and Jack Shear [catalog])
- The Last Time They Met*, Stephen Friedman Gallery, London, England
- Subject*, Lyman Allyn Museum, New London, CT
- Nightmares of Summer*, Marvelli Gallery, New York, NY
- Armed: Contemporary Art and Violence*, Mandeville Gallery, Union College, Schenectady, NY (catalog)

- 2005 *Past Presence*, Whitney Museum of American Art, New York, NY
- Monuments for the USA*, CCA Wattis Institute for Contemporary Arts, San Francisco, CA (curated by Ralph Rugoff [catalog])
- Monuments for the USA*, White Columns, New York, NY
- Altered Spaces*, Indianapolis Museum of Contemporary Art (IMOCA), Indianapolis, IN
- Heavenly, Or A Slice of White*, Leubsdorf Gallery, Hunter College, New York, NY (curated by Julia Jaquette [catalog])
- Back from Nature*, Institute of Contemporary Art, Maine College of Art, Portland, ME (curated by Cindy Foley [catalog])
- Ten Year Anniversary Show*, Stephen Friedman Gallery, London, England
- 2004 *Editions Fawbush: A Selection*, Sandra Gering Gallery, New York, NY
- Needful Objects: Recent Multiples*, Cleveland Museum of Art, Cleveland, OH (curated by Jeffrey Grove)
- Neo Queer: New Visual Art by Lesbian, Gay, Bisexual, and Transgender Artists*, Center on Contemporary Art (COCA), Seattle, WA (curated by David Loyd Brown, Maura Reilly and Craig Houser)
- Your Heart Is No Match for My Love*, The Soap Factory, Minneapolis, MN



- 2003 Robert Beck, Russell Crotty, Shibon Liddel, CRG Gallery, New York, NY
Me, Myself and I, CRG Gallery, New York, NY
Somewhere Better Than This Place, Contemporary Arts Center, Cincinnati, OH (curated by Thom Collins [catalog])
Little Triggers, Cohan, Leslie and Browne Gallery, New York, NY
- 2002 *Acquiring Tastes*, Real Art Ways, Hartford, CT
Song Poems, Cohan, Leslie and Brown Gallery, New York, NY (curated by Steven Hull [catalog])
Arrested Development, Castle Gallery, The College of New Rochelle, New Rochelle, New York, NY
- 2001 *The Draftman's Colors: 14 New Acquisitions*, The Whitney Museum of American Arts, New York, NY
Crossing the Line, The Queens Museum, New York, NY
In Cold Blood: Sites of Conflict: Art in a Culture of Violence, Samuel Dorsky Museum of Art, State University of New York at New Paltz, New Paltz, NY (curated by Nadine Wasserman [catalog])
- 2000 *Wild Life*, Beverly Reynolds Gallery, Richmond, VA
Destruction/Creation, Ubu Gallery, New York, NY
Human/Nature, Caren Golden Fine Arts, New York, NY (curated by Jane Harris)
Animal Magnetism, Bucknell Art Gallery, Bucknell University, Lewisburg, PA

- 1999 *Anni Albers, Robert Beck, Cadie Noland, Joan Semmel, and Nancy Shaver*, Matthew Marks Gallery, New York, NY (Curated by Robert Gober)
- Calender 2000*, The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
- Hindsight: Recent Work from the Permanent Collection*, Whitney Museum of American Art, New York, NY
- 1998 *Back-To-Back: Selected Fellows 1990-98*, New York Foundation for The Arts (NYFA), New York, NY
- Robert Beck and Jasmine Sian*, Anthony Meier Fine Art, San Francisco, CA
- Images for the Millenium*, Long Island Center of Photography, New York, NY
- Portraits: Inagural Exhibition*, Paul Morris Gallery, New York, NY
- Artists & Books: Picarone Editions 1997*, Matisse Museum, Nice, France
- 1997 *Investigations of New Photography and Film: "The New God"*, Andrea Rosen Gallery, New York, NY (curated by John Connelly)
- 33rd Annual Art On Paper*, Weatherspoon Gallery, University of North Carolina, Greensboro, NC
- You Should Know Better: Truth and Artifice in Contemporary Photography*, The Thread Waxing Space, New York, NY (curated by Samatha Tsao)



- 1996 *Limited Edition Artists' Books Since 1990*, Brooke Alexander Gallery, New York, NY
Sugar Mountain, White Columns Gallery, New York, NY
Show and Tell, Lauren Wittels Gallery, New York, NY
What I Did On My Summer Vacation, White Columns Gallery, New York, NY
- 1995 *Inaugural Exhibition*, Morris Healy Gallery, New York, NY
Verisimilitude and the Utility of Doubt, White Columns, New York, NY (curated by Bill Arning and Gregory Crewdson)
Faggots: A Communiqué from North America, Centro Cultural Ricardo Rojas, Universidad de Buenos Aires, Buenos Aires (curated by Bill Arning)
- 1994 *Violence/Business/Power*, Neue Gesellschaft für bildende Kunst e.v., Berlin, Germany (curated by Frank Wagner [catalog])
Who Chooses Who: Benefit Exhibition and Auction, New Museum, New York, NY (choice of Robert Gober)
- 1992 *7 Rooms, 7 Shows*, P.S. 1 Museum, The Institute For Contemporary Art, New York, NY
Gegendarstellung: Ethics and Aesthetics in Times of AIDS, Kunstverien, Hamburg, Germany, and Kunstmuseum,
Lucerne, Switzerland (curated by Frank Wagner)

- 1991 *Saint Vitas Dance*, Suzanne Biederberg Gallery, Amsterdam, The Netherlands
New Era Space, New Era Building, Sponsored by Leo Castelli, New York, NY, in collaboration with Jeffrey
Litchfield (curated by Tricia Collins and Richard Milazzo)
Queer, Butch, Femme..., Minor Injury Gallery, Brooklyn, NY
- 1990 *AIDS/SIDA*, Real Art Ways, Hartford, CT (curated by Anne Pasternak)
Looking At A Revolution, Simon Watson Project Space, New York, NY
- 1989 *Erotophobia*, Simon Watson Project Space, New York, NY
Group Material's "AIDS Timeline" Touring Exhibition, Matrix Gallery, University Art Museum, University of California at Berkeley, Berkeley, CA (curated by Larry Rinder)

Videoworks / Selected Group Exhibitions and Screenings

- Song Poem ("Trips Visits")*, 2001, 6 min, color, stereo sound
- 2017 *Robert Beck / Robert Buck*, Electronic Arts Intermix, New York, NY
- 2016 *Edited at EAI: Artist to Artist – Screening and Conversation*, Electronic Arts Intermix, New York, NY
- 2012 *VHS*, Museum of Art and Design (MAD), New York, NY (Curated by Matthew Desiderio, Rebecca Cleman and Jake Yuzna)
- VHS: The Exhibition*, Franklin Street Works, Stamford, CT (curated by Rebecca Cleman)
- 2005 *Multiplex II*, Smack Mellon, Brooklyn, NY (curated by Rebecca Cleman)



- 2002 *Different Class*, Debs & Co., New York, NY
- 2001 *Song Poems*, Cohan Leslie and Browne Gallery, New York, NY (curated by Steven Hull [catalog]) *13th Videobrasil International Electronic Art Festival*, Centro Cultural Sao Paulo, Sao Paulo, Brazil (curated by Lynne Cooke)
- Nine Years Later ("Panic") - Remix*, 2001, 11 min, color, stereo sound
- 2017 *Robert Beck / Robert Buck*, Electronic Arts Intermix, New York, NY
- 2012 *The MoMA Media Lounge*, The Museum of Modern Art, New York, NY
- 2001 *Cathartic-Disgust-Gestalt*, The Project Room, Philadelphia, PA
- Video Jam*, Palm Beach Institute of Contemporary Art (PBICA), Palm Beach, FL (curated by Galen Joseph Hunter and Michael Rush)
- Untitled (Dec, 29, 1993)*, 1999, 3:30 min, color, stereo sound
- 2017 *Robert Beck / Robert Buck*, Electronic Arts Intermix, New York, NY
- 2001 *Video Jam*, Palm Beach Institute of Contemporary Art (PBICA), Palm Beach, FL (curated by Galen Joseph Hunter and Michael Rush)
- Nine Years Later ("Girlfriend In A Coma")*, 1998, 12 min, color, stereo sound
- 2012 *The MoMA Media Lounge*, The Museum of Modern Art, New York, NY
- Television and Broadcast*, LUX website exhibition, London, England
- 2000 *Below 54*, London, England

- 1999 *Pop!*, The Lux Centre, London, England
- TELE-vision*, University of the Andes, Bogota, Columbia, South America
- 13 Recontres Video Art*, Centre d'art contemporain de Basse-Normandie, Herouville Saint-Clair, France
- The New Festival, The Gay and Lesbian Film and Video Festival*, New York, NY
- 1998 *Pandemonium: London Festival of the Moving Image*, London Electronic Arts, London, England
- The Trophy*, 1998, 4 min, color, stereo sound2000 *RGB: Experimental Film, Video and Music Festival*, Galapagos, Brooklyn, NY
- Human/Nature*, Caren Golden Fine Arts, New York, NY (curated by Jane Harris)
- 1998 *I Love New York*, *Edinburgh International Art Festival*, Edinburgh College of Art, Edinburgh, Scotland
- I'm Still In Love With You*, Women's 20th Century Club, Eagle Rock, CA (curated by Steven Hull)
- ("Panic") Nine Years Later*, 1996, 13 min, color, stereo sound2012 *The MoMA Media Lounge*, The Museum of Modern Art, New York, NY
- 1998 *Almanac: Art On Television*, SMART Project Space, Amsterdam, The Netherlands (cablecast)



Video Library, David Zwirner Gallery, New York, NY

Station Arts Electroniques, Rennes, France

Project Screening Room, Rosamund Felsen Gallery, Los Angeles, CA

European Media Arts Festival, Osnabruck, Germany

1997 *Video Viewpoints*, The Museum of Modern Art, New York, NY

1996 *Chateau de Bionnay Gallery*, Lacenas, France

Nine Years Later ("Bigmouth Strikes Again"), 1995, 11 min, color, stereo sound

2016 *Edited at EAI: Artist to Artist – Screening and Conversation*, Electronic Arts Intermix, New York, NY

2012 *The MoMA Media Lounge*, The Museum of Modern Art, New York, NY

2002 *Whitechapel Gallery*, London, England

2001 *Edges of the Earth*, Void, New York, NY

2000 *Video Time*, The Museum of Modern Art, New York, NY

1998 *Kasseler Documentar und Videofest*, Kassel, Germany

1997 *European Media Art Festival*, Osnabruck, Germany

Video Viewpoints, The Museum of Modern Art, New York, NY

- 1996 *Pandemonium: London Festival of the Moving Image*, London Electronic Arts, London, England
Show and Tell, Lauren Wittels Gallery, New York, NY
The American Cinematheque, Hollywood, CA
5th Copenhagen Film & Video Festival, Film House Denmark/Danish Film Institute, Copenhagen, Denmark
- 1995 *Deuxieme Manifestation Internationale Video et Art Electronique*, Champ Libre, Montreal, Quebec, Canada
The New York International Video Festival, New York, NY
Pantelleria Oasi Multimedia: 1 Video Festival Internazionale del Mediterraneo, Fondazio Orestyadi Comune Di Pantelleria, Pantellaria, Italy
Summer, 1993, 1994, 7 min, color, stereo sound
- 2017 *Robert Beck / Robert Buck*, Electronic Arts Intermix, New York, NY
- 1995 *American Cinematheque*, Los Angeles, CA
8th Northwest International Gay & Lesbian Film Festival, Evergreen State College, Olympia, WA
- 1994 *The 1994 New York Lesbian & Gay Film Festival*, The New Festival, New York, NY
San Francisco International Gay & Lesbian Film & Video Festival, Frameline, San Francisco, CA



12th Annual LA International Gay Film & Video Festival, Gay & Lesbian Media Coalition, Los Angeles, CA

The 14th Chicago Lesbian & Gay International Film & Video Festival, Chicago Filmmakers, Chicago, IL

More Fabulous Queer Shorts, Massachusetts Institute of Technology (MIT), Cambridge, MA

The Feeling of Power, 1990, 8:42 min, color, stereo sound 2018 *Broadcasting: Guerilla Media*, Slought Foundation, Philadelphia, PA

2017 *Oberhausen Film Festival*, "EAI: New Artists/New Works", Oberhausen, Germany

Robert Beck / Robert Buck, Electronic Arts Intermix, New York, NY

2016 *Edited at EAI: Video Interference, Activist Videos by Artists and Collectives*, 1989-1995, Electronic Arts Intermix, New York, NY

