

# Richard Marquis: Keepers



*Pastel Polar Bear, 2013*

MUSEUM OF GLASS  
TACOMA, WASHINGTON  
TRAVELING EXHIBITIONS  
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*Granulare Bird*, 2005

## **RICHARD MARQUIS: KEEPERS**

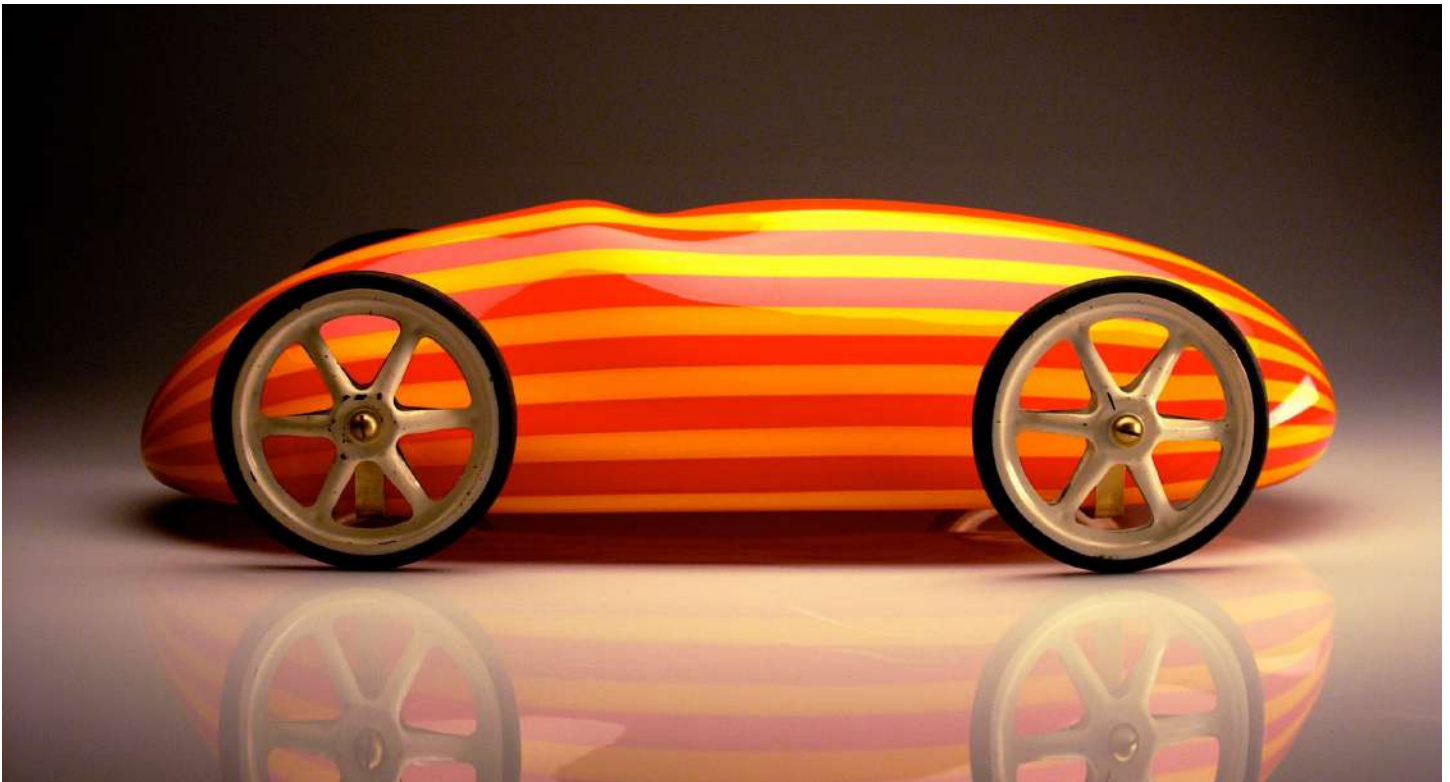
The exhibition is a late career survey of a towering figure in the Studio Glass movement. Marquis is known for extraordinary technique, comic sensibility, bold innovations, and iconoclastic spirit. In his 50-year career, he has consistently been gleefully inventive and unfailingly smart. His work is collected and exhibited worldwide.

Objects in the exhibition will be chosen from the artist's comprehensive archives of his art from the 1960s to the present. Marquis calls these pieces his "keepers." The galleries will be thematically arranged and include areas of his work that have not been previously exhibited, such as his ceramics, prints and drawings, and valentines exchanged with his wife, artist Johanna Nitzke Marquis.

The only museum retrospective of Marquis's work was in 1997. *Keepers* includes another twenty years of art-making as well as important areas of his work that have never been exhibited. The exhibition honors a long and productive career of an artist who is major in the glass field and can easily stand beside other sculptors and painters of his era.

