

W I L L I A M M O R R I S

"Artists cannot help themselves; they are driven to create by their nature, but for that nature to truly thrive, we need to preserve the precious habitat in which that beauty can flourish." | William Morris

For more than twenty years, William Morris has captivated and intrigued the art community with hauntingly evocative and beautiful glass sculptures. He has captured the imagination time and again by creating objects that appear to be ancient stone or wood carvings, not the modern glass sculptures they actually are. His art speaks of human origins, myth, ancestry, and ancient civilizations.

It symbolizes a harmony between humanity and nature and provides a ghost-like bond to the world around us - a world that is often forgotten, ignored, and abused. Morris gathers much of his inspiration from ancient cultures from around the world - Egyptian, Asian, Native American - all peoples who respected and admired the land they inhabited. Because of this, Morris's artwork has become something all its own: culturally distinct and yet familiar to all cultures. His pieces embody a spiritual quality that sharply contrasts old beliefs with those of the modern world. These objects speak to our senses and continuously beg us to explore them further.

ARTIST STATEMENT

ANNOUNCES HIS RETIREMENT As published in "American Craft" magazine (June/July 2007)

William Morris sent an upbeat, gracious letter to his various dealers this spring, announcing his retirement. This was startling news for the glass world, coming as it did from a critically acclaimed sculptor at the peak of his career. What's more, he'd gotten famous so young, in his 20s, that the thought of a wunderkind retiring, even one who had outgrown the label, seemed incongruous. Was anything wrong? Not at all, according to Morris, who turns 50 on July 25: he simply finds himself in the happy position of being ready and able to change direction, having blown glass full time for 30 years. "It's something I've been thinking about for a long time," he said, reached at his home in Hawaii (he also has cabins in Washington State, near his son, a violinist, and daughter, a dancer.) "It didn't happen through any trauma, or injury, or depression, or anything. I didn't want to have a reason. That was the reason." After decades of 'Type A' work and lifestyle, he's enjoying "being away from the structure and discipline of making work, running a shop, being 'on.' Right now I have no plan, and it feels pretty good. I've got to figure out a new way to live - and what fun that'll be." He's been surfing, diving, paddling and paragliding; he's carved wood for fun, and images he'll always make things, just not for sale. Success was "absolutely amazing, a complete blessing. It's a strange thing to walk away from, I'll tell you," said Morris. He was a 'dumpster-diving' art student when he took a job driving a truck at the Pilchuck Glass School in 1977; soon he was working as chief gaffer for its founder, Dale Chihuly (who became a mentor and close friend), and from then on Pilchuck was his creative base. His advice to young artists? "If you love it, let it drive and direct you. And be disciplined about it. Show up." Parting words? Just that he's "tremendously grateful" to the art world in general and glass community in particular for their support over the years: "It has given me a confidence and freedom that's unbelievable."

ARTIST BIO

BORN

July 25, 1957, Carmel, California
Lives and works in Washington

EDUCATION

California State University, Chico, California
Central Washington University, Ellensburg, Washington

SOLO EXHIBITIONS

2009
"Myth, Object, and Animal", Telfair Museum of Art, Savannah, GA,

"Myth, Object, and Animal", The Dayton Art Institute, Dayton, OH
Holsten Gallery, Stockbridge, MA

2008

"Myth, Object, and Animal", The Hunter Museum of Art, Chattanooga, TN
Friesen Gallery, Sun Valley, ID

2007

Habatat Gallery, Boca Raton, FL
Holsten Gallery, Stockbridge, MA
Imago Galleries, Palm Desert, CA

2005

The Lowe Gallery, Santa Monica, CA

2004

The Lowe Gallery, Atlanta, GA

2002

"Myth, Object and the Animal", Traveling Exhibition, Houston Center for Contemporary Craft, Houston, TX, The Museum of Art and History, Santa Cruz, CA
Habatat Gallery, Boca Raton, FL
Imago Gallery, Palm Desert, CA
"Man Adorned", Traveling Exhibition, Carnegie Museum of Art, Pittsburgh, PA, Museum of Northwest Art, La Conner, WA
"William Morris: Two Installations", Chrysler Museum of Art, Norfolk, VA

2001

"Myth, Object and the Animal", Traveling Exhibition, Fort Wayne Museum of Art, Fort Wayne, IN, The Philbrook Museum of Art, Tulsa, OK, Akron Art Museum, Akron, OH, Mint Museum of Art, Charlotte, NC
Riley Hawk Gallery, Cleveland, OH
Heller Gallery, New York, NY

2000

Heller Gallery, New York, NY
"Animals and Relics", Guild.com online exhibition in conjunction with the Heller Gallery, New York, NY
Maurine Littleton Gallery, Washington, DC
Susan Duval Gallery, Aspen, CO
Gerald Peters Gallery, Santa Fe, NM
University Art Gallery, Cal Poly, San Luis Obispo, CA

1999

"Myth Object and the Animal", Traveling Exhibition, The Chrysler Museum of Art, Norfolk, VA, Yellowstone Art Museum, Billings, MT
Habatat Gallery, Boca Raton, FL
Lisa Sette Gallery, Scottsdale, AZ
Imago Gallery, Palm Desert, CA
Marx Saunders Gallery, Chicago, IL
Port Angeles Fine Arts Center, WA

1998

Susan Duval Gallery, Aspen, CO
Friesen Gallery, Sun Valley, ID
Foster White Gallery, Seattle, WA
Duane Reed Gallery, St. Louis, MO
Riley Hawk Gallery, Columbus, OH

1997

Habatat Gallery, Boca Raton, FL
Fay Gold Gallery, Atlanta, GA
Lisa Sette Gallery, Scottsdale, AZ
Riley Hawk Gallery, Cleveland, OH
Riley Hawk Gallery, Columbus, OH
Bush Barn Art Center, Salem, OR
Albers Fine Art Gallery, Memphis, TN

Maurine Littleton Gallery, Washington, DC
Museum of Northwest Art, La Conner, WA
Pittsburgh Cultural Trust, Wood Street Gallery, Pittsburgh PA

1996

Friesen Gallery, Sun Valley, ID
Kennesaw State College Gallery of Art, Marietta, GA
Meadows Museum of Art, Centenary College, Shreveport, LA
Susan Duval Gallery, Aspen, CO
Imago Gallery, Palm Desert, CA
Marx Saunders Gallery, Chicago, IL
Habatat Gallery, Pontiac, MI
Heller Gallery, New York, NY

1995

Everett Center for the Arts, Everett, WA
Foster White Gallery, Seattle, WA
Foster White Gallery, Kirkland, WA
Habatat Gallery, Boca Raton, FL
Lisa Sette Gallery, Scottsdale, AZ
Riley Hawk Gallery, Columbus, OH
Riley Hawk Gallery, Cleveland, OH
Maurine Littleton Gallery, Washington, DC

