

# ROBERT J. WICK

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## Background

1935- Born March 27, Youngstown, Ohio

Grew up and attended high school Niles, Ohio where my father was owner and publisher of the Niles Daily Times.

At five years old my father taught me to draw with volume. In the first grade I was drawing with 3 dimensions, and by the fourth grade I was conscious of Frank Lloyd Wright and was trying to design "futuristic architecture." During my early teens I put art aside. The only students who took art in my high school were considered "slow."

1953-1957 BS Journalism, Kent State University, Kent, Ohio

At Christmas vacation of my junior year in college, I was encouraged by my Aunt Doddee to do a portrait sculpture of my Uncle Jim. Though I had never done a portrait before the clay head had an intense emotional impact on me. I found life in the object.

1958-1960 BFA Kent State University, Kent, Ohio

1961-MFA Cranbrook Academy of Art,

Cranbrook ,didn't just bring me an art education, it brought me a landscape. It set in motion a dream of the union of art, architecture, and landscape which came forth forty years later. It set the dream in motion, where today, I live and create Wick Way.

1961-Carl Milles Scholarship Award,

1962-1969 Taught School of Art, Kent State University, Kent, Ohio

1969-1970 Worked and produced Editorial Page for the Williston

Herald, Williston, North Dakota.

1970-1975 Taught sculpture and drawing, Art Department State University of New York, Fredonia, New York.

In a visit to the Cleveland Museum of Art and a wonderful show of modern sculpture from the Hirshhorn collection, I encountered the work of Henry Moore, and Giacometti. It was an epiphany. I learned from a special friend, Nari Ghandi, a phrase from Lao Tzu, "The form of a thing is not necessarily its shape," I realized I was in a quest for the form of reality, not the shape of reality.

1962-1969 In the late sixties I embarked on a series of six masks starting with a portrait of Rollin Steiner and evolving to abstract shapes, with a split down the face. At the fourth mask for some reason which I'm not quite sure, I placed a piece of ivy in the split. I saw the ivy as a sign of creativity, others saw as death, others as life.

I liked the way it created another layer of meaning to the head, the work of art. From that point on, I could not consider creating sculptures without living plants, trees, or vegetation of some kind.

Although I have shown in museums, Cleveland Museum of Art, Akron Art Museum, Austin Museum of Art, and Tucson Museum of Art, I have come to enjoy showing in major botanic gardens because of the settings and marvelous plant life. The sculptures truly appear to belong in such environments with the trees and plants growing from the sculptures.

1975-2002 Worked Sierra Vista Herald, Sierra Vista, AZ

Through stories and editorials, worked to support the creation of the Mt. Graham Arizona ( most powerful visual telescope in the world.

Around 1975, I started coming to Arizona and working part-time at my father's newspaper in Sierra Vista, AZ. From that point until present, I have worked directly or indirectly worked with small town community newspapers in my family's business, Wick Communications.

During mid to late 1980's I was involved in fighting the Phelps Dodge Corp. and trying to close the Douglas, AZ smelter. Along with limiting the expansion of a smelter in Cananea, Mexico and adding an acid plant to capture 90% of sulphur dioxide, particulates in a new smelter in Nacosari, Mexico. We were able to change Southern Arizona skies to the cleanest in 100 years. It would have been the most heavily polluted landscape in the North America without these changes.

In 1975 I began to purchase remote land in the Mule Mountains in Southern Arizona. My love of the land prompted me to plant and have planted thousands of seedlings on this land. Watering many of the seedlings by hand, was a cathartic process which drew me more intensely to nature, its magic and wonder. More importantly, I began to discover at least part of the ideas which imbue my art work today.

In the early 1990's I began to design a house for the marvelous land I came to love. Along with architect Stan Schuman, we spent nine years working, creating, making models, and visualizing my dream. My idea in the design was primary shapes, a pyramid right angle triangle, and a trapezoid. I had never designed a work of architecture before, and wanted to start with basic shapes.

Ultimately, I looked at the house as a work of art, much like the sculptures containing both living plants and trees which grow off the buildings as well as surrounding the sculptures with abundant life.

And so my dream of the union of land, art, and architecture continues in its evolution to hopefully a oneness today.