2013 *Love, AIDS, Riot, Sex*, Neue Gesellschaft für bildende Kunst, Berlin (curated by Frank Wagner [catalog])

2011 *Looking at Music 3.0*, The Museum of Modern Art, New York, NY (curated by Barbara London)

1994 *10th Rio Cine Festival*, Centro Cultural Banco Do Brasil, Rio De Janeiro, Brazil

1993 *Video in the Reagen/Bush Years*, University Art Gallery, New Mexico State University, Las Cruces, NM

- 1991 *Video: Violence*, Ars Electronica, Linz, Austria
- LA Freewaves: 2nd Celebration of Independent Video*, LA Contemporary Exhibitions, CA (cablecast)
- Metropolis*, TVE Espanola, Madrid, Spain (broadcast)
- Independent Focus*, WNET/Channel 13, New York, NY (broadcast)
- Atlanta Film and Video Festival*, IMAGE Film & Video Center, Atlanta, GA
- Video Events*, Tom Cugliani Gallery, New York, NY
- Visions of US*, The American Film Institute, Los Angeles, CA
- The Art of Music: 10 Years After*, Long Beach Museum of Art, Long Beach, CA
- Tele-Visions: Channels for Changing TV*, Long Beach Museum of Art, Long Beach, CA
- Video Witness: festival of New Journalism*, Hall Walls, Buffalo, New York, NY
- 1990 *The Territory*, Southwest Alternative Media Project/Laguna Gloria Museum of Art, Houston, TX (cablecast)
- US Video Program: Video/Dystopia*, European Media Arts Festival, Osnabruck, Germany
- From This Side Of The Bridge*, The Brooklyn Museum of Art, Brooklyn, NY
- LA International Gay & Lesbian Film & Video Festival*, Gay & Lesbian Media Coalition, Los Angeles, CA



- Video and Dream*, The Museum of Modern Art, New York, NY
- The AFI National Video Festival*, The American Film Institute, Los Angeles, CA
- AIDS/SIDA*, Real Art Ways, Hartford, CT
- Dallas Video Festival*, The Dallas Museum of Art, Dallas, Dallas, TX
- The New Festival: The 1990 New York Gay & Lesbian Film Festival*, New York, NY
- Art On Line for AIDS*, Time Based Arts, Amsterdam, The Netherlands
- Commitment*, Stedelijk Museum of Art, Amsterdam, The Netherlands
- State of Siege*, Galeria Jorge Albers, Madrid, Spain
- 1989 *Made In 8*, The Kitchen, New York, NY
- W/hole: "I Dreamed Another Man Dreamed Me"*, 1987, 6 min, color, stereo sound
- 1988 *The Kitchen Presents, 4th International Video/Television Festival*, Montbeliard, France
- New Works*, The Kitchen, New York, NY
- 1987 *New Independent Video*, White Columns Gallery, New York, NY
- Learning from "Dynasty"*, 1986, 8:16 min, color, mono sound
- 2018 *Broadcasting*, Institute of Contemporary Art, Philadelphia, PA

- 2007 *Open Studios Screening*, The Distillery, Boston, MA (curated by Bill Arning [catalog DVD])
The Space Program, 1986, Twenty-six 28-minute videotapes originally cablecast on Manhattan Cable TV2018 Broadcasting: EAI at ICA, Institute of Contemporary Arts, Philadelphia, PA
- 2017 *Robert Beck / Robert Buck*, Electronic Arts Intermix, New York, NY
- 1996 *Video Faz*, Art & Idea Gallery, Mexico City, Mexico
- 1987 *The Self-Portrait: Tangible Consciousness*, Robeson Center Gallery, Rutgers State University at Newark, NJ
- 1986 *Emerging Artists Show*, Anthology Film Archives, Anthology Video Program, New York, NY
New Independent Video, White Columns, New York, NY

Selected Bibliography

Sarah Cascone and Caroline Goldstein, "From a Cy Twombly Celebration to Imaginary Cowboys: 39 Must-See

Gallery Shows in New York This March", *ArtNet News*, March 1, 2018,

<https://news.artnet.com/exhibitions/march-gallery-shows-new-york-1230176>

Olivia Gauthier, "The Rich History of Video Art from 1973 to Today", *Hyperallergic*

- 2007 *Open Studios Screening*, The Distillery, Boston, MA (curated by Bill Arning [catalog DVD])
The Space Program, 1986, Twenty-six 28-minute videotapes originally cablecast on Manhattan Cable TV2018 Broadcasting: EAI at ICA, Institute of Contemporary Arts, Philadelphia, PA
- 2017 *Robert Beck / Robert Buck*, Electronic Arts Intermix, New York, NY
- 1996 *Video Faz*, Art & Idea Gallery, Mexico City, Mexico
- 1987 *The Self-Portrait: Tangible Consciousness*, Robeson Center Gallery, Rutgers State University at Newark, NJ
- 1986 *Emerging Artists Show*, Anthology Film Archives, Anthology Video Program, New York, NY
New Independent Video, White Columns, New York, NY

Selected Bibliography

- Sarah Cascone and Caroline Goldstein, "From a Cy Twombly Celebration to Imaginary Cowboys: 39 Must-See Gallery Shows in New York This March", *ArtNet News*, March 1, 2018,
<https://news.artnet.com/exhibitions/march-gallery-shows-new-york-1230176>
- Olivia Gauthier, "The Rich History of Video Art from 1973 to Today", *Hyperallergic*



Nadine Wasserman, *Armed*, Mandeville Gallery Nott Memorial Union College, October 26, 2006
– February 4, 2007, pgs. 8 - 9

Ian Berry and Jack Shear, Ed., *Twice Drawn: Modern and Contemporary Drawings in Context*,
The Frances Young

Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY, pg. 266

Charles Danby, *Untitled Magazine*, November 2006, pp. 27-28

Bill Arning, “Early Work”, *Aspect Magazine: The Chronicle of New Media Art*, Vol. 8, DVD,
Summer 2006

Sarah Kent, “Robert Beck: Stephen Friedman Gallery”, *Time Out London*, June 26, 2006

Ken Johnson, “Contemplating Childlike Wonder, Long Past Childhood”, *The New York Times*,
September 2, 2005, p. E26

Tory Dent, “Robert Beck CRG Gallery”, *Parachute* -- Para (pullout), July/August/September 2004,
No. 115, p. 6

Jeffrey Kastner, “Reviews: Robert Beck”, *Artforum*, April 2004, Vol. XLII, pp. 159-60

Jane Harris, “Reviews: Robert Beck”, *Time Out New York*, February 19-26, 2004, p. 60

Thom Collins, *Somewhere Better Than This Place: Alternative Social Experience in the Spaces of
Contemporary Art*, Exhibition Catalogue, The Contemporary Arts Center, Cincinnati, OH,
pg. 88

Ken Johnson, “Art Guide: Robert Beck”, *The New York Times*, May 16, 2003, p. E35

Alex Dodge, “Shot On Sight: A Conversation with Robert Beck”, *Swingset*, Issue 3, pp. 30-35

Faye Hirsch, "Working Proof: Robert Beck and Dale Peck", *Art On Paper*, May-June 2002, Vol. 6, No. 5, p. 71

Wayne Northcross, "Art Portfolio", *Pride.02*, 2002, Anniversary Edition, p. 116

Vince Aletti, "The Great Divide: Photography's Two Different Worlds", *Village Voice*, March 12, 2002, p. 59

Weidle Verlag, "Rainer Borgemeister: Lokomotive Denken", *Verlag*, Bonn & Berlin, 2002, pp. 224-225, 255

Roberta Smith, "Armory Show, Grown Up and In Love with Color", *The New York Times*, February 22, 2002, p. E38

Steven A. Holmes, *Acquiring Tastes Exhibition Catalogue*, Real Art Ways, 2002, pp. 9-22

Frances Richer, and Rosenzweig, Matthew, *No. 1: First Works by 362 Artists*, D.A.P., 2002, pg. 44

Roberta Smith, "A Benefit for Lover's of Art and New York", *The New York Times*, November 1, 2001, p. E3

Jutta Koether, "Robert Beck: 'The Woods'", *Kunstforum*, June - July, 2001, pp. 156-158

Martha Schwendener, "Behind the Music", *Time Out New York*, August 2-9, pp. 52-53

Susan Hagen, "Things That Make You Go Ewww", *Philadelphia City Paper*, May 3 - 10, p. 9



Susanne Leeb, "Des Einen Freud, Des Anderen Leid (Robert Beck, 'The Woods', Galerie Rainer Borgemeister, Berlin)", *Texte Zur Kunst*, September 2000, pp. 197-199

Bill Arning, "Review of Exhibitions: Robert Beck at CRG", *Art in America*, September 2000, p. 155

Ken Johnson, "Art In Review: Human/Nature", *New York Times*, July 21, 2000, p. E30

Holland Cotter, "Art In Review: Robert Beck 'Nature Mort'", *The New York Times*, March 17, 2000, p. E37

Peter Schjeldahl, "Selected Affinities: The artist as curator", *New Yorker*, Sept.6, 1999, pp. 86-87

Roberta Smith, "Art In Review: Anni Albers, Robert Beck, Cady Noland, Joan Semmel, Nancy Shaver", *The New York Times*, August 6, 1999, p. E40

Katy Siegel, "Anni Albers, Robert Beck, Cady Noland, Joan Semmel, Nancy Shaver", *Artforum*, December 1999, pp. 141-42

Jerry Saltz, "Mood Swings: Anni Albers, Robert Beck, Cady Noland, Joan Semmel, Nancy Shaver", *The Village Voice*, July 27, 1999, Vol. XLIV No. 29, p. 121

Tim Griffin, "Anni Albers, Robert Beck, Cady Noland, Joan Semmel and Nancy Shaver Photographs, 1975-77", *Time Out New York*, August 19-26, p. 57

Andrew Perchuk, "Reviews: Robert Beck", *Artforum*, March 1998, Vol. XXXV No.2, pp. 101-102

Ken Johnson, "Art In Review: Portraits", *The New York Times*, February 20, 1998, p. E-34

Roberta Smith, "Art In Review: Robert Beck", *The New York Times*, October 17, 1997, p. E-37

Felica Feaster, "You Should Know Better", *Art Papers*, Sept.-Oct. 1997, Vol. 21, Issue 5, p. 60

Roberta Smith, "Art In Review: The Celluloid Cave/You Should Know Better: Truth & Artifice in Contemporary Photography", *The New York Times*, June 27, 1997, p. C-24

Roberta Smith, "Art In Review: Sugar Mountain", *The New York Times*, April 26, 1996, p. C-27

Roberta Smith, "Art In Review: Robert Beck", *The New York Times*, February 9, 1996, p. C-23

Bill Arning, "Reviews: Robert Beck", *Time Out New York*, January 31, 1996, p. 24

A.M. Homes, "Reviews: Robert Beck", *Artforum*, February 1995, Vol. XXXIII, No. 6, p. 91

Frank Wagner, "GEWALT/Geschafte", *Neue Gesellschaft fur Bildende Kunst* (NGBK), pp. 31 - 36

Adam Knee; "The Feeling of Power: AIDS Activism on/through Video", *The Minnesota Review*, "The Politics of AIDS," No. 40, spring/summer 1993, pp. 94-101

Peter McKnight Bowen, "Not In Your Local Video Stores: AIDS Videos and Their Public(s)", *Public Art Issues*, No. 1, 1992, pp. 29-32

Roberta Smith, "New Galleries In SoHo, From Gallery To Not So", *The New York Times*, Nov. 15, 1991, p. C26

Simon Watney; "Queer", *Frieze*, Issue 2, 1991, p. 60

Peter McKnight Bowen, "America's Queerist Home Videos", *Outweek*, No. 49, June 6, 1991, p. 63

Erika Milvy, "Bah! Bah! Say Black Sheep", *New York Post*, Wednesday, July 10, 1991, p. 25



Steve Gallagher, "US Video Program: Video/Dystopia", *European Media Arts Festival Catalogue*, 1990, pp. 80-81

Bill Berkson, "Group Material's AIDS Timeline", *Artforum*, March 1990, Vol. XXVIII, No. 7, pp. 168-169

Publications

Beck & Moffett / Lucio Fontana, published on the occasion of the exhibitions *Beck & Moffett: Range and Lucio*

Fontana: Paintings 1956 - 1968, March 9 through May 15, 2010, Marianne Boesky Gallery, New York, NY (with an essay by Elizabeth A. T. Smith)

dust, published on the occasion of the exhibition at the Wexner Center for the Arts, The Ohio State University, Columbus, OH, May 12 through August 12, 2007 (with essays by Bill Horrigan, Robert Hobbs, and Helen Molesworth)