1994

Friesen Gallery, Sun Valley, ID
Habatat Gallery, Farmington Hills, MI
Dorothy Weiss Gallery, San Francisco, CA

1993

Susan Duval Gallery, Aspen, CO
Habatat Gallery, Boca Raton, FL
Betsy Rosenfield Gallery, Chicago, IL
Heller Gallery, New York, NY
Laura Russo Gallery, Portland, OR
Maurine Littleton Gallery, Washington, D.C.
Riley Hawk Gallery, Columbus, OH
Riley Hawk Gallery, Cleveland, OH

1992

Foster/White Gallery, Seattle, WA
Friesen Gallery, Sun Valley, ID
Lisa Sette Gallery, Scottsdale, AZ
Betsy Rosenfield Gallery, Navy Pier, Chicago, IL

1981

Glass Art Gallery of Toronto, Canada
Heller Gallery, New York, NY
Hokin Gallery, Palm Beach, FL (2-person show w/ Dale Chihuly)
Green Gallery, Carmel, CA
Galerie Fischer, Augsburg, West Germany
Galerie der Kunsthandwerker, Hamburg, West Germany
Running Ridge Gallery, Santa Fe, NM

1980

Foster/White Gallery, Seattle, WA

GROUP EXHIBITIONS

2010

Voices of Contemporary Glass: The Heineman Collection, Corning Museum of Glass, Corning, NY
27th Annual International Glass Invitational, Habatat Galleries, Palm Beach, FL

2009

A Concise History of Northwest Art, Tacoma Art Museum, Tacoma, WA

SOFA West Santa Fe: Sculpture Object & Functional Art Fair, Santa Fe Convention Center, Santa Fe, NM

Pioneers of Contemporary Glass from the Barbara and Dennis DuBois Collection, The Museum of Fine Arts, Houston, TX

37th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

26th Annual International Glass Invitational, Habatat Galleries, Boca Raton, FL

Craft in America: Expanding Traditions, National Cowboy & Western Heritage Museum, Oklahoma City, OK

Fuller Craft Museum, Brockton, MA

2008

Century 21 Dealer's Choice, Wright Exhibition Space, Seattle, WA

Shattering Glass, New Perspectives, Katonah Museum of Art, Katonah, NY

Glorious Glass: Translucent and Opaque, The Arts Center, St. Petersburg, FL

36th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

Light, A Source of Life, Galerie Internationale Du Verre, Biot, France

Craft in America: Expanding Traditions, Mingei International Museum, San Diego, CA

Houston Center for Contemporary Craft, Houston, TX

Cranbrook Art Museum, Bloomfield Hills, MI

National Cowboy & Western Heritage Museum, Oklahoma City, OK

Flux: Reflections on Contemporary Glass, New Mexico Museum of Art, Santa Fe, NM

25th Annual International Glass Invitational, Habatat Galleries, Boca Raton, FL

Holsten Galleries at the Los Angeles Art Show, Santa Monica, CA

2007

Behind Glass: Creativity and Collaboration, The Arts Center, St. Petersburg, FL

Craft in America: Expanding Traditions, Arkansas Arts Center, Little Rock, AK

Museum of Contemporary Craft, Portland, OR

Mingei International Museum, San Diego, CA

Retrospective 20 – Part II, The Port Angeles Fine Arts Center, Port Angeles, WA

Changing Definitions, Contemporary Glass from Habatat Galleries, Muskegon Museum of Art, Muskegon, MI

Looking at the Collection: What's New, Huntsville Museum of Art, Huntsville, AL

Best of Contemporary Craft from the Dorothy and George Saxe Collection, The De Young Museum, San Francisco, CA

Contrast, Galerie Internationale Du Verre, Biot, France

35th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

24th Annual Glass Invitational, Habatat Galleries, Boca Raton, FL

A Touch of Glass: Selections from the Racine Art Museum's Collection, Dane County Regional Airport, Madison, WI

2006

3rd Annual World Glass – Chihuly Gaffers/Chihuly in Tacoma, William Traver Gallery, Tacoma, WA

20th Anniversary Exhibition, Friesen Fine Art Gallery, Sun Valley, ID

Objects of Desire; from the Crowell Collection, Schneider Museum of Art, Ashland OR

Glass: Material Matters, Los Angeles County Museum of Art, Los Angeles, CA

34th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

23rd International Glass Invitational, Habatat Galleries, Boca Raton, FL

Everhart Museum, Scranton PA

Art Palm Beach (FL), represented by Habatat Galleries

Art Scottsdale (AZ), represented by Holsten Gallery

Retrospective, The Port Angeles Fine Arts Center, Port Angeles, WA

2005

Bellevue Arts Museum Opening Exhibition, Bellevue, WA

Second Annual World Glass Exhibition, William Traver Gallery, Tacoma, WA

Sculpting in Glass, Mary and Leigh Block Museum of Art, Northwestern University, Chicago, IL

New Works 2005: Celebrating recent Gifts to RAM, Racine (WI) Art Museum

33rd International Glass Invitational, Habatat Galleries, Royal Oak, MI

American Studio Glass: A Survey of the Movement, The Arts & Sciences Center for Southeast Arkansas, Pine Bluff, AR

2004

Body, Galerie Internationale du Verre, Biot, France

Vetri. Nel mondo. Oggi, Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy

22nd International Glass Invitational, Habatat Galleries, Boca Raton, FL

2004: Museums and Glass, Marx Saunders Gallery, Chicago, IL

Studio Glass International: Selections from the Esterling/Wake Collection, Marxhausen Gallery of Art, Concordia University, Seward, NE

First Annual World Glass Group Exhibition, William Traver Gallery, Tacoma, WA

Transformed by Fire; Sculpture in Glass from the Collection of Jack and Becky Benaroya, Seattle Art Museum, Seattle WA

A Glass Triumvirate: The Art of William Morris, Henry L. Hillman Jr. and Howard Ben Tre, Southern Alleghenies Museum of Art, Loretta, PA

Best of the West, Palm Springs Desert Museum, Palm Springs, CA

American Studio Glass: A Survey of the Movement, Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA

Bergstrom-Mahler Museum, Neenah, WI

Hackscher Museum of Art, Huntington, NY

International Museum of Art and Science, McAllen, TX

Fuller Museum of Art, Brockton, MA

The 32nd Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

Maurine Littleton Gallery, Washington, D.C.

