

MARJORIE SCHICK

University Professor of Art
Pittsburg State University
Pittsburg, Kansas 66762
mschick@pittstate.edu
620-235-4307 (phone)
620-235-4303 (fax)

“Schick, who trained first as a metalsmith, is now the most radical of the American jewelers and in fact she has pushed her work to the point where it is more ‘sculptural’ than wearable ornament. Her work has its roots in jewelry but she has extended it as far as she can towards sculpture without actually becoming a sculptor.” Peter Dormer, “The Cultural Divide in New Jewelry: Europe v. America,” *Aspects Magazine (England)*, January-March, 1985.

- 1941 Born, Illinois, USA
- 1963 BS with Honors, Art Education, University of Wisconsin, Madison
- 1966 MFA with Distinction, Jewelry-Metalsmithing, Indiana University, Bloomington
- 1983 Extended Study Program, one term, Sir John Cass School of Art, City of London Polytechnic, London
- 1967- Professor of Art, Pittsburg State University, Pittsburg, Kansas

AWARDS (selected)

- 2005 University Professor, (honorary recognition) Pittsburg State University
- 2004 Interviewed for the Archives of American Art Oral History Program, Smithsonian Institution, as part of the Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, papers requested for the Archives of American Art, Smithsonian Institution
Kansas Artist Fellowship Award, Crafts
- 2002 Kansas Governor’s Arts Award
- 2000 Fellow of the American Craft Council
- 2000 University Professor, (honorary recognition) Pittsburg State University
- 1997 Outstanding Faculty Award, Pittsburg State University
- 1990 Distinguished Alumni Award, School of Fine Arts, Indiana University
- 1985 Mid-America Arts Alliance/National Endowment for the Arts Fellowship Award in Crafts

WORKS APPEARING IN PUBLICATIONS (selected)

- 2007 *Sculpture to Wear: the Jewelry of Marjorie Schick*, Tacey A. Rosolowski and others, Arnoldsche Art Publishers, Stuttgart, Germany.
Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection, the Museum of Fine Arts, Houston, Cindi Strauss, Arnoldsche Art Publishers, Stuttgart, Germany.
500 Earrings: New Directions in Contemporary Jewelry, Marthe Le Van, introduction by Alan Revere, Lark Books, Ashville, North Carolina, 78, 293.
- 2006 *500 Necklaces: Contemporary Interpretations of a Timeless Form*, Marthe Le Van, introduction by Marjorie Schick, Lark Books, Ashville, North Carolina, 411.
- 2005 *500 Brooches: Inspiring Adornments for the Body*, Marthe Le Van, introduction by Marjorie Simon, Lark Books, Asheville, North Carolina, 115, 248.
New Directions in Jewellery, Essays by Jivan Astfalck, Caroline Broadhead, Paul Derrez, edited by Catherine Grant, Black Dog Publishing, Ltd, London, 13.
500 Braceletes: An Inspiring Collection of Extraordinary Designs, Marthe Le Van, introduction by Charon Kransen, Lark Books, Ashville, North Carolina, 240, 326.
- 2004 “Marjorie Schick: Objects of Self-Consciousness,” Tacey A. Rosolowski, *Metalsmith* (Winter), front cover, 24-33.
1000 Rings: Inspiring Adornments for the Hand, Marthe Le Van, introduction by Robert W. Ebendorf, Lark Books, Asheville, North Carolina, 181.
- 2002 “Marjorie Schick,” Tacey A. Rosolowski, *American Craft*, 62:5 (October/November), front cover, 66-69.
- 2000 “Women Metalsmiths,” Jeannine Falino, in *Women Designers in the USA 1900-2000: Diversity and Difference*, Pat Kirkham, ed., Yale University Press, New Haven, 238.
Jewels and Jewellery, Clare Phillips, Victoria and Albert Publications, London, 138.
- 1999 “Marjorie Schick: Engaging Memory,” Glen R. Brown, *Ornament*, (Spring), 30-33.
- 1996 *Jewelry in Europe and America: New Times, New Thinking*, Ralph Turner, Thames and Hudson, London, 38.
- 1995 *Jewelry of Our Time: Art, Ornament and Obsession*, Helen Drutt English and Peter Dormer, Rizolli, New York, 319.
- 1994 *One of a Kind: American Art Jewelry Today*, Susan Grant Lewin, Harry N. Abrams, New York, 61.
- 1993 *The Best in Contemporary Jewellery*, David Watkins, B.T. Batsford, London, 146-7, 218.
- 1992 *Design Visions*, Robert Bell, ed., Art Gallery of Western Australia, Perth, 92-93.
- 1991 *International Crafts*, Martina Margetts, Thames and Hudson, London, 92.