Robert Beck, published on the occasion of the exhibition at Opalka Gallery, The Sage Colleges of Albany, NY, August 14 through October 22, 2006 (with an essay by Helen Molesworth)

Robert Beck, Artist Book published by Thea Westreich and Ethan Wagner, 2003

Visiting Artist Lectures / Presentations / Critiques

2007 Lecture, Wexner Center for the Arts, Columbus, OH

2006 Lecture and Undergraduate Critiques, Sage Colleges, Albany, NY

2005 Lecture and Undergraduate Critiques, California College of Art, San Francisco, CA

- Lecture, The Anderson Ranch, Aspen, CO
- Lecture and Undergraduate Critiques, The Maine College of Art, Portland, ME
- 2004 Lecture and Undergraduate and Graduate Critiques, Virginia Commonwealth University, Richmond, VA
- 2002 Lecture, Castle Gallery, The College of New Rochelle, New Rochelle, NY
- 2001 Presentation, Visual Arts Division, MFA Program, Columbia University, New York, NY
- 2000 Presentation, Visual Arts Department, School of Education, New York University, New York, NY
- 1999 Lecture/Presentation, Hartford Art School, University of Hartford, West Hartford, CT
- Lecture/Presentation, Parsons School of Design, New York, NY
- Lecture/Presentation, Queens College, Queens, NY
- Presentation, The Hetrick-Martin Institute for Gay, Lesbian, Bisexual, Transgender and Questioning Youth, New York, NY
- 1997 Lecture, "Video Viewpoints," The Museum of Modern Art, New York, NY
- 1995 Presentation, The Hetrick-Martin Institute for Gay, Lesbian, Bisexual, Transgender and Questioning Youth, New York, NY
- 1994 Lecture, Hunter College, New York, NY



- 1993 Lecture, Tisch School of the Arts, New York University, New York, NY
- 1992 School of Education, Health, Nursing, and Arts Professions (SEHNAP), New York University, New York, NY

Related Activities

- 2006 Panelist, "Armed: Contemporary Art and Violence", Mandeville Gallery, Union College Schenectady, NY
- 1997 Artist's Pages, "On Fire", *FAT Magazine*, Issue No. 3, 1997 (Ed. Josephine Meckseper)
- 1995 Artist's Pages, *Felix: A Journal of Media Arts*, Vol.2, No. 1, 1995 (Ed. Kathy High)
- 1993 Guest Writer, "Paranoia By The Dashboard Light: Sophie Calle & Gregory Shephard's "Double Blind", Parkett , #36
- 1992 Video Producer – U.S.A., "Trans-Voices: French and American Artists Address a Changing World Order", Produced by the American Center, Paris, France, in collaboration with the Public Art Fund, New York, NY, and the Whitney Museum of American Art, New York, NY
- 1991 Editorial Associate, *Electronic Arts Intermix: Video*, EAI distribution catalogue, New York, NY
Curator, Video Program, "The Family Romance", Simon Watson Project Space, New York, NY
- 1989-91 Member, DIVA TV (Damned Interfering Activists Television), a media collective of ACT UP, New York, NY

- 1990 Curator, in collaboration with Peter Bowen, Video Program, "Looking at a Revolution: Documenting the AIDS Activist Movement", Simon Watson Project Space, New York, NY
- Guest Writer, "Artist Profile: An Interview With Dara Birnbaum", *Media Arts Vol. 2*, #5 and 6
- Curator, Video Program, "State of Siege", Galeria Jorge Albers, Madrid, Spain
- 1989 Curator, Video Program, "Erotophobia presents: Erotological TV: Agitation Propaganda Video", Simon Watson Project Space, New York, NY
- Curator, Video Program, "Erotophobia presents: Two Films by Robert Mapplethorpe", Simon Watson Project Space, New York, NY
- Curator, Video Program, "Greenpeace: Environmental Activism and Video", Simon Watson Project Space, New York, NY
- Curator, Video Program, "Agitation Propaganda Video", Simon Watson Project Space, New York, NY
- 1986 Panelist, "Resolution: A Critique of Video Art", Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA

Teaching

- 2005 Part-time Faculty, International Center of Photography, Bard College, New York, NY
- 1996-02 Part-time Faculty, School of Visual Arts: Computer Arts Department and Department of Film, New York, NY



1999-00 Part-time Faculty, Mason Gross School of the Arts, Graduate Program, Rutgers University, New Brunswick, NJ

Awards / Grants / Fellowships

1999 The Louis Comfort Tiffany Foundation Biennial Competition Award, New York, NY

1995 New York Foundation for the Arts (NYFA) Fellowship, Printmaking/Drawing/Artist's Books, New York, NY

Art Matters, Inc. Grant, New York, NY

1991 1st Prize, Experimental Category, "Visions of US Contest", sponsored by the SONY Corporation of America and the American Film Institute, Los Angeles, CA

1st Prize, Experimental Documentary Category, "Atlanta Film and Video Festival", sponsored by IMAGE Film/Video Center, Atlanta, GA

1989 "Made In 8" Competition, sponsored by The Kitchen and the 8mm Video Council, New York, NY

Public Collections

Ackland Art Museum, University of North Carolina, Chapel Hill, NC

Art Gallery of Ontario (AGO), Toronto, Ontario, Canada

The Centre Pompidou, Paris, France

Columbus Museum of Art (CMOA), Columbus, OH

The Dallas Museum of Art (DMA), Dallas, TX

Fogg Art Museum, Harvard Art Museums, Cambridge, MA

J. Paul Getty Museum (The Getty), Los Angeles, CA

Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY

High Museum of Art (HIGH), Atlanta, GA

Legion of Honor Museum, Fine Arts Museums San Francisco, San Francisco, CA

Long Beach Museum of Art, Long Beach, CA

The Museum of Modern Art (MoMA), New York, NY

Nasher Museum of Art at Duke University, Durham, NC

New Museum, New York, NY

The San Francisco Museum of Modern Art (SF MoMA), San Francisco, CA

Whitney Museum of American Art, New York, NY



Wound filler, at
von ammon co,
Washington, DC
28 October- 26
November 2022





Untitled (The Evidence of Proof), 2005
Wound filler, plastic, metal and paper
33 x 12 x 12 inches / 83.82 x 30.48 x 30.48 cm





3/26/04 - Shot no. 9 (Daly Over/Under at Close Range with .12 Gauge Hollow Point Slug),
2004

Wound filler, plastic, metal, and paper
22 x 12 x 12 inches / 55.88 x 30.48 x 30.48 cm

Untitled (The Evidence of Proof), 2005
Wound filler, plastic, metal and paper
33 x 12 x 12 inches / 83.82 x 30.48 x 30.48 cm





Robert Beck | Robert Buck: *Collected Works*, at the Rennie Collection, Vancouver, Canada, 02 March - 08 June 2013

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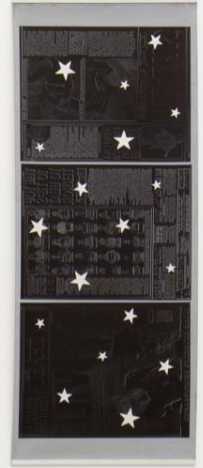
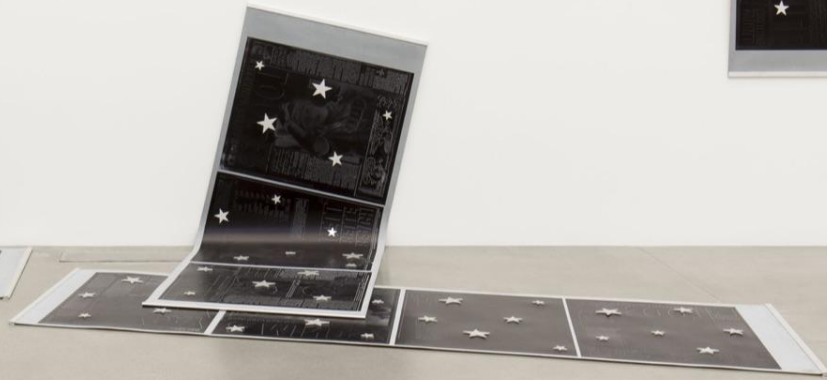
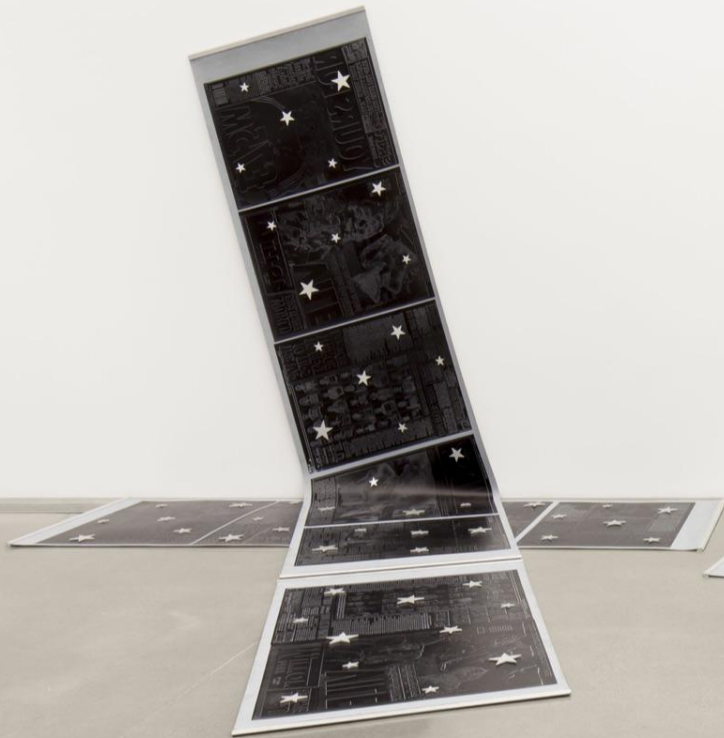


Associated Press

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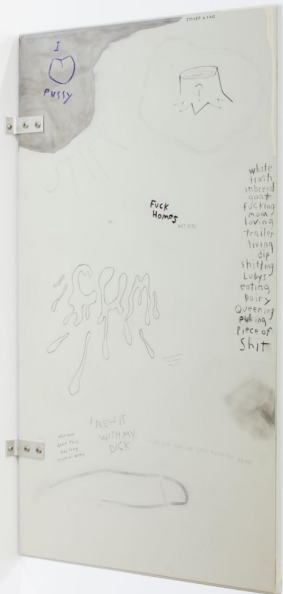
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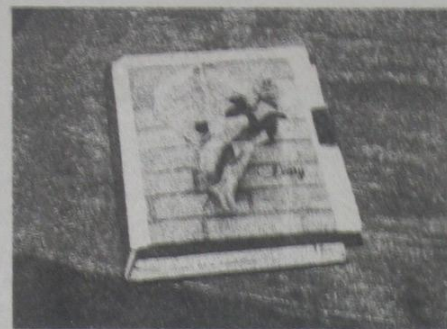












Wendy Gardner wrote about her volatile relationships in her diary.



A sole one hundred dollar bill was all that remained of Betty Gardner's money after the teenagers' partying and shopping sprees.





The living room.