Friesen Gallery, Sun Valley, ID

Art Chicago, with Marx-Saunders Gallery, Chicago, IL

2003

Fire and Form, The Norton Museum of Art, West Palm Beach, FL

Ashes to Art, presented by Funeria, Fort Mason Conference Center, San Francisco, CA

Intimate Concepts: Important Small Works in Glass, SOFA, Chicago, IL and Habatat Galleries, Boca Raton, FL

31: The Next Decade, The 31st Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

American Studio Glass: A Survey of the Movement, William S. Fairfield Art Museum, Sturgeon Bay, WI - Flint Institute of Arts, Flint, MI

The Haggin Museum, Stockton, CA

The Glass Vessel, An Invitational Exhibition, Kentucky Art and Craft Gallery, Louisville, KY

Contemporary Directions: Glass from the Maxine and William Block Collection, Toledo Museum of Art, Toledo, OH

SOFA, Represented by Thomas Riley Galleries (OH), Chicago, IL

Contemporary Craft- 21 Artists from America, Europe, and Asia, Kanazawa

Crafts Council Invitational Exhibition, Kanazawa, Ishikawa, Japan

2002

"Contemporary Directions", Carnegie Museum of Art, Pittsburgh, PA

"Sphere", Galerie Internationale Du Verre, France

The 30th Annual International Glass Invitational", Habatat Galleries, Royal Oak, MI

"Contemporary Glass Exhibition", Shanghai and Beijing, China

"The Bombay Sapphire Blue Room", Traveling Exhibition, U.K.

"Five Masters of Contemporary Glass", Holsten Galleries, Stockbridge, MA

"Review: Glass at the Monte Cristo", Everett Center for the Arts, Everett, WA

2001

"Contemporary Craft in the Museum of Fine Arts, Houston", Museum of Fine Arts, Houston, TX

"Lino Tagliapietra and His Friends", Fuller Museum of Art, Brockton, MA

"A Century of Design, Part IV: 1975-2001", The Metropolitan Museum of Art, NY

"15th Anniversary Exhibition", Friesen Gallery, Ketchum, ID

2000

"Shattering Precepts: The Fine Art of Contemporary Glass", Dennon Museum Center, Traverse City, MI

"Creativity and Collaboration: Pilchuck Glass School's 30 Years", Bumbershoot Glass Exhibition, Seattle Center, WA

"A Glass Invitational", Margo Jacobson Gallery, Portland, OR

"Pathways", TransAmerica Pyramid Lobby, San Francisco, CA

"SOFA", Represented by Riley Hawk Galleries, (OH), Chicago, IL

"Glass America", Heller Gallery, New York, NY

"18th Annual International Glass Invitational", Habatat Gallery, Boca Raton, FL

"Millennium Glass: An International Survey of Studio Glass", Kentucky Art and Craft Gallery, Louisville, KY

"Sun Valley Winter Season Show", Friesen Gallery, Sun Valley, ID

"Fired with Enthusiasm: A Selection of Contemporary Studio Glass", The Columbus Museum, Columbus, GA

"Glass: Artist, Influence, and Evolution", Habatat Gallery, Pontiac, MI

1999

"Studio Glass, from the Gerard L. Cafesjian Collection, Scottsdale Museum of Contemporary Art, Scottsdale, AZ

"Glass! Glorious Classic Renwick Gallery, Smithsonian Institution, Washington, DC

"Holding Light", Austin Museum of Art-Laguna Gloria, Austin, TX

"Masters of Contemporary Glass", Jenkins Johnson Gallery, San Francisco, CA
"Art Glass of this Century", Museum of Fine Arts, St. Petersburg, FL
"International Glass Masters Invitational", Salem Art Association, Salem, OR
"The Art of Craft: Works from the Saxe Collection", Fine Arts Museum of San Francisco, CA

1999

"The Art of Glass", Safety-Kleen Gallery One, Elgin Community College, coordinated by: Marx Saunders Gallery, Chicago, IL
"SOFA", Represented by Habatat Galleries (FL), New York, NY
"SOFA", Represented by Riley Hawk Galleries, (OH), Chicago, IL
"17th Annual International Glass Invitational", Habatat Gallery, Boca Raton, FL
"27th Annual International Glass Invitational", Habatat Gallery, MI
"Signature Exhibition", Albers Gallery, Memphis, TN

1998

"Animal as Muse", The Norton Museum of Art, West Palm Beach, FL
"A Passion for Glass: The Aviva and Jack A. Robinson Studio Gaiss Collection", The Detroit Institute of Arts, Detroit, MI
"Clearly Magic", The Port Angeles Fine Arts Center, Port Angeles, WA "Fever", Lisa Sette Gallery, Scottsdale, AZ
"A Collaboration", Co-curated by the John Berggruen Gallery (San Francisco) and Friesen Gallery, Sun Valley, ID
"American Glass, Masters of the Art", Curated by Lloyd Herman, Circulated by: Smithsonian Institution Traveling Exhibition Service (SITES)
"International Movements in Glass", Auckland Museum, New Zealand
"16th Annual International Glass Invitational", Habatat Gallery, Boca Raton, FL
"26th Annual International Glass Invitational", Habatat Gallery, MI
"Pilchuck Show", Port of Seattle, Seattle, WA
"Glass America", Heller Gallery, New York, NY
"SOFA", Represented by Habatat Galleries (FL), New York, NY
"SOFA", Represented by Riley Hawk Galleries, (OH), Chicago, IL

1997

"Glass Today: American Studio Glass from Cleveland Collections", The Cleveland Museum of Art, OH
"Four Acts in Glass", American Craft Museum, New York, NY
"Blowing Hot, Cutting Cold", Lakeview Museum of Arts & Sciences, Peoria, IL
"Celebrating American Craft", The Danish Museum of Decorative Art, Copenhagen, Denmark
"Heir Apparent", Bellevue Art Museum, WA
"Glass Today by American Studio Artists", Museum of Fine Arts Boston, MA
"15th Annual International Glass Invitational", Habatat Gallery, Boca Raton, FL
"Recent Glass Sculpture: A Union of Ideas", Milwaukee Art Museum, WI
"Al Fin Del Milenio", Museo Del Vidrio, Monterrey, Mexico
"John Berggruen Gallery Second Annual Collaboration" with Friesen Gallery, Sun Valley, ID
"Artfair Miami", Represented by Fay Gold Gallery, Atlanta, GA
"SOFA", Represented by Habatat Galleries, Boca Raton, FL
"SOFA", Represented by Riley Hawk Galleries (OH), Chicago, IL
"Mano Volante" Etherton Gallery, Tucson, AZ
"Pilchuck Show", Port of Seattle, Seattle, WA

1996

"Studio Glass", Metropolitan Museum of Art, New York, NY
"Holding the Past, Historicism in NW Glass Sculpture", Seattle Art Museum, Seattle, WA
"Interior Images", Walter Anderson Museum of Art, Ocean Springs, MS
"The Brillson Foundation, American Glass of the 1980's", Charles A. Wustum Museum of Fine Arts, Racine, WI