PUBLIC COLLECTIONS (selected)

Victoria and Albert Museum, London
Royal Museum, the National Museums of Scotland, Edinburgh
Renwick Gallery of the Smithsonian American Art Museum, Washington, DC
Museum of Arts and Design, New York City, New York
Museum of Fine Arts, Boston, Massachusetts
Museum of Fine Arts, Houston, Texas
Philadelphia Museum of Art, Pennsylvania
National Gallery of Victoria, Melbourne, Australia
The National Museum of Modern Art, Kyoto, Japan

“A force in contemporary jewelry for over 30 years, Schick has resisted trends in the field (e.g., minimalism or narrative). She affirms that she has been ‘quietly rebellious, building challenging, large-scale wearable objects that are difficult to categorize, while chipping away at the traditional definitions of jewelry.’ Her most important contribution is her study of the symbiosis between sculptural form and the body. . . . Through such awareness, Schick concludes, the wearer establishes ‘a new kind of intimate relationship with the form. When it is taken off, there’s the memory of the sculpture that affects how it is experienced.’ The wearer not only becomes part of the sculpture but also perceives his or her body aesthetically, as a work of art, joining those contemporary artists who hybridize art forms, Schick melds ornament, sculpture, performance art and a multi-sensory experience that as yet has no name. Keenly aware of the challenges her work presents, she seduces the viewer with texture, form and, most particularly, color.” Tacey A. Rosolowski, “Marjorie Schick,” *American Craft*, 62:5 (October/November).

EXHIBITIONS (selected)

- 2007 SCULPTURE TRANSFORMED: THE WORK OF MARJORIE SCHICK, (traveling retrospective) curated by Tacey A. Rosolowski, organized by International Arts and Artists, San Francisco Museum of Craft + Design, Indiana University Art Museum, Bloomington
ORNAMENT AS ART: AVANT-GARDE JEWELRY FROM THE HELEN WILLIAMS DRUTT COLLECTION, Museum of Fine Arts, Houston
- 2006 JEWELRY BY ARTISTS: THE DAPHNE FARAGO COLLECTION, the Lee Gallery, Museum of Fine Arts, Boston
RADIANT, 30 YEARS RA, Galerie RA, Amsterdam, the Netherlands, invited
LUCCA PREZIOSA, NO BODY DECORATION, RESEARCH JEWELLERY AS REDEFINITION OF THE HUMAN BODY, Villa Bottini, Lucca, Italy, invited
CHATELAINES, curated by Helen Williams Drutt English, the Design Museum, Helsinki, Finland and traveling, invited
THE EDGES OF GRACE: PROVOCATIVE, UNCOMMON CRAFT, curated by Gail M. Brown, Fuller Craft Museum, Brockton, Massachusetts, invited
- 2005 BASKET (R)evolution, Fuller Craft Museum, Brockton, Massachusetts, invited
SCHMUCK 2005, 57th Internationalen Handwerksmesse, Munich, Germany, juried
100 BROOCHES, Velvet da Vinci Gallery, San Francisco and traveling, invited
MAGNIFICENT EXTRAVAGANCE: ARTISTS AND OPULENCE, Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin, invited
CRAFTS, ETC.: AMERICAN MASTER JEWELERS AND METALSMITHS, Buddy Holly Center Fine Arts Gallery, Lubbock, Texas, invited
- 2004 A VIEW FROM AMERICA: CONTEMPORARY JEWELRY (1974-2003), organized by Helen Drutt English, Gold Treasury Museum, Melbourne, Victoria, Australia, invited
TREASURES FROM THE VAULT: JEWELRY FROM THE PERMANENT COLLECTION, Museum of Arts and Design, New York
HOUDT van SIERADEN, Galerie Lous Martin, Delft, the Netherlands, invited
- 2003 JEWELS AND GEMS, Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.
CHESS: CHESSMEN BY INTERNATIONAL ARTISTS, Velvet da Vinci, San Francisco, Vennel Gallery, Irvine, Scotland, Victoria and Albert, London, and traveling in the U.S.
JEWELRY BEYOND JEWELRY, Hunterdon Museum of Art, Clinton, New Jersey, invited
- 2002 ZERO KARATS: THE DONNA SCHNEIER GIFT TO THE AMERICAN CRAFT MUSEUM, New York
A MODERN BESTIARY: ARTISTS VIEW THE ANIMAL KINGDOM, Wustum Museum, Racine, Wisconsin
STEEL CITY: CONTEMPORARY AMERICA IN METAL, Sangre de Cristo Arts Center, Pueblo, Colorado
SOLO EXHIBITION, Alice C. Sabatini Gallery, Topeka, Kansas
- 2001 BODY WORKS: STRUCTURE, COLOR, SPACE, Solo Exhibition, Arkansas Arts Center, Museum of Decorative Arts, Little Rock, Arkansas
MASKERADE, Galerie RA, Amsterdam and traveling in Europe and to Australia
THE RING SHOW, Mobilia Gallery, Cambridge, Massachusetts and traveling in US and to Wales
ONCE UPON A TIME: ARTISTS EXAMINE FAIRY TALES, MYTHS, AND LEGENDS, Wustum Museum, Racine, Wisconsin