(Courtesy of Palm Beach County Sheriff's Office crime scene photo)







第二自然, (*Second Nature*) at CRG Gallery, New York, NY, 2008



EXIT





















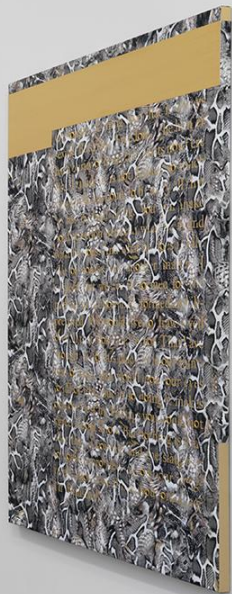
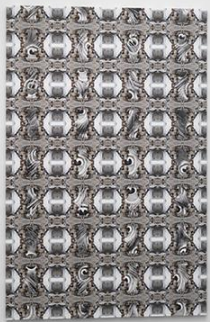


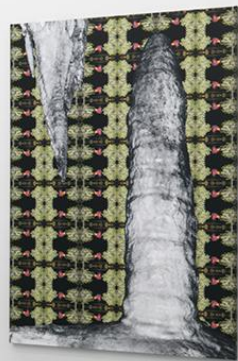
ROBERT BUCK: NEW WORK



New Work at CRG Gallery, New York, NY, 2014











"How Am I To Sign Myself", at CRG Gallery, New York, NY, 2007



SIGN A SELF TWO HOW
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AM I TO SIGNS HOW SELF
MY SELF TO AM I SHOW SIGN

SELF SIGN WHO AM I TO MY

NOW AM EYE TOO SIGN
SOW HIGH ARM TOO SING SONG MA
HALL ARM MY TWO SINGE MA SHELF I
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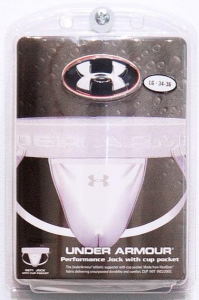




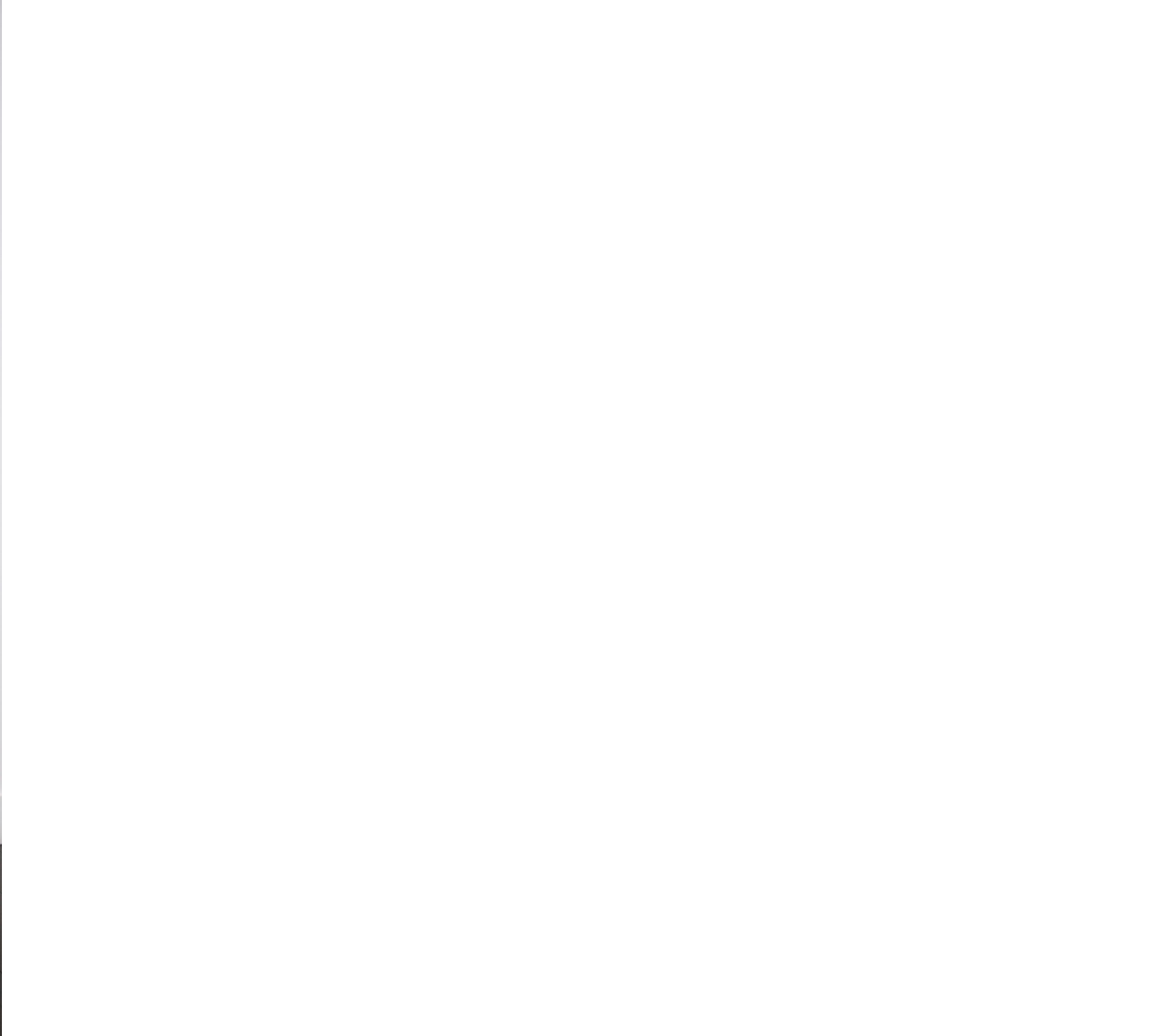
Formations at Angela Meleca Gallery, Columbus, OH, 2018