1996

"A Collaboration", John Berggruen Gallery & Friesen Gallery, Sun Valley, ID
"Friesen Gallery Tenth Anniversary", Friesen Gallery, Sun Valley, ID
"Studio Glassmasters", Grand Central Gallery, Tampa, FL
"Almost Alchemy", Trans America Corp., San Francisco, CA
"Eight Concepts in Glass", Habatat Gallery, Miami, FL
"Massiccio", A Tribute to Loredano Rosin, Philabaum Art Glass, Tucson, AZ
"SOFA", Represented by Riley Hawk Galleries (OH), Chicago, IL
"SOFA", Represented by Habatat Galleries, Boca Raton, FL
"Hsinchu International Festival of Glass Art", Hsinchu Cultural Center, Taiwan
"Triptique", Galerie Internationale Du Verre, France

"Affair Seattle", Represented by Habatat Gallery (MI), Seattle, WA
"14th Annual International Glass Invitational", Habatat Gallery, Boca Raton, FL
"Glass America", Heller Gallery, New York, NY
"Pilchuck Show", Port of Seattle, Seattle, WA
"Craft at Gump's: The Helen Heninger Years", San Francisco Craft & Folk Art Museum, San Francisco, CA
"19th Annual Pilchuck Exhibition", William Traver Gallery, Seattle, WA
"Glass Enchantment, An Exhibition of Contemporary Glass Art in America", Sponsored by Rochester Children's Theatre, Rochester, NY
"Glass", The Fifth Invitational Exhibition, Hodges Taylor Gallery, Charlotte, NC

1995

"Northwest Glass: Part I", Museum of Northwest Art, LaConner, WA
"13th Annual International Glass Invitational", Habatat Gallery, Boca Raton, FL
"Glass America", Heller Gallery, New York, NY
"Glass Now 17, World Studio Glass Exhibition", Hokkaido Museum of Art, Tokyo, Japan
"The Three Artists", The Azabu Museum of Arts & Crafts, Sponsored by: Yamaha Corporation, Tokyo, Japan
"The 23rd Annual International Glass Invitational", Habatat Gallery, Pontiac, MI
"Past/Present/Past, Artifacts for Our Times", Hand Workshop, Richmond, VA
"Pilchuck Show", Port of Seattle, Seattle, WA
"Taipei International Glass Exhibition", Taipei, Taiwan
"SOFA", Represented by Habatat Galleries, Miami, FL
"SOFA", Represented by Ritey Hawk Galleries (OH), Chicago, IL
"A Touch of Glass", Explorers Hall, National Geographic Society Museum, Washington, DC
"Light Interpretations", The Jewish Museum, San Francisco, CA
"A Cosmic Fable", Molbak's Display, NW Flower & Garden Show, Seattle, WA
"Sculpture", Galerie Internationale Du Verre, France
"American Art Glass", Halls Gallery, Hallmark Headquarters, Kansas City, MO
"International Survey of Contemporary Art Glass", Wood Street Gallery & Concept Art Gallery, Pittsburgh, PA
"A Powerful Presence: Pilchuck Glass School's 25 Years", Bumbershoot Festival, Seattle, WA
"Contemporary Northwest Art", Coos Art Museum, Coos Bay, OR
"Glass as Art", Blue Spiral 1, Asheville, NC
"Breaking Barriers: Recent American Craft", Portland Art Museum, Portland, OR

SELECTED PUBLIC COLLECTIONS

American Craft Museum, New York
Auckland Museum, Auckland, New Zealand
Birmingham Museum of Art, Birmingham, AL
Carnegie Museum of Art, Pittsburgh, PA
Chrysler Museum of Art, Norfolk, VA
Charles A. Wustum Museum of Fine Arts, Racine, WI
Cincinnati Art Museum, Cincinnati, OH
Corning Museum of Glass, Corning, NY
Daiichi Museum, Nagoya, Japan
Davis Wright Tremaine, Seattle, WA
The Dayton Art Institute, Dayton, OH
Delta Airlines, Portland, OR
The Detroit Institute of Arts, Detroit, MI
Edmonds Arts Commission, Edmonds, WA
First Union Bank, Charlotte, NO
Florida National Collection, Florida National Bank, Jacksonville, FL
Hokkaido Museum of Modern Art, Sapporo, Japan
Hunter Museum, Chattanooga, TN
IBM Corporation, Tulsa, OK
J.B. Speed Art Museum, Louisville, KY
The Jewish Museum, San Francisco, CA
Joslyn Art Museum, Omaha, NB
Los Angeles County Museum of Art, Los Angeles, CA
McDonald's Corporation, Oakbrook, IL and Bellevue, WA
Memorial Art Gallery of the University of Rochester, Rochester, NY
Metropolitan Museum of Art, New York, NY
Microsoft Corporation, Redmond, WA

Milwaukee Art Museum, Milwaukee, WI
Missoula Museum of the Arts, Missoula, MT
Mobile Museum of Art, Mobile, AL
Musee des Arts Decoratifs, Paris, France
Museum fur Kunst und Gewerbe, Hamburg, Germany
Museum of American Glass, Millville, New Jersey
Museum of Art, Rhode Island School of Design, Providence, RI
Museum of Fine Arts Houston, Houston, TX
Niiijima Contemporary Glass Art Museum, Niiijima, Japan
Norton Museum of Art, Palm Beach, FL
Pilchuck Collection, Stanwood, WA
Port of Seattle, WA
Portland Art Museum, Portland, OR
Rockefeller Center, New York, NY
Royal College of Art, London, England
Safeco Insurance Company, Seattle, WA
Seattle-First National Bank Collection, Seattle, WA
Seattle Art Museum, Seattle, WA
Seattle Repertory Theatre, Seattle, WA
Seattle-Tacoma International Airport, Permanent Installation, Seattle, WA
Security Pacific Collection, Security Pacific Bank, Seattle, WA
Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln, NE
Sheraton Seattle Hotel and Towers Collection, Seattle, WA
Shimonoseki City Art Museum, Shimonoseki, Japan
Smithsonian Renwick Gallery of the National Museum of American Art, Washington, DC
State Foundation of Culture in the Arts, Honolulu, HI
State of Oregon Public Services Building, Portland, OR
The Pilchuck Glass Collection at City Centre and US Bank Center, Seattle, WA
The Toledo Museum of Art, Toledo, OH
Toyota USA, Corporate Retreat, Hilo, HI
UPS Corporate Collection, Louisville, KY
United Airlines, San Francisco, CA
University of Michigan, Dearborn, MI
U.S. News and World Report, Washington, DC
The Valley National Bank of Arizona, Tucson, AZ
Victoria and Albert Museum, London, England
Virginia Museum of Fine Arts, Richmond, VA
Yellowstone Art Museum, Billings, MT
Westin Hotel, San Francisco, CA

