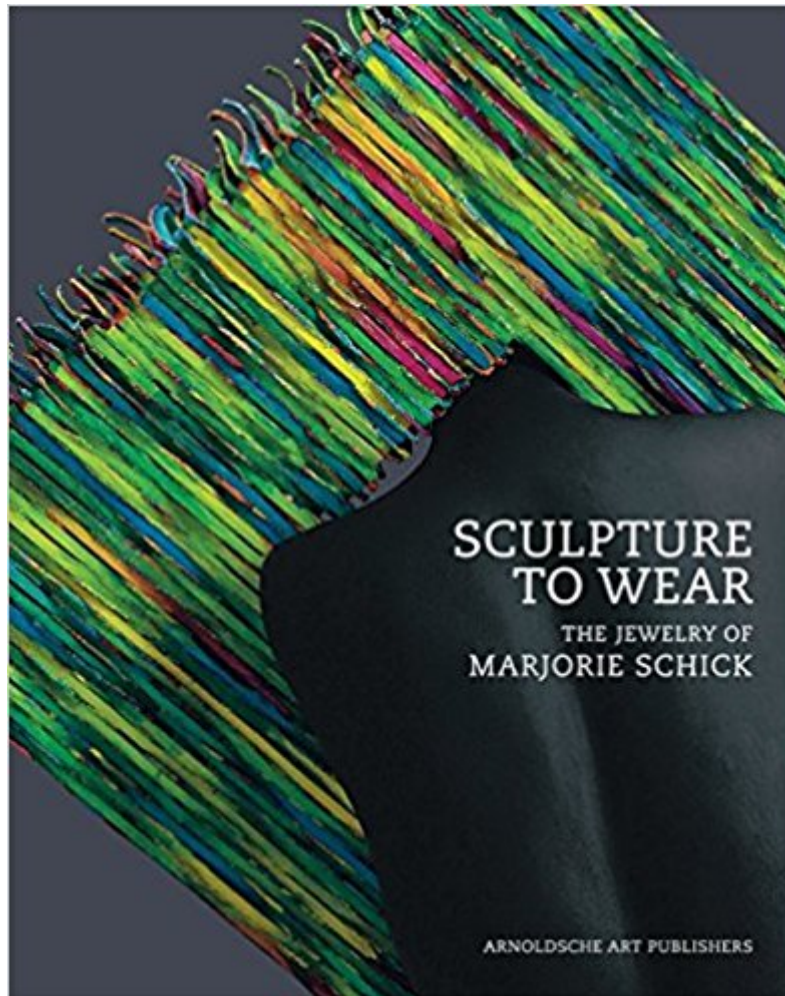




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Sculpture To Wear: The Jewelry Of Marjorie Schick



Synopsis

For decades the American artist Marjorie Schick has been a pioneering exponent of avant-garde jewellery. Her dynamic objects, charged with energy, are rooted in the revolutionary late 1960s European conception of jewellery and transgress the conventional boundaries of form, material and colour. The artist regards the human body as 'living sculpture' and constructs works of sculpture in a wide variety of materials to extend the body. Her works are often on an excitingly grand scale: a brooch that stretches far across the wearer's shoulder to occupy the surrounding space; a neckpiece so large that it creates its own physical environment; an object that is worn on the shoulders yet envelops the entire head. Marjorie Schick's jewellery relates to 20th-century abstract art, especially Constructivism. Here, body sculpture is created that must be classified as abstract art. Text in English and German.

Book Information

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Customer Reviews

Reading this book sends you on an imaginary trip to see Wizard of Oz while under the influence of your favorite mind-altering substance...The next best thing to buying a piece of her work is to read this lovely book, sumptuously photographed and often mounted on the brightly colored paper the artist loves. There is also an extensive catalog of her collected works, including her early metalwork, which was as exuberant as her later pieces but without the color. -- Mag Guildletter, June / July 08, Vol. 25, Issue 3

In 1966 the young American artist Marjorie Schick stated her aesthetic intention. She wanted to

startle viewers and if necessary disturb them but above all her jewellery had to be aggressive - it had to attract attention. In 2002 as a mature artist she confirmed that commitment, adding that she wanted her works to be bold. And they certainly are: both in scale and colour as well in their relentless outward drive into space. For decades Marjorie Schick has been a pioneering avant-garde artist in jewellery. Her dynamic, energy-charged pieces rooted in the revolutionary late 1960s European concept of jewellery push at the conventional boundaries of form, material and colour. Taking the human body as her central theme, she creates and explores a wide variety of dramatic, theatrical forms, uniting graphic appearance and complex constructions. An important aspect of her work is the innovative use of base materials in a palette of rich colours - conceptual statements that are either worn on the body or are presented as autonomous objects. Influenced by sculptors such as David Smith, Schick regards the body as 'living sculpture' and constructs additional pieces of sculpture from painted round wooden rods and other everyday materials including papier-mâché to adorn it - often in stunningly large sizes: a brooch that extends far across the wearer's shoulder to enliven the surrounding space; a chain so large that it creates its own physical environment; a piece that - worn on the shoulder - envelops the wearer's head, thus framing his or her face - or cutting it in half. In constructing her pieces so that we actually step into them, that is, do not merely look at them or hold them, Schick choreographs an enveloping 'sensual embrace'. We usually remain outside sculpture and look at its forms. When we wear Schick's works, sculpture has taken hold of us: wearing sculpture, we become performers in them. The first comprehensive monograph on the unique work of this exceptional jewellery artist. Brilliant, large photographs of selected objects, knowledgeable, highly readable essays by jewellery experts and a complete annotated and illustrated catalogue of works make this new publication from the art jewellery series from ARNOLDSCHE a must for all aficionados of avant-garde art jewellery.

Fabulous book with great pictures and information about Marjorie Achick. Very inspiring.

There is no other person creating work that you will see in this book. Marjorie Schick breaks new ground every time she sits down to work. The colors are brilliant, the combinations intense. Schick takes her work very seriously. There are no quick or casual applications of paint. She layers, and layers until she knows it is the best that can be done. Schick has been coming up with innovative solutions from day 1. This book has careful documentation of her entire body of work including every single object that she has ever made. Marjorie Schick has also broken ground in the jewelry world by using non-precious and alternative materials way before it gained the current levels of

popularity. She also creates pieces that are larger and bolder than anything any one of us can imagine. The layout of the book is magnificent. I recommend you buy this book or ask your library to buy this book. Her work is craft history.

I received this book as a birthday gift (after oggling over it at a jewelry show at the Renwick Museum in Washington DC). Wow! What a treat to see such a comprehensive overview of the evolution of an incredibly talented artist. I could find artistic inspiration on every page... and was delighted that the commentary didn't include too much "art speak".

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