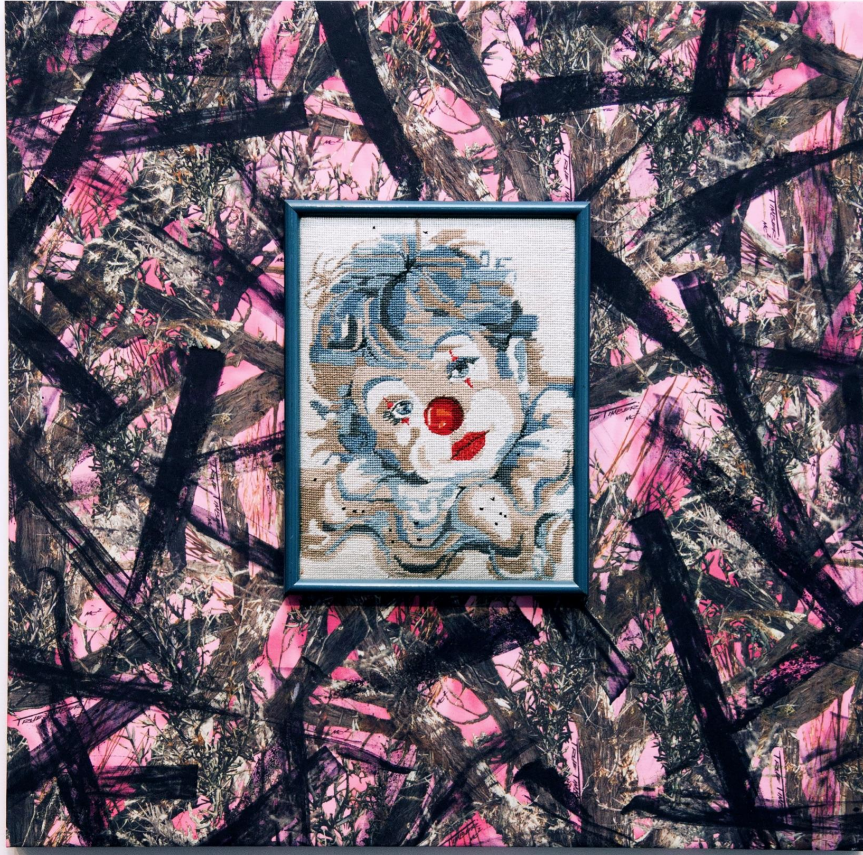








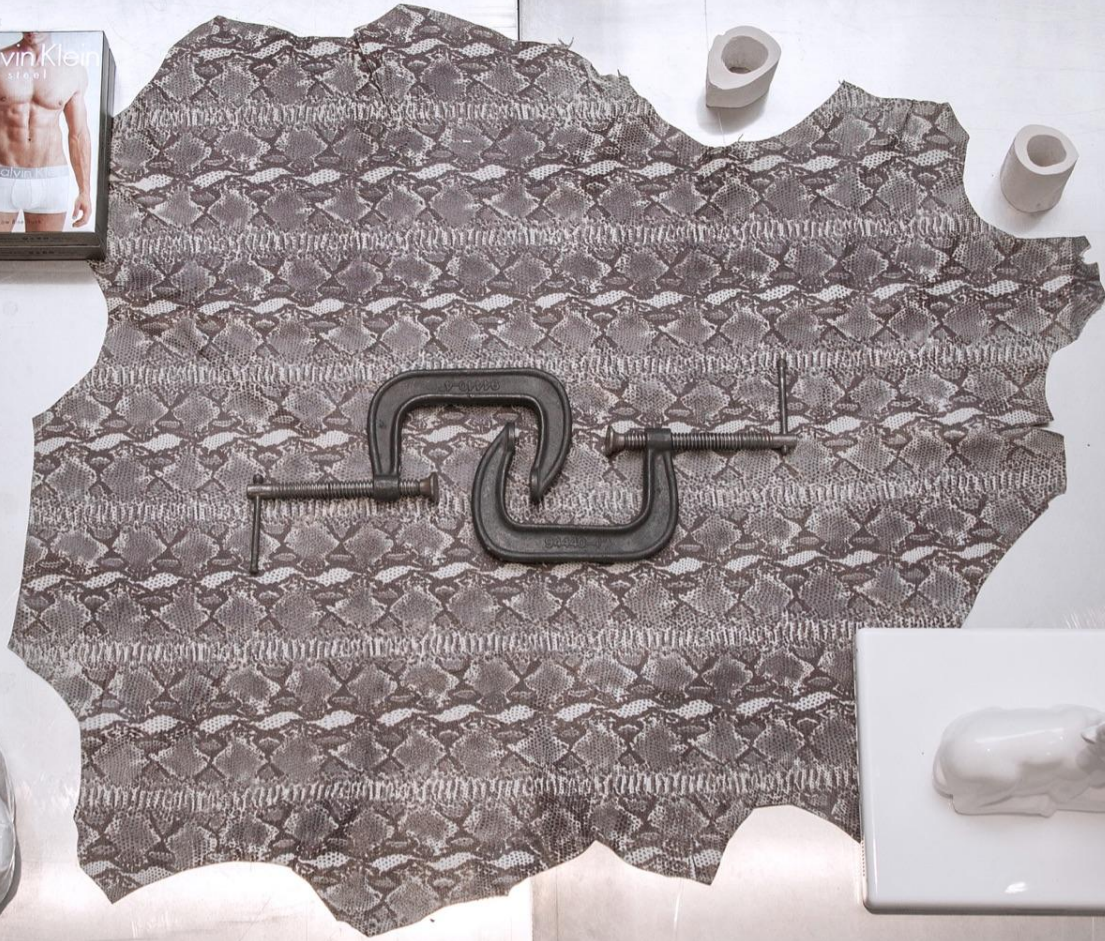


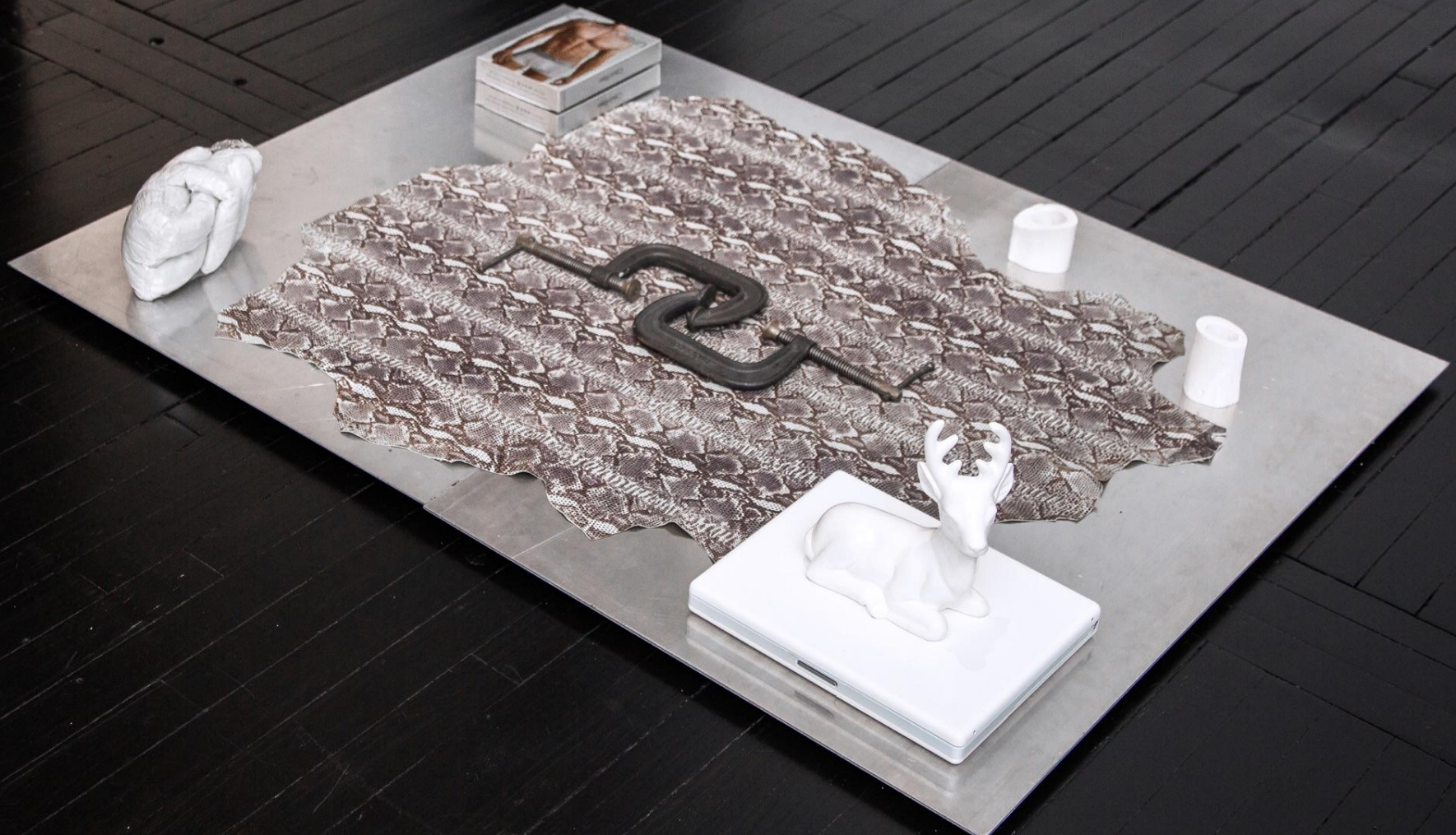


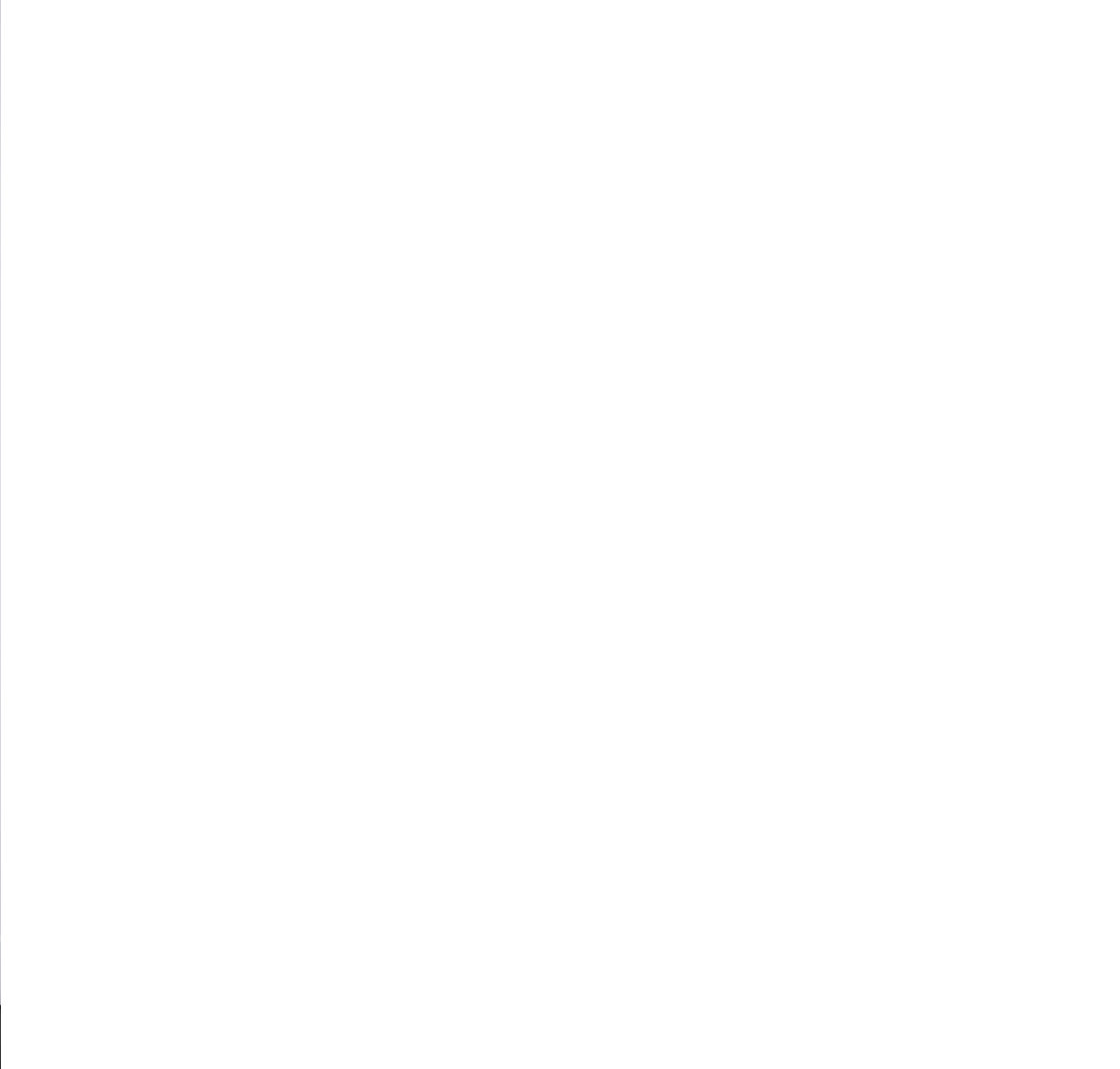




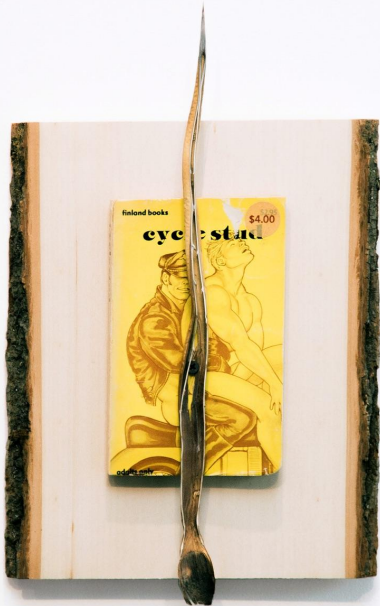


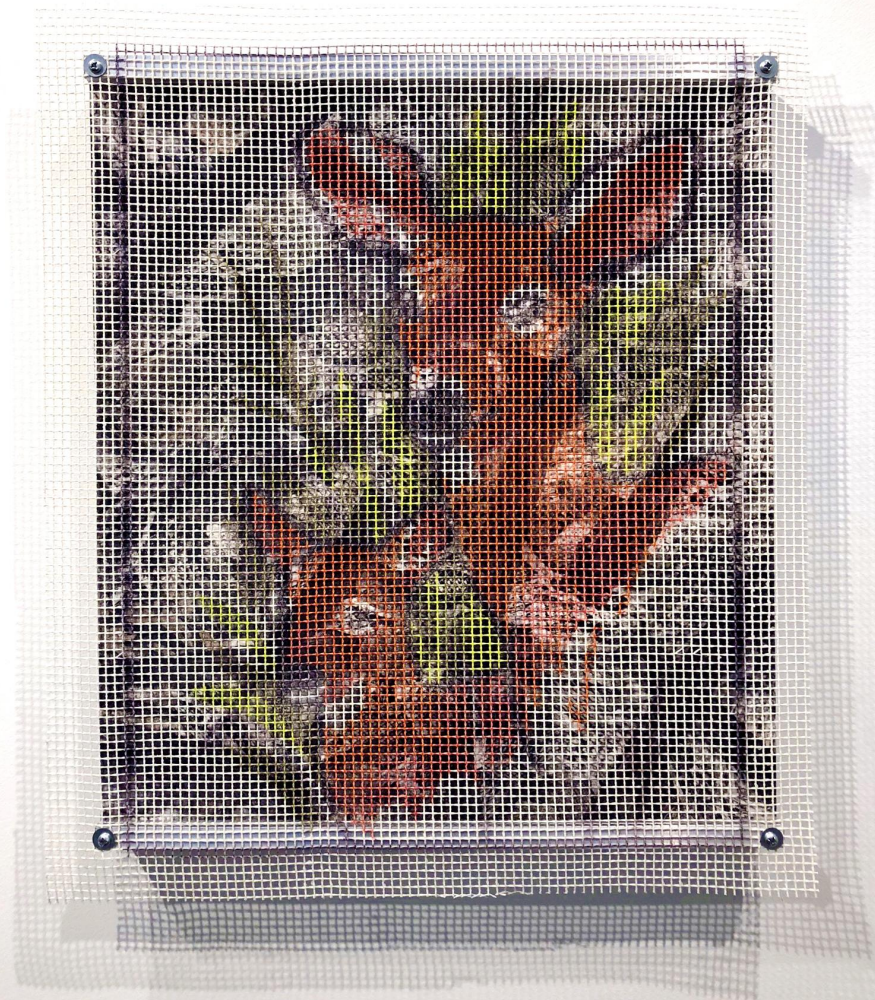




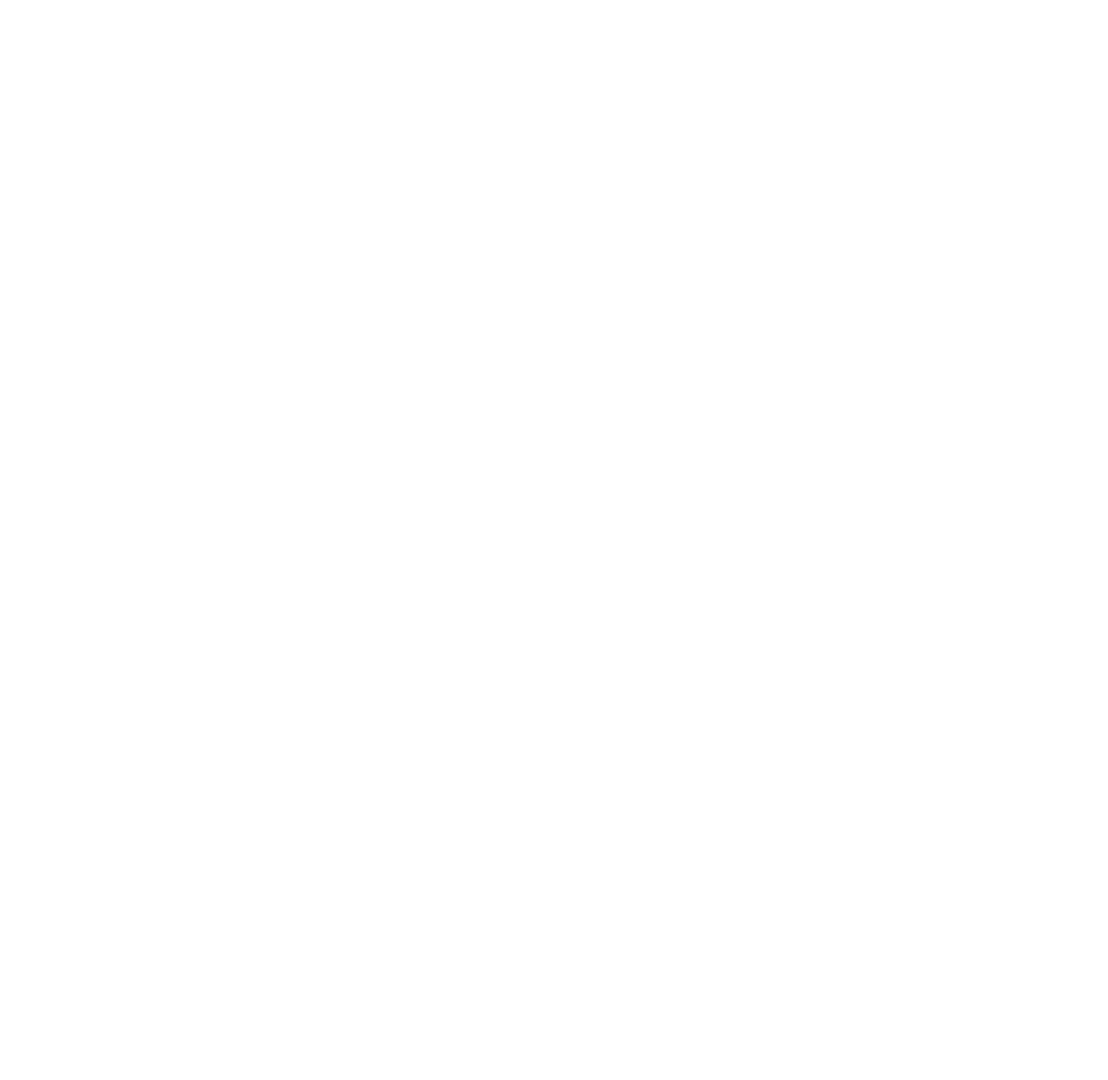
















Robert Beck at Stephen
Friedman Gallery, London,
England, 2006













SIZE MEDIUM

STRIKE FACE

HANDLE WITH CARE











Politics is Personal
at Stonescape, San
Francisco, CA
2011





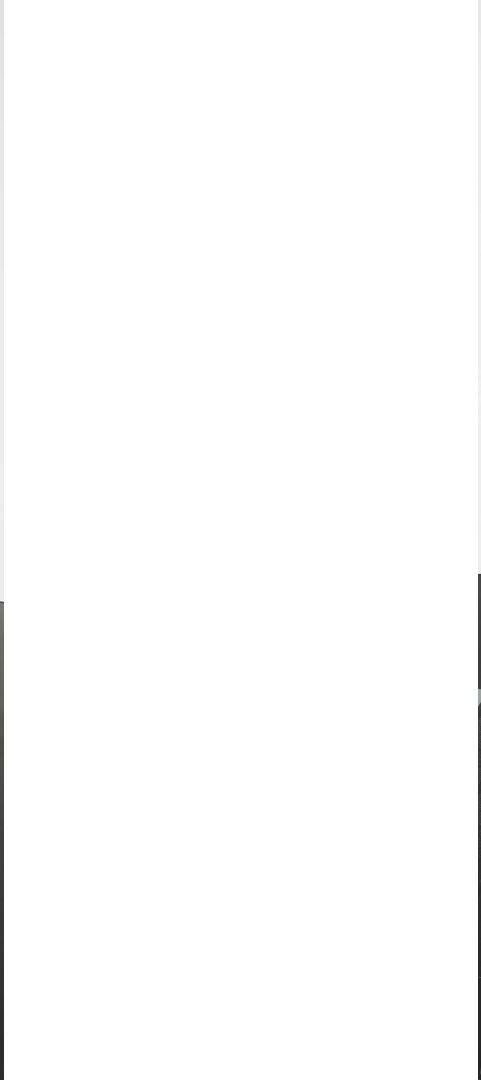






Bars & Stars at the
Stephen Friedman
Gallery, London, UK,
10 June - 22 July
2006





Government were feared
Greek Catholics and
Italians? Millions?
The 9 million were?

In Europe returned Jews
Some 30,000 volunteers
on Palestine frontiers.

no more frontiers grow
were no impact on figures
crowd of thousands
scholar was asked for
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and once the founding of
Great and German front-
iers were no more and
ed with figures and water
Patriot programs cross-
ing into Canada.

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Political Editor
BY JAMES HIRSH

HUBBARD'S
PUBLISHERS





Robert Beck | Robert Buck: States of America at the Pizzuti Collection, Columbus, OH, 2016



Small informational label on the wall.



PLEASE DO NOT TOUCH





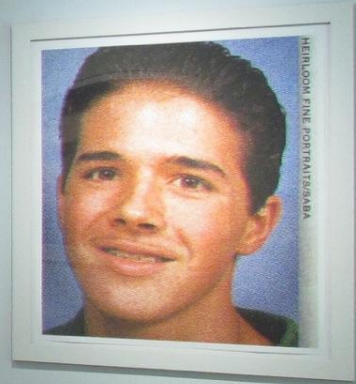
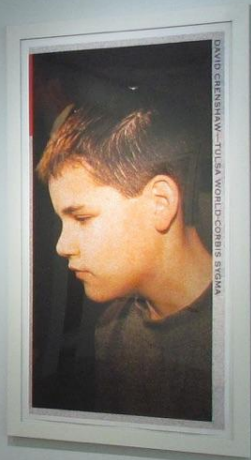
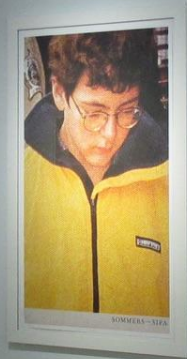
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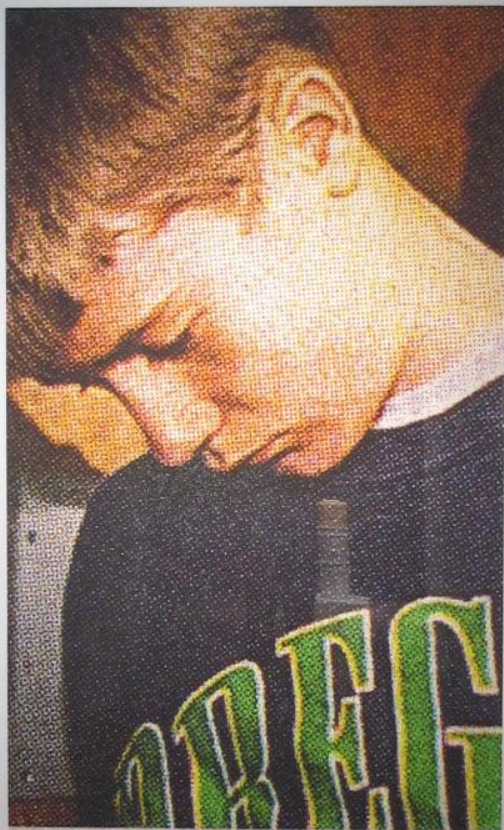


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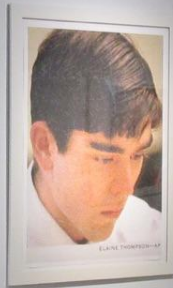
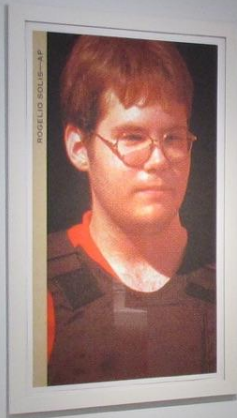


2015



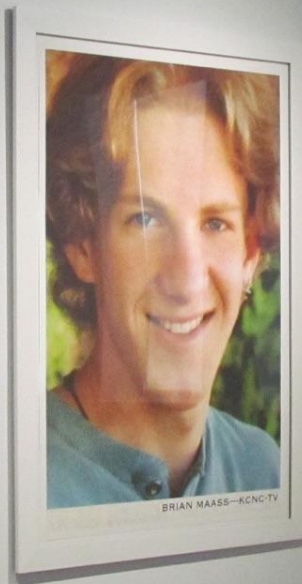
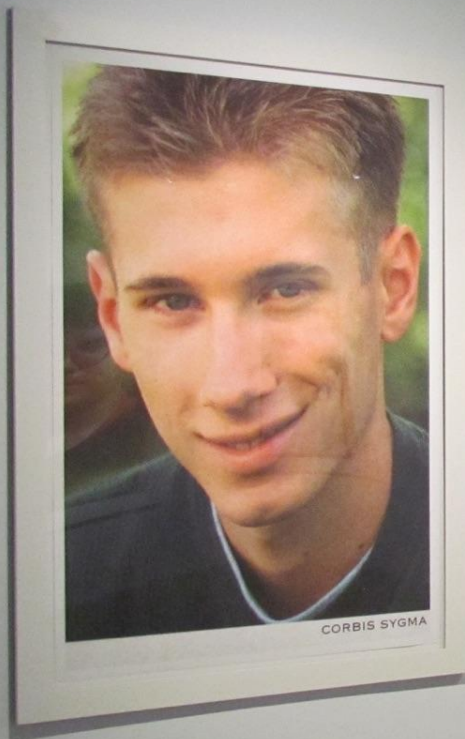


Reuters









EXIT

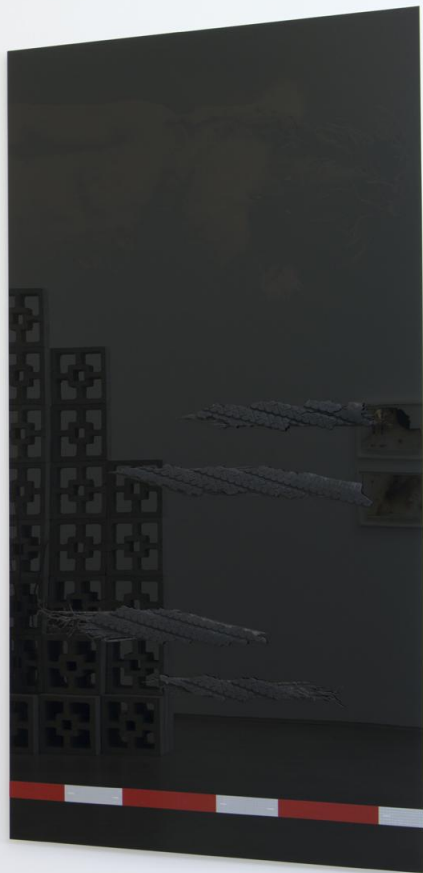






Kahpenakwu (West) at CRG Gallery, New York, NYC, 2012



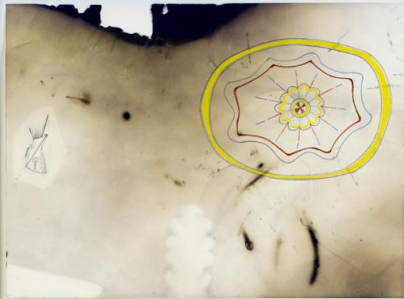












211. **PEOPLE MADE.**
The subject's name is a People-made vision that Silver Horn apparently personally experienced. It is brilliantly colored and generally abstract in form. The more one tries to interpret the image relationally the more it is a visionary experience. Silver Horn has drawn a small sign to the side. This occurred next to glass the vision within the context of the Peapack ceremonial enclosure.