TEACHING EXPERIENCES LECTURES

Artist's Lecture, Carnegie Museum of Art, Pittsburgh, PA
The Chrysler Museum of Art, Norfolk, VA
Portland Art Museum, Portland, OR
Santa Cruz Museum of Art and History, Santa Cruz, CA
Houston Center for Contemporary Craft, Houston, TX
Artist's Lecture, Mint Museum of Craft and Design, Charlotte, NC
Museum of Northwest Art, La Conner, WA
Artist's Lecture, Portland Art Museum, Portland, OR
Artist's Lecture, The Scottsdale Museum of Contemporary Art, Scottsdale, AZ
The Chrysler Museum of Art, Norfolk, VA
The Yellowstone Art Museum, Billings, MT
Cal Poly University, San Luis Obispo, CA
Artist's Lecture, The Saint Louis Art Museum, St. Louis, MO
"Pacific Light Conference" Guest Artist, Auckland, New Zealand
"Artifacts of Common Ceremony", Lecture, Museum of Northwest Art, LaConner, WA
G.A.S. Conference, Featured Speaker, Tucson, AZ
Chrysler Museum, Nail American Glass Club, Featured Speaker, Norfolk, VA
Passion Afire, Featured Speaker, Sponsored by the Pilchuck Glass School, City Centre and Metropolitan Home Magazine, Seattle, WA

"SOFA", Featured Speaker, Miami, FL
Artists Lecture, Memphis Brooks Museum of Art, Memphis, TN
Niiijima Art Glass Center, Tokyo, Japan
"The Art of Glass", Seminar, The Bon Marche, Seattle, WA
Creative Glass Center of America, Demonstrating Artist at Glassweekend *93,
Wheaton Village, Millville, NJ
Niiijima Art Glass Center, Tokyo, Japan
California College of Arts and Crafts, Oakland, CA
University of Hawaii at Manoa
Penland School of Crafts, North Carolina
Appalachian Center for Crafts, Smithville, TN
New Zealand Society of Artists in Glass, Aukland, New Zealand
Canadian Glass Art Society Symposium, Toronto, Canada
Creative Glass Center of America, Wheaton Village, Millville, NJ
Rochester Institute of Technology, Rochester, NY
Art Glass Academy, Vienna, Austria
Haystack Mountain School of Crafts, Deer Isle, ME
New York Experimental Glass Workshop, New York, NY
Rhode Island School of Design, Providence, RI
Carnegie Mellon, Pittsburgh, PA
Haystack Mountain School of Crafts, Deer Isle, ME
Summervail Workshops, Vail, CO
New York Experimental Glass Workshop, New York, NY
Fire Island, Austin, TX
Renaissance Glass, Austin, TX
Illinois State University, Normal, IL
Appalachian Center for Crafts, Smithville, TN
Haystack Mountain School of Crafts, Deer Isle, ME
Harbor Front Studios, Toronto, Canada
New York Experimental Glass Workshop, New York, NY
Orrefors Glass Studio, Orrefors, Sweden
Rhode Island School of Design, Providence, RI
Present Pilchuck Glass School, Stanwood, WA
Amsterdam College of Art, Amsterdam, Holland
Royal College of Art, London, England
Lobrnyer Studio, Vienna, Austria
Royal College of Art, London, England
Lobrnyer Studio, Vienna, Austria
Alberta College of Art, Calgary, Alberta, Canada

BIBLIOGRAPHY

2002

"William Morris: Man Adorned", book review, Southwest Art, July 2002, pg 176.
"A World of Glass", The Daily Break Section, The Virginia-Post Newspaper, June 26, 2002.
"The Fine Art of Glass", Portfolio Weekly Newspaper, June 25, 2002.
"William Morris: Man Adorned", book review, Library Journal, June 1, 2002, pg 140.
"Universality of Mankind", Pittsburgh Post Gazette, June 1, 2002.
"Man Adorned at the Carnegie", Tribune Review Newspaper, May 31, 2002.
"The Unbroken Chain: William Morris's Turkana Woman", Fine Arts Magazine, M.H. DeYoung Memorial Museum publication, Spring/Summer 2002.
"New Contemporary Glass Gallery", The Chrysler Magazine, March/April 2002, pg 97.
"William Morris: Man Adorned", book review, Pacific Northwest Magazine, March 24, 2002, pg 22.
"William Morris: Mythic Master", The World and I, March 2002, pg 104-108.
"William Morris to be Honored at Glass Now 2002", Coalition Newsletter, National Liberty Museum, February, 2002.
William Morris: Cinerary Ums. published in conjunction with exhibitions at The Chrysler Museum of Art and The American Craft Museum
Nouvel Qblet VI, Artists from Around the World, Design House Publishers, Seoul, Korea.

2001

"Myth, Nature and Art: William Morris Glass Blower", Ovation, The Arts Network, Program Guide (Cable TV), July/August, 2001.
"A Century of Design, Part 4", Art Guide, The New York Times Newspaper, July 20, 2001.

"Heat, Gravity and Motion: William Morris", by Tina Cole, Sun Valley Guide, summer, 2001, pgs 34-39.
"Public Glasswork", by Matthew Kangas, Public Art Review, Spring/Summer, 2001, pgs 5-9.
"Juror's Choice", NewGlass Review 22, The Corning Museum of Glass, Corning, NY, Spring, 2001, pg 38.
"Artistry in Glass", The Journal Gazette Newspaper, March 29, 2001.
"Look at Glass - Not Through It", by William Cariton, The News Sentinel Newspaper, March 23, 2001.
"Glass Artist at Museum of Art", The Indianapolis Star Newspaper, Senior Life Section, March 18, 2001.
"Glossy New Book Documents Morris Rhytons", by Sarah Arney, The Arlington Times/Marysville Globe Newspapers, March 7, 2001.
Object Lessons, Edited by Glen Adamson, 2001, Guild Publishing, Wisconsin.
Glass Showcase- by Del Mano Gallery, 2001, Guild Publishing, Wisconsin.
Collected Shorter Poems, by Hayden Carruth, 2001, Copper Canyon Press, Washington (cover design).
"Gant in Seattle", Gant Catalogue Fall/Winter, 2001, pg 31.
80 Contemporary Artists in Glass, by Dan Klein, 2001, Octopus Publishing Group Ltd., London.

2000

"William Morris, Animal/Artifact", by James Yood and Tina Oldknow, 2000, Abbeville Press Publishers, New York, London and Paris.
"A Coastal Collection", by Bonnie Gangelhoff, Southwest Art, May 2000, pgs 96-99 and pgs 152-153.
"Wings of Desire", by Randy Gragg, The Sunday Oregonian Newspaper, August 20th, 2000.
Review of William Morris's permanent installation at the Portland Art Museum, by Geoff Wichert, Glashouse, March 1999.