- 2000 ZIERAT: INTERNATIONAL CONTEMPORARY JEWELRY INVITATIONAL, Southwest School of Art and Craft, San Antonio, Texas, and traveling in US, Germany, and the Netherlands
EXHIBITION OF WORK BY AMERICAN CRAFT COUNCIL FELLOWS, Museum of Fine Arts, Santa Fe, New Mexico
COMMEMORATIVE MEDALS/TROPHIES: THE POLITICS OF HISTORY, Helen Drutt: Philadelphia
- 1999 CONTAINMENT, Morris University Center Art Gallery, Southern Illinois University at Edwardsville
BOOK ART, Mobilia Gallery, Cambridge, Massachusetts
THE TEAPOT REDEFINED II, Mobilia Gallery
- 1998 MARJORIE SCHICK: A SENSE OF PLACE, Solo Exhibition, Galerie RA, Amsterdam
TIME, COLOR PLACE, Solo Exhibition, Mobilia Gallery, Cambridge, Massachusetts
JEWELLERY MOVES, Royal Museum, National Museums of Scotland, Edinburgh, invited
BROOCHING IT DIPLOMATICALLY: A TRIBUTE TO MADELEINE K. ALBRIGHT, Helen Drutt Gallery, Philadelphia, the American Craft Museum, and traveling in Europe and the US, invited
- 1997 CELEBRATING AMERICAN CRAFT: AMERICAN CRAFT 1975-1995, the Danish Museum of Decorative Art, Copenhagen
- 1996 NEW TIMES, NEW THINKING: JEWELLERY IN EUROPE AND AMERICA, Crafts Council, London, invited
SUBJECTS '96, Retretti Art Center, Punkaharju, Finland, invited,
A MOVEABLE FEAST: HELEN WILLIAMS DRUTT COLLECTION 1964-1994, Museum Bellerive, Zurich, Museum voor Moderne Kunst, Ostend, Stedelijk Museum, Amsterdam
- 1994 KPMG PEAT MARWICK COLLECTION OF AMERICAN CRAFT: A GIFT TO THE RENWICK, National Museum of American Art, Smithsonian Institution, Washington, DC
- 1993 AHEAD OF FASHION: HATS OF THE 20TH CENTURY, Philadelphia Museum of Art
AKERSVIKA ADDENDA EXHIBITION, Norges Bank, Hamar, Norway

LECTURES PRESENTED (selected)

Helsinki, Finland; Perth, Australia; Bangkok, Thailand; London, England; Oslo, Norway; Amsterdam, the Netherlands; Tokyo, Japan; Seoul, South Korea, and at conferences, colleges and universities in the United States

WORKSHOPS AND GUEST-ARTIST APPEARANCES (selected)

Akersvika Addenda '93, Hamar, Norway, sponsored by the Cultural Committee of the '94 Winter Olympics, Norway; Arrowmont School of Arts and Crafts, Tennessee; Haystack Mountain School of Crafts, Maine; Penland School of Crafts, North Carolina; Cleveland Institute of Art, Ohio; National School of Art and Design, Oslo, Norway; Nova Scotia College of Art and Design, Halifax, Canada; Silapakorn University, Bangkok, Thailand; and colleges and universities in the United States

“Marjorie Schick’s explorations of the body have resulted in some of the most extravagant and encompassing structures for the human form. An engineering tour de force, her construction works virtually envelop the wearer in a material cocoon. These challenging works totally redefine the contours of the human frame. Schick’s constructions have a marked affinity with the most ambitious site-specific sculpture being done today, such as Tadashi Kawamata’s 1992 PROJECT ON ROOSEVELT ISLAND in New York, a series of wood scaffolds surrounding the island’s abandoned architecture.”
Suzanne Ramljak, “The Power of the Intimate: On Contemporary Jewelry and Sculpture,” in Susan Grant Lewin’s *One of a Kind: American Art Jewelry Today*, Harry N. Abrams, 1994.