212. **SIXTY YEARS AT A GALLOP.**
A Lakota warrior, wearing a split-horn headdress and holding a shield and bow, sits astride his war horse, and waves free to his enemies. He faces a group of arrows, which come from the left side of the composition. None of it wounds him, and the warriors indicate that he has ridden to front of these rifles and turned to face them again.



213. **WOMAN IN THE MIDDLE.**
The artist has written his name above the head of the central figure, suggesting that it may be a self-portrait. He holds peace pipes and is surrounded by two bison. The bison are facing each other, with the word "WohAW" written above the central figure. The drawing is a miniature buffalo hunt and ritual of the Kiowa past, the figure is both eloquently anthropomorphic and trenchantly literal.



214. **COURTNEY, DISMEMBERED WHITE.**
As recorded in this heavily layered vision often attributed the artist's name, the woman is wearing a headdress and carrying a shield, an emblem of a male warrior that indicates she is seeking revenge for the death of her husband. She may be a self-portrait in the traditional sense of the Kiowa wife in the reproductive era, when the Kiowa female role was a warrior-based survival was no longer viable.

W N P e n d

重复

She finally took
wrapped
I take out
feather and
hid it in
ink
MOM
I write

Make the form of birds they search protection
of caregivers to feeding eggs to be in their blood
foster out the father are better in that way the
small number of eggs for to be for a greater
chance to survive

Butter comes - Nectar that can
fly in circles - Small blue butterflies
and they had gone - Common Monarchs
Bathing - They were in the water
I like white - I think I liked
flowers from being eaten by others
They had many times of being
lost from predatory birds with
around with it to be seen in
the morning sun

They will be
spare in a mass
of birds and they
are looking for
the same thing
the same way
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the same way

