

american craft

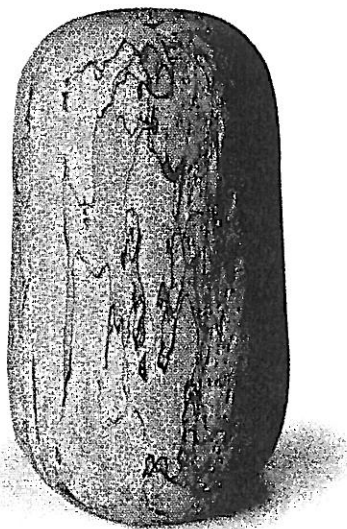
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shows and subscription
information.

David Ellsworth
Homage Pot, 1999
in Reviewed:
"Far From the Tree."
Spalted sugar maple
{h. 6½ in, w. 6½ in,
d. 12 in.}

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014 *Letters*

It's all about the discourse. Let us know what you're thinking and we'll do the same.

018 *Editor's Letter*

Some say that bad things come in threes. Others expect good things to come in pairs. Andrew Wagner ponders both and reflects on the multiple ways to interpret today's craft scene.

020 *Zoom*

Your information-packed guide to exhibits, books, emerging artists and innovative products. In this issue: Dubhe Carreño Gallery, Chris Antemann, David Shaner, Marjorie Schick, Terzani and a whole lot more.

042 *Material Culture*

Virginia Gardiner spends a theoretical day at the beach with furniture maker Max Lamb and his Pewter Stools cast in sand and also learns a thing or two about his new Poly Chairs.

044 *Outskirts*

Arnie Cooper explores the only coral reef in Los Angeles—it's far from the ocean, yet surprisingly close to space, courtesy of the Wertheim sisters.

048 *Reviewed*

Christine Temin visits the "Shy Boy, She Devil, and Isis" exhibition at the Museum of Fine Arts, Boston, while Pamela Scheinman curls up with *The Object of Labor*, a many faceted anthology on fiber, and Nicols Fox takes in "Far from the Tree" at the Messler Gallery in Rockport, Maine.

090 *Critic's Corner*

Writing about his new book, *Thinking Through Craft*, Glenn Adamson examines how it has helped him do just that.

094 *From the Stacks*

In the August 1970 *Craft Horizons*, Golda Lewis wrote about her handmade paper collage work and how it fit into her painting and sculpture. Here we revisit what the artist called "compagne."

096 *Hunting & Gathering*

Expatriate Robert Brady spent years building a collection of art and craft from around the world in an old Franciscan monastery in Cuernavaca, Mexico. After his death, in 1986, his home was converted into what is now called the Museo Robert Brady. Now this immense, once very private collection is open for all to enjoy, including our writer, Mija Riedel.

102 *The Wide World of Craft*

Alison Bourke takes us on a tour of the London craft scene during one of the city's busiest times of year—the London Design Festival building up to the Origin and Collect shows.

Preview Profoundly Radical

Indiana University Art Museum

*Sculpture Transformed: The Work
of Marjorie Schick*

October 6-December 17, 2007

Bloomington, Indiana

www.artsandartists.org

Marjorie Schick
Parallel Movements
1971-72



Marjorie Schick lives a quiet life in Kansas, teaching art at the same university where her husband, James, is a history professor. She's soft-spoken and unassuming. The jewelry she makes is another story.

"Profoundly radical" is how Tacey A. Rosolowski characterizes the stunning oeuvre in "*Sculpture Transformed: The Work of Marjorie Schick*," a 40-year retrospective (with catalog) touring the country that opened at Indiana University.

Rosolowski conceived and curated the show after becoming captivated with the artist's work. Schick was part of a generation of revolutionary jewelers who, inspired by sculpture, pushed the limits of jewelry. And, Rosolowski says, she did it "more radically, theatrically and consistently than anyone else."

The show's first section traces Schick's development from the 1960s to the 80s (including her early metalwork and later use of papier mâché, fiber, wood and other materials). Part two looks at her themes and concepts up to the

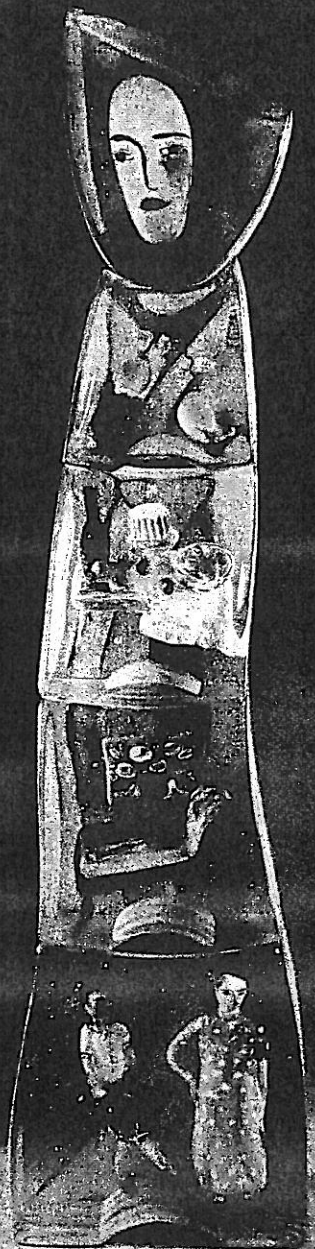
present. The 67 pieces include collars, brooches, bracelets, armlets 3, rings, masks, and sculptures for the head, shoulders, back and waist—all audaciously outsized, in dazzling colors, textures and shapes.

"Marjorie is interested in creating a symbiosis between sculptural form and the human body," says Rosolowski, who places the work in the context of neuroscience and neuropsychology: "In wearing her forms, we actually have a new understanding of the body." Schick's large necklaces literally change the speaking voice; put on one of her back sculptures, however lightweight, and you'll be acutely aware of your back.

Something else to tingle the spine: when we look at a Schick piece, "neuroscience says that at some level we imagine how that form feels," Rosolowski marvels. "We're experiencing sculptural form from within."—J.L.

Sculpture to Wear: The Jewelry of Marjorie Schick (240 pages), is \$75 from Arnoldsche, www.arnoldsche.com

Photo/Gary Rothman



Imagining Virginia & Vanessa Reflecting, 2007 Cast Glass with Off-Hand Inclusions 41.5" x 10" x 6"

Stephanie Trenchard

palmbeach 3

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