"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.

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,
2008
"Myth, Object, and Animal", The Dayton Art Institute, Dayton, OH
Holsten Gallery, Stockbridge, MA

2007
"Myth, Object, and Animal", The Hunter Museum of Art, Chattanooga, TN
Friesen Gallery, Sun Valley, ID

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
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 Objet & 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, Mintegi 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
Glorious Glass: Translucent and Opaque, The Arts Center, St. Petersburg, FL
35th 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, Mintegi International Museum, San Diego, CA
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
Mintegi 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
34th 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
33rd 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
32nd 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, Gallerie Internationale du Verre, Biot, France
Vetri. Nel mondo. Oggi, Instituto 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
  Murine 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
  "15th Anniversary Exhibition", Friesen Gallery, Ketchum, ID

2000
  "Shattering Precepts: The Fine Art of Contemporary Glass", Dennos 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

1999
*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

1999
*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

1999
*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

1998
*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
*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

1997
*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, NIC
*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
*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, NIC
*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

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
*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, D
*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
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
Musée des Arts Décoratifs, 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
Shelton 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, La Conner, 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
BIBLIOGRAPHY

2002


"Universality of Mankind", Pittsburgh Post Gazette, June 1, 2002.


2001


Collected Shorter Poems, by Hayden Carruth, 2001, Copper Canyon Press, Washington (cover design).


2000


1999


Eleven Glass Sculptures- by Susanne K. Franz, 1999, Published by the Corning Museum of Glass, New York.


"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.


1997
"Best of the West", by Donna Tennant, Southwest Art, June, 1997, pg 28.
"Ancient Obsessions", by Ron Cowen, Statesman Journal, Newspaper, May 1, 1997, pg 1D.

1996

1995

1994
"The Refined Art of Studio Crafts", by Diane M, Boltz, Smithsonian, October, 1994, pg 36.
"Galaxie" Exhibition Catalogue, Serge Gallerie Biot, France.
Architectural Digest, October 1984, Illustration pg 14.
"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

1981

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

ESSAY

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."

"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 Pilchuck 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."

**STAY IN TOUCH**