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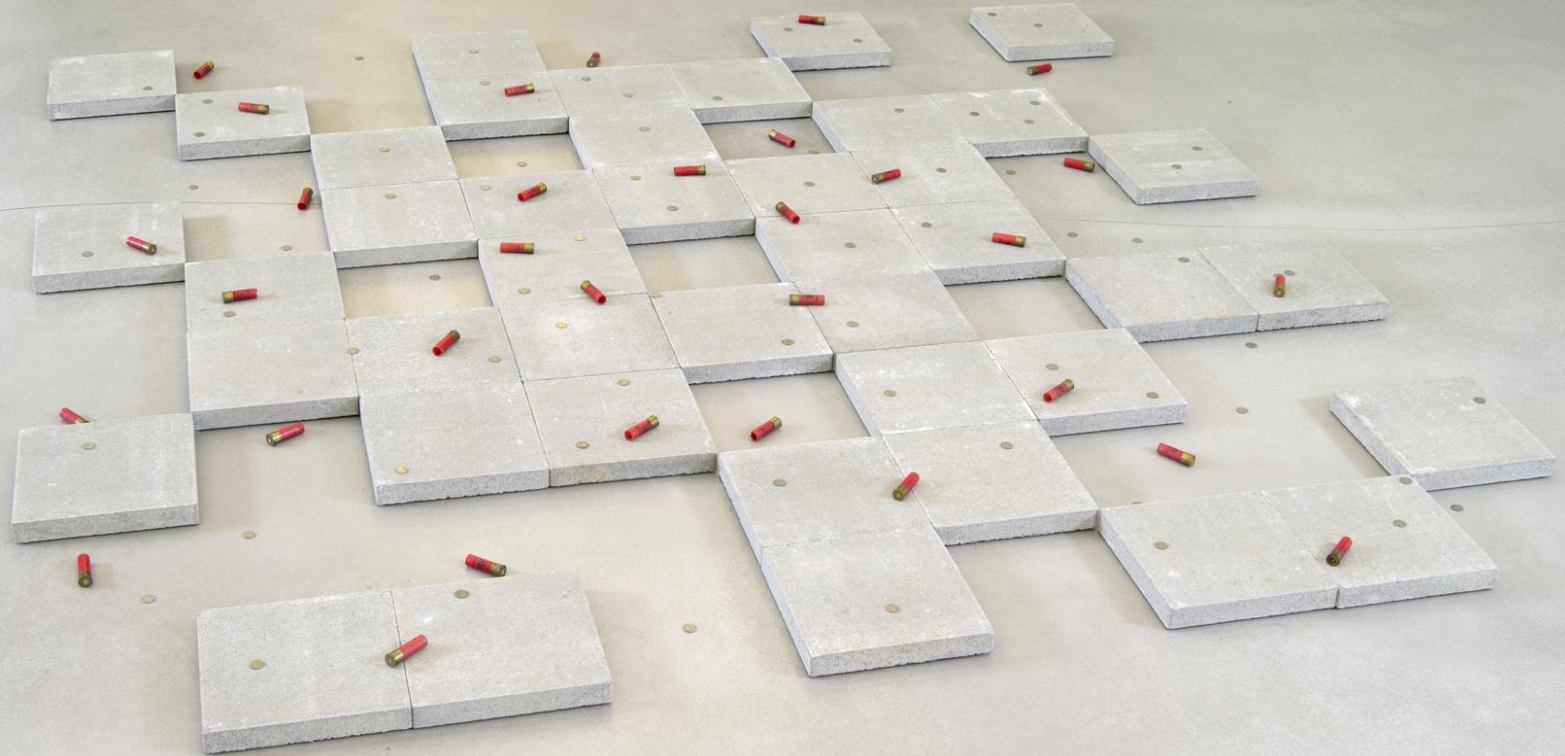
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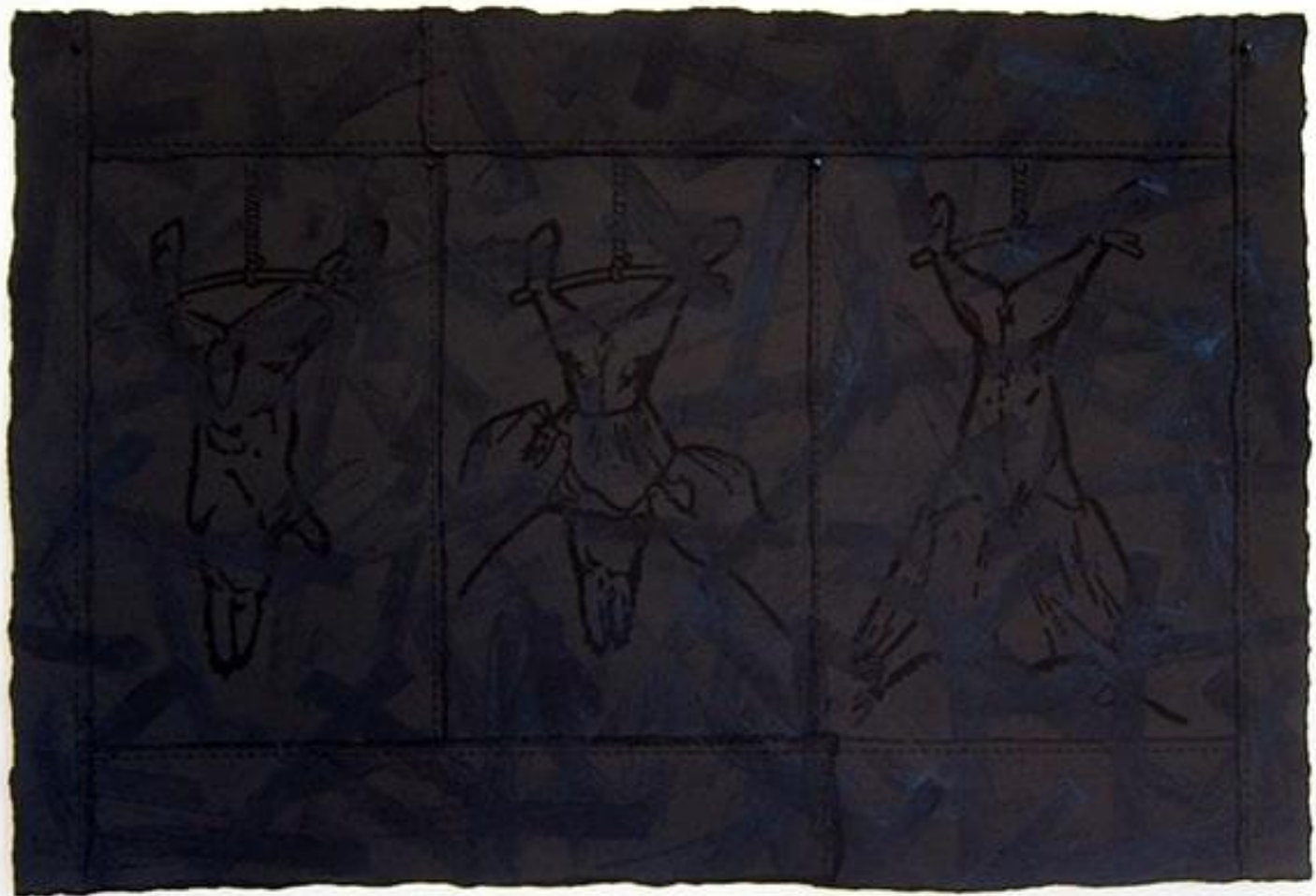


Robert Beck at Olpalka Gallery,
Sage College, Albany, NY, 2006



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Robert Beck Buck, at Iceberg Projects, Chicago, IL, 2015





THE NEW YORK TIMES

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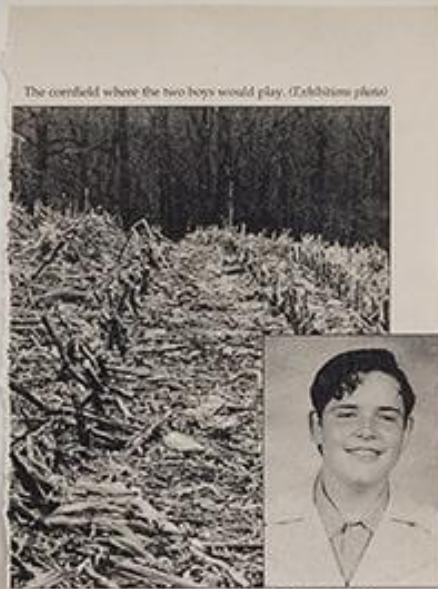




Andrew Leslie, Age 5.
(Leslie family photo
albums)



Robert Beck, age 7.
(Beck family photo
albums)



The cornfield where the two boys would play. (Exhibition photo)



Ron Carrigo, Age 8.
(Carrigo family photo
albums)



3) Ten minutes after the neutralization dose



Calmer, playing nicely

5.9C

FIGURE 7. Robert: Reconciliation Picture



The Washington Post



An installation view of the exhibit "Wound Filler" by artist Robert Buck at Von Ammon Co. (Vivian Doering)

In the galleries: Sobering reminders of gun violence

Artist's works are uncomfortable but thought-provoking about deaths caused by firearms

Mark Jenkins | 12 November 2022

In 1971, performance artist Chris Burden had himself shot in his left shoulder. It's unlikely that any conceptualist will ever address American gun culture more viscerally than that, but Robert Buck has come close. His Von Ammon Co. show, "Wound Filler," demonstrates the effects of point-blank 12-gauge shotgun blasts into cylinders of the modeling compound used by embalmers to reconstruct damaged flesh. The voids blown through the waxy material are monuments in reverse to firearm victims, whose ranks have grown substantially since Buck made these pieces from 2004 to 2006.

If the holes at their centers are inherently catastrophic, the seven sculptures are otherwise quiet. Each tube of dried filler, in a variety of corporeal hues, sits atop one or more white plastic buckets and inside a sealed transparent vitrine. The blasted assemblages look like art objects and medical specimens, clinically detached from the brutality that made them.

Also included is a candle, complete with wick, that was cast as a positive impression of one of the shotgun gashes, and a sort-of drawing made by firing a shot through an artist's sketch pad. The top sheet of paper was left with a bloom-like design rendered in shades of gray that suggest pencil or charcoal, but are actually gunpowder. Again, the remains of violence are surprisingly tranquil.

There's no blood, viscera or pulverized bone in the sculptures made by the Baltimore-born Buck, who divides his time between New York and Texas. Yet the artist has found a material that, if not actual human fragments, is closely linked to the body. It's just that instead of repairing corpses, he has used it to simulate fatal devastation. Each of the seven simulated injuries is clean, simple and discrete, but also stands for a larger, and much messier, toll.

Wound Filler at von ammon co., Washington, DC runs through 26 November 2022



Art in America



Photo Robert Buck: The Minotaur (Lajitas), 2011, concrete, metal, steer skull and mixed mediums, 110½ by 24 by 36 inches; at CRG.

JANE HARRIS | 06 MAY 2012

In this exhibition, titled “Kahpenakwu,” which means “west” in Comanche, Robert Buck (the artist formerly known as Robert Beck) explored the myth of the American frontier using various “artifacts” found in his native Southwest, including yucca leaves, barbed wire, fence poles and driftwood. The resulting sculptures, which made up the majority of the work on view, portray a

place both actual and allegorical. Running throughout are references to the grid as a structural device, whether in art or in geography, and survivalist notions of living off the grid.

Fatherland (2011) features 43 concrete pavers arranged on the ground like flooring with some of the tiles gone missing. Littered on top are red shotgun shells and silver Indian Head nickels that suggest remnants of a cowboys-and-Indians-type game. The commemoration of American Indians, as Buck presents it, is inextricably bound to their destruction. The Minotaur (Lajitas), 2011-a totemic structure (approximately 9 feet high) topped with a steer skull, evoking the titular mythological creature-also combines a romantic view of the past with less savory qualities: in this case, xenophobia and the violence associated with illegal border crossings, as conveyed by a lattice of barbed wire hanging down the back of the sculpture. More intimate in scale, but just as cautionary, is a series of drawings made after those by Silver Horn, a prolific Plains Indian artist who chronicled the tumultuous transition of his nomadic people to reservation life between 1870 and 1920.

While all the works seem to conflate past and present, self and other, reminding us of the old adage that history repeats itself, some are less overt in their sociopolitical message than others. Take the 8-by-4-foot assemblage El Camino Real (2011). Here, a photograph of a Navajo man in ceremonial dress floating horizontally is barely visible behind smoked Plexiglas; affixed below him are four tire fragments and an edge-to-edge strip of red-and-white reflective tape that acts as a low horizon line. The piece references high-tech communication, conjuring as it does dimmed computer and iPhone screens just before they shut off. More obliquely, it also evokes contemporary means of surveillance, while capturing a mystical sense of landscape. In the end, though, any experience of transcendence in this show was fleeting. "Kahpenakwu" ultimately stood as testament to the eternal contradiction of a country caught between fantasies of freedom for all and the realities of borders dictating who belongs and who doesn't.



ARTFORUM



Left: Robert Buck, *Through the Night That*, 2011, dyed US flag, barbed wire spoil, metal pole, and metal plate, 95 x 40 1/2 x 24". Right: Robert Buck, *the crossing over and/or the crossing out*, 2011, cinder blocks, rusted corrugated metal panel, lechuguilla pods, Plexiglas face-mounted photograph, 18 3/4 x 93 1/2 x 47".

ROBERT BUCK

Robert Buck talks about his latest show

MATTHEW PORTER | 07 FEB 2012

In 2008, Robert Beck changed his artistic signature to Robert Buck. The artist's latest exhibition, "Kahpenakwu" (Comanche for "west"), at CRG Gallery features sculptures, paintings, assemblages, and drawings inspired by the landscape of the American Southwest. Here Buck discusses the exhibition as well as issues of authorship and identity. The show is on view until February 18.

MY AIM was to handle the object head-on, explicitly, which is why I built things around detritus from the desert--a rusted metal husk, a wooden palette, road "gators," yucca leaves. Transported to the white cube, the litter, elevated there to the status of the object, becomes venerated, talismanic, or consecrated. It's about the recuperation of objects--or what remains of them. This opened a way forward, like crossing a frontier.

