

# PATRICIA BUCK



Patricia Buck, *Power Form*, 1982. Mixed media on paper, 48" x 48". Courtesy of the Artist.

I heard about the WWAC around 1980. That women intended to create a place to publicly share creative output, support each another, to exhibit and document exhibitions with catalogues, appealed to me. The frothy first wave of feminism hadn't yet subsided, and women continued to invert the status quo through installations, performance art, happenings and work which drew its content from the female experience. It was at the

WWAC that I first met my friend of thirty-eight years, the artist Menucha. We quickly bonded, and over the decade made three collaborative installations together, each a variation on the first *Hers*, 1981; which was a grocery cart loaded with everything a woman might touch throughout her day, the work was juried into the exhibit *Women's Tools* by Linda Roscoe Hartigan.

Born in Baltimore, Patricia Buck lived in Washington, DC between 1983-96. In 1991, she was awarded grants by the Rauschenberg Foundation and Change Inc. for her work, in addition to Individual Artist Grants from the D.C. Commission on the Arts in 1993 and 1995, and Technical Assistance Grants in 1991, 93, and 94.

*Demons without Faces*, which was documented in the 1981 WWAC catalog *The Eye of May Stevens* was purchased by Joe Hirshhorn at auction to benefit the Washington Project for the Arts, and in 1985 was bequeathed to the Hirshhorn Museum.

In 1991, The World Bank featured her monotype, (created at Pyramid Atlantic in a Glenn Brill workshop) on the cover of the catalog for the International Women's Conference in China. She graduated with an MFA in Experimental Studio Art at Howard University in 1996, and relocated with her partner to Denver, CO, that same year.

In 1996, the Colorado Council for the Arts awarded Patricia a residency at Anderson Ranch for a photo workshop led by Philip Brookman and Jim Goldberg. That body of work resulted in a book draft and the installation *American Girl War*. The artist's over-sized painting series *Big Women* exhibited at Pirate Gallery, in Denver to positive press. A room installation *Genetics/Memetics* also created as a site specific work for Pirate Gallery exhibited in Denver in 1998, and exhibited (in-part) at Artomatic, 2002, upon her relocation to the DC area in 2001. The *Washington Post* included that work in their coverage of Artomatic. In 2002 Patricia recently retired from Montgomery County Government, and has returned to creating art full-time.