1999

"Myth, Object and the Animal" William Morris Glass Installations, by James Yood, published in conjunction with the Morris Studio, WA and the Chrysler Museum of Art, the Yellowstone Art Museum and the Fort Wayne Museum of Art.
Eleven Glass Sculptures- by Susanne K. Franz, 1999, Published by the Corning Museum of Glass, New York.
The Art of Craft, Contemporary Works from the Saxe Collection, By Timothy Anglin Burgard, 1999, Published by Fine Arts Museum of San Francisco in association with Bulfinch Press / Little, Brown and Company, Boston, New York, London.
"Glass Sculpture Gleams with Prismatic Viewpoints", The Monitor Newspaper, Austin, TX, Cir. D. 37,561, Sept. 1999.
"Glass Paradox", by Rebecca Robinson, Art & Antiques, December, 1999, pgs 72-81.
"Glorious Glass", by Mark St. John Erickson, Daily Press Newspaper, Norfolk, April 18, 1999.
"Off the Wall Glass", by Catherine Dorsey, Port Folio Weekly Newspaper, Norfolk, April 13-19, 1999.
"Glass Master Expertly Explores Tension Between Nature and Man", by Jean McKig, The Desert Sun Newspaper, May 9, 1999.
"Masters of Accessible Arts", by Michael O'Sullivan, The Washington Post Weekend, October 22, 1999.
"Frozen in Glass", by Jeanne Claire Van Ryzin, Austin American-Statesman Newspaper, October 14, 1999.
"An Exhibit for the Spirit", by Emily K, Ryan, Bite Home and Lifestyle, Nov./Dec., 1999.
"Glass, Color, Fusion", by Ron Cowan, The Statesman Journal Newspaper, Salem, OR, June 17, 1999.
Contemporary Art From Urban Glass. By Richard Wilfred Yelle, 1999, Published by Schiffer Publishing Limited, New York.
Discover Biology, by Cain & Dammon, 1999, Published by Sinauer, New York.
"Myth, Object and the Animal", traveling exhibition catalogue published in conjunction with the Chrysler Museum of Art, The Yellowstone Art Museum and the Fort Wayne Museum of Art, 1999.
"May Treasure of the Month", Mosaic, Publication of the Museum of Fine Arts, St. Petersburg, FL, Apr.-Jun., 1999.

1998

"Crows and Ravens Might Ruffle Feathers", by Jacqueline Hall, The Columbus Dispatch, Newspaper, December 13, 1998.
"Crows and Ravens", Exhibition Catalogue, Essay by Tina Oldknow, Riley Hawk Gallery, Columbus, OH, Dec. 1998.
"Lost Cultures Haunt the Art of William Morris", by Jeff Daniel, St. Louis Post Dispatch, Newspaper, May 24, 1998.
"William Morris", by Dana Dugan, Sun Valley Art, Summer, 1998.
"William Morris: Glimmers of the Past" by Blake Edgar, Vetro, Premier Issue, 1998, pgs 33-37.
Glass, From the First Mirror to Fiber Optics, The Story of the Substance that Changed the World, by William S. Ellis. Publisher, Bard, an imprint of Avon Books, New York.
"World-Class Glass Guru Blows Away Audience", by Catherine Masters, New Zealand Herald, Newspaper, January 30, 1998.
"Elton John Visits Glass Artist", by Claudia Reed, Stanwood/Camano News, Newspaper, Tuesday, February 17, 1998.
"Washington Wrap-up" by Donna Tennant, Southwest Art, January, 1998, pg 116.
"Glass Grows Up", Museums New York, Volume 3, Number 5, 1997-98.
"William Morris", Exhibition Catalogue, Duane Reed Gallery, St. Louis, MO, April, 1998.

1997

"Read in the Bone", by Meredith F. Small, Natural History Magazine, June, 1997, pg14-17.
"Four Acts in Glass", Exhibition Catalogue, American Craft Museum, November, 1997.
"William Morris Spirited Forms", Morton A. Kaplan, The World & I, Fall 1997, pgs 152-156.
"Ah, Wilderness", by George Melrod, Art& Antiques, April, 1997, pg 27. "Death Awareness", by Larry Rosenberg, Tricycle, Fall 1997 pgs 32, 33.
"Renowned Glass Artists Explain Their Craft", The Daily Break, Newspaper, May 10, 1997.

"Rhytons", Exhibition Catalogue, Essay by Tina Oldknow, Riley Hawk Galleries, OH, April, 1997.

"Best of the West", by Donna Tennant, Southwest Art, June, 1997, pg 28.

"Fragile Glass Meets Savage Force", by Pamela Blume Leonard, The Atlanta Journal, Newspaper, March 28, 1997.

"Passion Afire", Metropolitan Home Magazine, May, 1997.

"Show Puts Glass on the Cutting Edge", Milwaukee Journal Sentinel, Newspaper, September 14, 1997.

"Ancient Obsessions", by Ron Cowen, Statesman Journal, Newspaper, May 1, 1997, pg 1D.

"The Roots of Man in Glass", by Steven Lift, The Plain Dealer, Newspaper, April 11, 1997.

1996

"William Morris, Artifacts/Glass", by Gay Blonston, 1996, Abbeville Press Publishers, New York, London, Paris.

"Artist and Audience", by Terence Grieder, 1996, Brown & Benchmark Publishers.

"William Morris", by Matthew Kangas, Sculpture Magazine, March 1996, pg 60.

"Multifaceted Glass", by Linda Dyett, House Beautiful Magazine, April 1996, pg 44.

"Looking Through the Glass-at Death", by Pamela Blume Leonard, The Atlanta Journal, Newspaper, February 2, 1996.

"Glass with a Past", by Ginger Hughs, Marietta Daily Journal, Newspaper, February 9, 1996.

"Studio Glass Collection Showcased at New York's Metropolitan Museum of Art", by Karen S. Chambers, Neues Glas Magazine, January 1996, pg 41.

"Ancient Memories: Glass Sculpture at the Meadows Museum", Shreveport Newspaper, May 16, 1996.

"Artist Focuses on Primitive", By Charlotte Giles, Ketch um Times, Newspaper, January, 1996.

"Glass Sculptures on Exhibit are Unusual, Clearly Masterful", by JoAnne Harris, The Shreveport Times, Newspaper, March 31, 1996.

"Touch of Glass", by Lane Crockett, Sunday Living in the Times Newspaper, March 24, 1996.

"A Glass Affair", by Joy Hakanson Colby, The Detroit News, Newspaper, March 28, 1996.

"The Met's Glass Art Show Looks Very Seattle", by Robin Updike, The Seattle Times, Newspaper, June 24, 1996.

"Interior Images", Exhibition Catalogue, Walter Andersen Museum of Art, Shreveport, LA, 1996.

"William Morris", Exhibition Catalogue, Susan Duval Gallery, Aspen, CO, February, 1996.

"The Animal", Exhibition Catalogue, Essay by James Yood, Marx Saunders Gallery, Chicago, IL, October, 1996.

"Ancient Memories", Exhibition Catalogue, Essay by Gary Blonston, Kennesaw.

State College, GA, and the Meadows Museum of Art, Sheveport, LA.

1995

"Contemporary Art in the Northwest", by Lols Allan, 1995, Craftsman House, Australia.

"William Morris", Edited by Satoka Shinoda, Glass & Art Magazine, Issuer, 1995, pg 42-51.