Marquis's work can be appreciated by an audience that varies widely in age and sophistication. The colorful nature of his work—its humor and incorporation of knick-knacks and objects of everyday life—mean that this work is immediately enjoyable. His sophistication in playing with the norms of glass art and his technical virtuosity will capture audiences with knowledge of art history (particularly Pop, Funk, Assemblage, and Conceptual art) and glassmaking practices. A Marquis show is a joyful experience for the viewer and engages the heart, mind, and funny bone.

Guest curated by Vicki Halper, the exhibition is accompanied by a fully-illustrated catalog with writings by art historians, curators, colleagues, and family and friends of the artist.



*Land Speed Title Assault Vehicle 07-6, 2007*

## Exhibition Specifications

**Number of Works:** Approximately 100 glass vessels and small sculptures, 26 prints and wall hangings.

**Space Requirements:** Approximately 3,000 square feet.

**Participation Fee:** Available upon request.

**Shipping and insurance:** Pro-rated shipping will be organized by Museum of Glass; standard all risk wall-to-wall fine arts insurance provided as part of participation fee.

## Tour Availability

**Museum of Glass:** September 28, 2019–November 2020

**Wichita Art Museum:** June 12–September 5, 2021

Tour dates are approximately 12–14 week venues beginning Winter 2020; dates are negotiable.

## Support Material

**Exhibition Catalog:** Fully-illustrated catalog with short essay by a selected group of writers, including art historians, curators, gallerists, colleagues, and family and friends of the artist. All eras and facets of Marquis's work will be covered. Marquis will create a chronology of his life and work for the catalog.

## Contact

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*Dust Pan, 2011*



*Potato Box, 2008*



*Ruby Heart Teapot, 1980*



*Amy's Camouflaged Pink and Brown Duck, 2013–2014*



Bohemian Airplane Goblet from Fabricated Weird Series, 1980



Frosty Elephant, 2003



Granulare Tea Service, 1995



*Reddy and Yellow Pyramid with Reddy Kilowatt, 2006*



*House on Raft, 2004, flames added in 2014*





Richard Marquis working with Museum of Glass Hot Shop Team, 2006

## ABOUT THE ARTIST

Richard Marquis (American, born 1945) is among a handful of the most influential artists in the Studio Glass movement from the 1960s to the present. He is known for his extraordinary technique, comic sensibility, bold innovations, and iconoclastic spirit. In his 50-year career, Marquis has consistently been gleefully inventive and unfailingly smart. His work is collected and exhibited worldwide.

When Marquis received the Lifetime Achievement Award of the Glass Art Society in 2005, eminent curator Tina Oldknow said:

***“Richard Marquis, glassblower and collector of beat-up, vintage objects, has had an extraordinary influence on the development of contemporary Studio Glass in America and around the world. This is not my opinion, it is fact, and an impressive one it is.”***

## IMAGE CREDITS

All objects by Richard Marquis (American, born 1945) and collection of the artist. Unless otherwise noted, all photos courtesy of the artist.

### Cover

*Pastel Polar Bear*, 2013. Blown glass, granulare technique, found object; 8 × 11 1/2 × 6 1/4 inches.

### Page 2

*Granulare Bird*, 2005. Blown glass; 13 1/2 × 11 × 8 1/2 inches.

### Page 3

*Land Speed Title Assault Vehicle 07-6*, 2007. Blown glass, wood, brass; 6 × 22 × 10 inches.

### Page 4

Left to right, top to bottom:

*Dust Pan*, 2011. Hot slab construction; 15 × 10 1/2 × 3 inches.

*Potato Box*, 2008. Blown glass, clay, paint, sheet glass. 19 × 13 1/4 × 4 1/4 inches.

*Ruby Heart Teapot*, 1980. Blown glass, murrine technique; 5 × 6 × 5 inches.

*Amy's Camouflaged Pink and Brown Duck*, 2013–2014. Blown glass fused and wheel ground glass, found object; 11 3/4 × 15 × 3 1/2 inches.

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Left to right, top to bottom:

*Bohemian Airplane Goblet* from *Fabricated Weird Series*, 1980. Blown and cold-worked glass, found objects; 6 3/4 × 7 1/2 × 4 1/4 inches.

*Frosty Elephant*, 2003. Blown glass; 10 1/4 × 6 × 5 3/4 inches.

*Granulare Tea Service*, 1995. Blown glass; 11 × 15 × 8 1/2 inches.

### Page 6

Top to bottom:

*Redy and Yellow Pryamid with Reddy Kilowatt*, 2006. Glass; hot slab technique, found object; 6 1/4 × 13 × 8 1/4 inches.

*House on Raft*, 2004, flames added in 2014. Fused glass; 5 1/2 × 12 1/4 × 7 1/4 inches.

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Richard Marquis working with Museum of Glass Hot Shop Team, 2006. Photo collection of Museum of Glass.