A fundamental American mythology is that people go West to reinvent themselves, to construct new identities, and establish their own laws in a lawless world. Wire fences were put up across



the West in the 1870s, and boundaries are still being contested and reinforced there. When we talk about the border, which is an arbitrary line, it's about the Comanche and the drug cartels, violence, a frontier, the in-between, self and other. Much of my current work has to do with crossing, a traversing.

The show also refers to the body, especially as a link between land and sky. References to the head abound--off the shoulders, separated. For me, the piece House of Asterion, the one with the driftwood set against the bleached-splattered denim canvas, and hung against corrugated metal panels, echoes Courbet's Origin of the World. It's like the birth of the universe, a new world, virgin land--maybe the ultimate effect of having made a name for myself, Buck.

Maybe my name change has to do with storytelling. An artist's relationship to the object bears his own individual stamp, or insignia. Any exhibition or work has a relationship to fantasy, the invention of an imaginary world. A better word for story may be construction, which beautifully refers to the type of materials I used. The story I've been telling has expanded, for instance: instead of autobiographical references to my father, they're now to "fatherland"; not to my childhood home, but to "homeland"; not the signifier the West, but a semblance of it, "kahpenakwu."

Making art is a way to contend with the "real," as defined by the early teachings of Lacan--the hole or void--whatever you wish to call it. In the work, grids function like a screen to cover it. In the "Second Hand" series, for instance, I draw grids on thrift store paintings to enlarge a signature from one of my previous exhibition guestbooks. It's like a trellis or scrim between myself and the other--both the painter of the found canvas and the person who signed their name in the guestbook. The name, which is inherited--in psychoanalysis the Name-of-the-Father--is also "secondhand," and on it our identities are grafted.

"On and off the grid" was another signifier I wanted to toy with in the show. The concrete, modular elements--cinderblocks, pavers, screen blocks--in the sculptures are building materials often used in "off the grid" architecture and cipher modernism. The smoked Plexiglas surfaces, all of which mask an image (as in El Camino Real or An Eye for an Eye for an Eye for an Eye for instance), are shorthand for Gorilla Glass, the sheet glass manufactured by Corning for portable electronic devices, and they evoke the hypermodern. The grid is degree-zero--from GPS to the pixel--where bodies and desires all have coordinates and can be "mapped."

For the first time, I don't mind being associated with certain signifiers. If links are now made to the desert, off the grid, psychoanalysis, the Name-of-the-Father, self-invention, fine! Maybe this is something artists especially must bear, that certain signifiers will forever be ascribed to them.

As artists, we want to be working at the border of what is known. How else can we begin but by making furrows in the unknown? The only way to do this is to "know" that the mark you make will be yours, yours alone.

— *As told to Matthew Porter*



The New York Times



Two of the pieces in the “Midday” series by Leslie Hewitt, color photographs of stacked and wall-mounted objects, that are part of her show of work from the last two years at the Kitchen. Credit: Adam Reich

Lucio Fontana, Robert Beck and Donald Moffett

ROBERTA SMITH | 06 MAY 2010

That the New York gallery world may be entering the phase of the ostentatious “project space” is signaled by the narrow, beautifully restored Victorian house on East 64th Street that Marianne Boesky has rented for exhibitions that juxtapose older art with work by artists she represents. Obviously, this may further sales, but the endeavor has benefits, like the chance to see more of the Argentine-born Italian modernist Lucio Fontana, and in a setting that is itself worth a visit.

Outstanding among the Fontanas are two works from 1960 that consist of raw linen whose constellations of punctures, varying in diameter, have the prancing energy of Miró. Also good, and less familiar, is a 1961 canvas roughly slathered with a diagonal downpour of green and brown paint and completed with a single, clean, vertical cut. The vigorous paint is especially aggressive. No wonder later Fontanas, with clean cuts in clean, monochrome fields, often look overly elegant and inert, like the three examples here.

“Range” is a 1997 collaboration between the Conceptualist Robert Beck and the painter Donald Moffett; it combines Mr. Beck’s preoccupation with mysterious crimes and Mr. Moffett’s interest



in painting as abstraction, decoration and material fact. Mr. Beck gave Mr. Moffett a pad of drawing paper through which he had fired a .22-caliber bullet. Mr. Moffett took each of the pad's 20 sheets and its back and front covers and encircled each gunpowder-ringed bullet hole with a delicate, tattoo-like symmetrical motif, variously floral or geometric, made of graphite, ink and fudge.

Poignantly beautiful, if a little precious, the results contrast male and female, hunting and cooking, destruction and creation, death and commemoration. They commune with and hold their own against the Fontanas surprisingly well. ROBERTA SMITH

Marianne Boesky Gallery

118 East 64th Street

Manhattan

Through May 15



The Columbus Dispatch



“At the end of the day... (Sandy Hook Elementary School, Newton, CT, December 14, 2012), 2014” by Robert Buck *The Columbus Dispatch*

Artist Robert Buck addresses gun violence through beauty

NANCY GILSON | 05 JUN 2016

In artist Robert Buck’s work, the horrific Columbine and Sandy Hook school shootings are revisited with haunting images and a type of kaleidoscopic beauty that beg viewers to consider, talk and reflect on the tragedies.

The two works, each part of Buck’s “At the end of the day ...” series, present one of the predominant themes — gun violence — of the new exhibit at the Pizzuti Collection in the Short North neighborhood.

The 30-some works in “Robert Beck/Robert Buck: States of America” address some of the most troublesome and controversial issues of contemporary society. Religion, identity, sexuality and other matters are contemplated through a variety of media in the work of the 54-year-old artist, who is based in New York.



The exhibit is one of the few presented by the Pizzuti Collection focusing on a body of work by a single artist. The founders and namesake of the museum, Ron and Ann Pizzuti, have followed and collected Buck's work for 20 years. Most of the exhibit pieces — a diverse selection hung thematically rather than chronologically — are from their collection.

About the artist's name: As he explains in a video conversation with Rebecca Ibel, the Pizzuti Collection's director and curator, Buck felt that in 2008 he had reached an end of an era in which he had produced mostly autobiographical works. He decided on a simple change — Beck to Buck — to reflect a move away from patriarchy.

"Buck" had the added advantage of layers of meaning ranging from a reference to hunting to a term of resistance.

Many layers of meaning are also found in his art.

"At the End of the Day — Columbine High School" presents a surface pattern of beautiful monarch butterflies. Interspersed with the butterflies are digital screen images of the young shooters. After such stunning violence, Buck seems to be saying, there still can be power to regenerate and move on.

The Sandy Hook work has a similar kaleidoscopic look, with delicate snowflakes imposed over images of the teddy bears, candles and flowers left in memory of the victims.

Gun violence is also the powerful theme in a large-scale gallery presentation, with grainy photographs of 13 young shooters wrapping around the room. None of the boys — or their crimes — is identified. Many of the boys' faces are disturbingly cherubic.

"In no way is this glorification of the action," said Greer Pagano, assistant curator. "It poses the question: What do we do about gun violence?"

Another room is devoted to drawings, the artist's copies of sketches made by children in therapy sessions. They can be playful, troubling, haunting and confusing — sometimes all at once.

"A Part From the Whole (Communion)" addresses religion with images from a First Communion. Eleven photographs, assembled collage-style, show lovely white dresses or jackets, hands, books — but no faces. The artist maintains that the church has moved from prohibition to permissiveness, leaving practitioners with fragments to put together.

Buck often incorporates surprising materials in his work. For "Shot #6," he fired a bullet into a bucket of pink wound filler (used by morticians), creating a deep and oddly pretty hole in the very material used to mend holes.

The exhibit offers much to absorb.



To their credit, the staff and officials of the Pizzuti Collection believe in educating viewers about the contemporary art displayed there. Tours of the exhibit are available, and a catalog provides commentary on the works and a transcript of much of the video conversation between the artist and Ibel.

A visit to "States of America" is a thought-provoking experience that reinforces what collector Ron Pizzuti says about Robert Beck/Robert Buck: "I am drawn to his intellect and the thoughtful way he approaches topics. ... Bob is scary smart."

"Robert Beck/Robert Buck: States of America" continues through Sept. 4 at the Pizzuti Collection, 632 N. Park St.

Hours: 11 a.m. to 5 p.m. Tuesdays through Saturdays.

Call 614-280-4004, or visit www.pizzuticollection.org



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Artist Robert Buck in his Manhattan studio

Meet Robert Beck/Robert Buck

Artist Robert Buck is a cisgender white male in his late fifties and he wants to smash the patriarchy. On his website, the name in the header reads “Robert Be/uck” – the “e” of “Beck” crossed out in favor of a “u” – indicating the nominal change. Ten years ago, Robert Beck made a decision to cosmetically change one of the most important identifiers – the name-of-the-father – by one letter. Thus in 2008 began the manifestation of Robert Beck’/Buck’s investigation into the faulty, flawed second-hand nature of the name-of-the-father that has culminated in the latest of his two-part exhibition with Ulterior Gallery in Manhattan’s Lower East Side, Second Hand.

Seemingly superficial, Buck’s name change signified a departure from his personal and professional history as Robert Beck, as well the art-making philosophy that came with a maturation of an already anti-establishment personality. He challenges contemporary constructs of the patriarchy and authorship, utilizing common devices (readymades of different sorts) and manipulating them to bring his self-defined “mental art” alive.

This notion of a “mental art” associates with ideas of chaotic grandeur – Buck enjoys that the word “mental” can be used similarly to “deranged,” terms that both come with ideas of madness and delusion. But “deranged” can also more literally translate over to “de-ranged,” to operate with no boundaries on an open range, and as much as it begs for experimentation from the artist this derangement requires the viewer to make connections between imagery and concepts both hidden and explicit.

Informed by his film and television background (Beck graduated from NYU’s Tisch School of the Arts’ Film and Television Department in 1983), Beck/Buck’s work is often executed as a montage, splicing images together in a logical rather than chronological manner. While a student of the Independent Study program at the Whitney Museum of Art, Beck/Buck began investigating ideas of identity, masculinity, and relationships through printed media in his thesis, “The Tail Gunner’s Vulgar Revenge”. Beck/Buck used found images and constructed text to examine his father and his role in the air force in World War II along with additional staged photographs to investigate rituals of masculinity, identity, sexuality, and the intersection of auto-biography and social history. Lacanian in philosophy, Buck evokes the unconscious in his montages as part of a method of infusing and exposing The Feminine, which he considers superior.

The first of Buck’s exhibitions with Ulterior Gallery, entitled Vestiges, was an installation of staged “real-time” polaroids from 1979-80 when the artist first moved to New York. Installed in a manner that required the viewer to contort their body by stretching, crouching, and perching to immerse themselves in the space, the photographs invite interpretations of Buck’s staged images through what he refers to as gestalt, a “body experience.” This physical interaction provokes a reading as the viewer pieces together the montage on display – a shot of a kid in high school is followed by a house, and then an image of a courtroom; the story goes on.

When Beck composed these images in 1979-80, the idea that he was constructing these narrative opportunities with images rather than words was nascent. He views them now, in a time inundated with selfies and images without words, as predecessors of that notion, observing “You can see the kernel of what happens later. This idea of staging was interesting. The body is outfitted now with images and not words”.

Buck is referring to social media, most particularly Instagram, where identity and time are presented logically rather than chronologically, and most notably outfitting the original poster’s personality with images rather than words. Buck asserts that the images posted are more meaningful than the captions themselves. In this, we find contemporary staging, much like Beck/Buck touches upon in his original polaroids. In both instances the subject, or body, is adorned and posed - a feminine position. Citing feminist theory, Buck asserts that as a society, particularly under the influence of social media and instant images, the future is feminine and open to change, fluctuation, and enlightenment.

Instant images, or readymades, play prominently in Buck’s newly opened installation at Ulterior. Buck unveiled doctored thrift store paintings accumulated and edited over the 10 years since his name renaissance, notarized with his new signature. In part to build a body of work under his new name and to legitimize the act, Buck played with signatures and nomenclature on objects that had been recirculated - in this case, thrift store paintings. Repurposing names found in gallery sign-in books, Buck transcribed them over a grid strategically woven into the features of each thrift store painting, with signature and readymade paired based on certain characteristics; Buck paired them together as a riff on metonyms, asking viewers to explore these paintings with their minds and navigate the synapsys that bring the different aspects of the painting together.

The grid anchors the name, and a grid anchors the painting to Ulterior Gallery’s wall. Sticking true to his Lacanian inclinations, in psychoanalytic terms, Buck assigns these paintings as existing in the center of the imaginary and the symbolic, feminine in nature. We, as humankind, moving forward towards a more feminine existence, operate on a grid - and even though that’s relatively cut and dry, being on a grid and having distinct squares of existence allows us to escape the boundaries of polarities by granting us that extension. **WM**