"Ageless Imagery in a Modern World", by Donna Loyle, American Style, Premier Issue, Winter 1995, pg 28-30.

"Art in the Craft", by Robin Updike, The Seattle Times, Newspaper, January 17, 1995.

"Visions of Fire and Glass", by Lee Goss, Eastside week. Newspaper, January 18, 1995.

"Louis Comfort Tiffany, Meet Dale Chihuly", by Ann Marsh, Forbes Magazine, June 1995, pg 269.

"Out of Past, Perspective, Prologue", by CeCe Bullard, Richmond Times Newspaper, July 25, 1995.

"Glass Explorer", by Robin Updike, The Seattle Times, Newspaper, January 24, 1995.

"Glass Menagerie", by Diane Wright, The Everett Herald, Newspaper, October, 1995.

"William Morris: Glass Installation", by Ron Glowen, The Everett Herald Newspaper, October, 1995.

"In New Home, Museum of NW Art Expands Mission", by Deloris Tarzan, The Seattle Times, Newspaper, October 29, 1995.

"Glass Art", by Matthew Kangas, Artnews, January 1995, pg 49 -78.

"The Northwest's Glass Menagerie", by Michael Hallinan, The Herald Newspaper, April 9, 1995.

"Pilchuck puts Seattle on the Map, Capital of Glass", by Robin Updike, The Seattle Times, Newspaper, August 27, 1995.

"Translucence Gives Glass Elusive Spirituality", by Jacqueline Hall, The Columbus Dispatch Newspaper, July 2, 1995.

"Glass Movement Celebrated in WSU 'Clearly Art' Display", Moscow-Pullman Daily News, August 24, 1995.

"A Touch of Glass", by Rebecca Huntington, Lewiston Morning Tribune Newspaper, September 29, 1995.

"Fire, Gravity, Chance", by Gary Blonston, American Way Magazine, March 1995, pg 62,67.

"Seattle's Glass Menagerie", ArtNews, May, 1995, pg 104.

"Glass from the Past", by Akemi Takada, Alaska Airlines Magazine July 1995, pg 15.

1994

"The Refined Art of Studio Crafts", by Diane M, Boltz, Smithsonian, October, 1994, pg 36.

"William Morris, Artifact Tooth Series", Seattle Art Museum, Brochure of Limited Edition Sculptures, 1994.

"World Glass Now '94", Catalogue of traveling exhibition coordinated by Hokkaido Museum of Modern Art, Sapporo, Japan.

"Collective Works", by Todd Powell, Horizon Air, August, 1994, pgs 20-25.

"Paleoglass", by Matthew Kangas, Glass Magazine, Spring 1994, pgs 20-29.

"The Brilliance of Glass", by Lucille Russell, The Albany Herald Newspaper, January 23, 1994.

"Collective Brilliance: Contemporary Glass", Catalogue of Exhibition at Albany Museum of Art.

"Galaxie" Exhibition Catalogue, Serge Gallerie Biot, France.

1993

"Through a Glass Artfully", by Gary Blonston, *Art & Antiques*, December, 1993, pg 58-63.

"William Morris", by Sylvia Netzer, *NewGlass*, March 1993, pg 12-21.

"Glass Sculptors Whose Work Transcends Craft", by Holland Cotter, *The New York Times*, Newspaper, June 18, 1993.

"William Morris Glass Remains", by Patricia Falling. *American Craft Magazine*, Feb/Mar, 1993, pg 49-51.

"Glass Installations", Catalogue of Exhibition, American Craft Museum, New York, NY, April 1993.

"Autrement" Exhibition Catalogue, Serge Gallerie Blot, France.

"Maximizing the Minimum: Small Glass Sculpture", Catalogue of Exhibition at Museum of American Glass, April 1993.

"Primal Instincts", by Morion A. Kaplan. *The World and I*, Jan. 1993, pg 212-221.

"Contemporary Glass" Catalogue of Exhibition at Museum of Art, Fort Lauderdale, FL.

"Exploring The Glass Frontier", by Penny Pagano, *Washington Post Newspaper*, September 16, 1993.

"Glass Struggle", by Jacqueline Hall, *The Columbus Dispatch Newspaper*, June 2, 1993.

"Glass That Flickers and Plays Tricks", by Elaine Louie, *The New York Times Newspaper*, April 15, 1993.

"Talent Is Transparent In Artists' Glass Works", by Joe Myer, *The Desert Sun Newspaper*, December 26, 1993.

1992

"Sacred Bone Yard", by Roger Downey, *Seattle Weekly Newspaper*, October 21, 1992.

"Spirit of The West", West One Bank, Poster Image.

"AZUR" Exhibition Catalogue, Serge Gallerie Biot, France.

"Celebrating with Glass", by Regina Hackett, *Seattle, P.I. Newspaper*, May 16th, 1992.

Alaska Airlines Magazine, July 1992, pg 24.

All About Glass, by Shinshusha Co., LTD, Japan.

1991

"Out of the Fire- Northwest Artist and Their Work", by Bonnie Miller, 1991, Chronicle Books.

"Artists at Work; 25 Northwest Glassmakers, Ceramists and Jewelers", by Susan Biskborn, 1991, Alaska Northwest Books.

"Florilege", Exhibition Catalogue, Serge Gallerie Biot, France.

1990

"Glass Artifacts; An Artist's Works Reflect Archeology," by Mary Daniels, *Chicago Tribune*, Newspaper, Sept. 2, 1990.

Seattle Chamber Music Festival, Poster (Petroglyphic Urn)

"Some Glass Acts", Delores Tarzan Ament, *The Seattle Times Newspaper*, Dec. 6, 1990.

"A Glass Act", by Regina Hackette, *Seattle PI*, Newspaper, Dec. 19, 1990.

"Visual Arts Review by Ron Glowen, *The Herald Newspaper*, Everett, WA, Dec. 21, 1990.

1989

"William Morris: Artifact and Art", University of Washington Press, ISBN 0-295-96917-2, Edited by Kate Elliott.

1988

"William Morris; Brendan Walter Gallery, Santa Monica", by Ben Marks, Review in *New Work*, Number 35, Fall 1988, pg 32-33.

The Herald, Newspaper, Everett, WA, September 19, 1988, Illustration pg D1.

The Herald, Newspaper, Everett, WA, August 25, 1988, Illustration pg B1.

1987

"25 Years; Glass as an Art Medium", Habatat Gallery, 1987, pg 107-108.

"William Morris", by Lynn Basa, Review in *New Work*, Winter 1987, pg 8-9.

"The Object as Art" Southeby's Auction Catalogue, A benefit for Gay Men's Health Crisis, Illustration pg 27.

1986

"Who's Who In The South", *FDQ Design South Magazine*.

"A Natural History Magazine of Glass", *The Asaki Newspaper*, May 1986.

"Architecture of the Vessel", Catalogue of Exhibition at Rochester Institute of Technology, April 1986.

"Works", Exhibition Catalogue, The 14th Annual National Glass Invitational, Habatat Galleries, Illustration pg 4.

1985

"Giving in to Glass", *Alaska Airlines Magazine*, by Priscilla Turner, March 1985, Illustration pg 24.

"Earth, Fire and Light in Glass and Clay," *New York Times Newspaper*, by Priscilla Turner, March 1985, Illustration pg 24.

Metropolitan Home, April 1985, Illustration pg 129.

"A Collector's Guide to Contemporary American Glass", by Ferdinand Hampson, *Insight*, (Illustration), Chapter 15.

World Glass Now '85, Hokkaido Museum of Modern Art, Illustrations pgs 74-76.

1984

"A Story in Glass", by Dan Cody, Town and Country, Jan. 1984, Illustration pg 80-90.

"Corning Museum of Glass", New Glass Review, May 1984, Illustration pg 18.

"All That Glitters is Glass", Gold Coast Life. Habatat Gallery, MI June 84, Illustration pg 10-13.

Architectural Digest, October 1984, Illustration pg 14.

Glass State of the Art 1984, Illustration pg 28.

"A Story in Glass" by Dan Cody, Sky (Delta Airlines Magazine), Illustration pg 81.

"Designing, Constructing and Blowing into Wooden Molds" G.A.S. Journal by William Morris, pg 50.

1983

"Adventures in Glass", by C. Edward Wall, Arizona Arts and Travel, Sept/Oct 1983, pg 19-22.

1981

"Glass Comes Into Its Own", by Katherine Von Shack, Vancouver, November 1981, Illustration pg 61-69.

RECENT AWARDS

2007

Fellow of the American Craft Council, The American Craft Council College of Fellows, New York, NY

Aileen Osborn Webb Award, The American Craft Council, New York, NY

2006

Jurors Award, 34th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

2005

Master of the Medium Award, James Renwick Alliance, Washington, DC

2004

Jurors' Award, 32nd Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI

2002

Artist as Hero Award, National Liberty Museum, Philadelphia, PA

2001

Visionaries Award, American Craft Museum, New York, NY

1997

Outstanding Achievement in Glass, UrbanGlass Third Annual Awards Dinner, New York, NY

Distinguished Alumni Award, California State University, Chico, CA

Featured Artist, Chateau Ste. Michelle Winery, Artists Series

1994

National Endowment for the Arts, Individual Artist Grant

E S S A Y

MYTHIC MASTER

published in *The World & I* (March 2002), written by the editor

Since he began his renowned glasswork career in 1979, William Morris has increasingly delved into mythological expressions of man's behavior and role in contemporary society. Of special interest to the artist has been our connectedness to a long and complex cultural evolution, which has been impossible for us to grasp save for a dim historic memory.

By creating fantastic artifacts that could belong to any era, but seemingly to none, Morris challenges our sensibilities and assumptions about our origins. In these compelling works, he confronts us with evocative universal symbols in magnificent blown glass. They are as intriguing to the cultural anthropologist as they are to the serious collector.

His new series "Man Adorned" is no exception. "The subject matter of my work comes from a deeper human unconsciousness, although no one sees it. It is from a timeless historical place," says Morris, who adds that he has "dreams about the things I create. It is all in the collective conscience of man. I am coming up with old metaphors that go way back.

"Man's origins in nature are expressed through our physical structure. Adornment illuminates ourselves to one another and enhances our distinctions," notes the Washington State-based artist, who explains that he "starts and stops my work by my seasons.

"I blow glass seven months a year, a process which sets me up physically to do my work. My mind is always filled with things to create," he says, adding that, "An idea is just the nucleus of the creative process.

"Any conscious idea is secondary to deeper inspirations. Ideas are pointers or signposts to a deeper understanding of things," Morris reveals. Writing in the series-accompanying volume *William Morris: Man Adorned* (Marquand Books, 2001), University of California Press editor Blake Edgar concurs. "'Man Adorned' marks a natural, logical step in Morris's artistic evolution. He continues his exploration of the themes of origin and myth that permeate all his work," Edgar notes.

"He has always interpreted episodes of the human saga, and each of these new figures stands as if ready to share his or her story - part of our collective story," he finds. "Morris presents us with a multicultural mirror to probe our curiosity and expose our prejudices as we ponder who we are and where we are from."

In the same volume, Portland Art Museum curator Bruce Guenther suggests that the artist's new body of work shows that his ability to "mix disparate elements and sources, both temporal and mythic, in his exquisite glass sculptures has now imagined the heroics of another age as talismanic figures across world culture.

"Through these provocative objects, Morris once again awakens in our collective unconscious a welter of associations that suggest both forgotten mystic rituals and the immediacy of the street culture of the new megalopolis," Guenther concludes. The depth of Morris's subject matter has attracted believers. "There are all kinds of people who are deeply moved by my work, including those who want a well-rounded contemporary glass collection," notes Morris, who at age 19 began work at Dale Chihuly's famed Pilchuk glass studio in Washington State. "I have had an awareness that came to me that my faith would bring things through my effort."

Indeed it has, but Morris is somehow able to "block out any recognition" that he has achieved in his stellar career. "To me, it is illusionism, just a period in my life which will fade away," he insists. "I try not to buy into it. But it is a struggle dealing with the overwhelming demands for my work," says Morris, who breaks routine by motorcycling, mountain climbing, and scuba diving in shark-infested waters.

As for what the accomplished artist would tell budding glassworkers, "I would tell them, by all means, follow your passion about your work and try to develop faith in your process," he exclaims, concluding: "Above all, keep your goals modest and realistic."

[BACK TO ARTIST
INDEX](#)

STAY IN TOUCH

English examples for "group exhibitions" - He has had numerous one man shows as well as group exhibitions all over Europe. Her design work has been featured in many solo and group exhibitions. She has been a part of both individual and group exhibitions. Group Exhibition - 2018 Gallerie d'Italia Palazzo Zevallos Stigliano. Death is Irrelevant. Group Exhibition - 2018 Hudson Valley MOCA. Which Way North. Group Exhibition - 2018 Great North Museum: Hancock. 'The Void' on view at Cantor Arts Centre. Group Exhibition - 2018 Cantor Arts Center. Atlas. Group Exhibition - 2018 Fondazione Prada. Dancing with Myself. Group Exhibition - 2018 Punta della Dogana. Like Life: Sculpture, Color, and the Body (1300 – Now). Group Exhibition - 2018 The Met Breuer.

William Morris, English designer, craftsman, poet, and early socialist, whose designs for furniture, fabrics, stained glass, wallpaper, and other decorative arts generated the Arts and Crafts movement in England and revolutionized Victorian taste. Morris was born in an Essex village on the southern.Â { "392908": { "url": "/biography/William-Morris-British-artist-and-author", "shareUrl": "https://www.britannica.com/biography/William-Morris-British-artist-and-author", "title"