MARCH 5 - APRIL 30, 2022

WILLIAM MORRIS

NEW ARCHIVAL TREASURES

HAWK GALLERIES

William Morris, even after his retirement in 2007, has a special place in the history of modern sculpture in glass. His anthropological empathy, his respect for communal ancestors and civilizations long past, and his uncanny ability to make glass look like everything except, well, glass, certainly created a profound body of work that continues to fascinate audiences.

James Yood, Adjunct Professor,
School of the Art Institute of Chicago

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William Morris

NEW ARCHIVAL TREASURES

HAVVK GALLERIES

For more than twenty years, William Morris 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 gathered 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.

Stone Vessel

1984
Blown Glass, 16.5″x14.5″x4″

Stone Vessel

1984

Blown Glass, 15″x14″x3″

Standing Stone

1989

Blown Glass, 49″x14″x9″

Standing Stone

1986
Blown Glass, 31"x18"x7"

Rope Bowl

1987

Blown Glass, 41″x19″x21″

Petroglyphic Vessel

1987

Blown Glass, 21″x19.5″x7″

Petroglyphic Vessel

1987

Blown Glass, 23″x11″x11″

Burial Urn

1991
Blown Glass, Steel Stand
25″x25″x9″

P. 12

Artifact Still Life

1991

Blown Glass, 10″ x 12″ x 9″

Artifact Still Life

1991

Blown Glass, 22″ x 22″ x 17″

Artifact Still Life

1991

Blown Glass, 21″ x 32″ x 35″

In a 1957 speech Marcel Duchamp said, Millions of artists create, only a few thousand are discussed or accepted by the spectator and many less again are consecrated by posterity.

William Morris will surely be among the consecrated.

Jane Alden
Department of Twentieth Century Art,
Metropolitan Museum of Art,
New York

Tusk

1991
Blown Glass, Steel Stand
18.5″x22″x6″

Rhyton

1997

Blown Glass, 13"x24"x7"

Anasazi Pot with Crow

1999
Blown Glass, Steel Stand
18″x14″x14″

P. 19

Medicine Jar

2005
Blown Glass, Steel Stand
18″ x 7″ x 7″

Medicine Jar

2006
Blown Glass, Steel Stand
31″x 7″x 7″

Fish Trap

2007
Blown Glass, Steel Stand
32″x13″x9″

This whole experience has been surreal. Working with my dad has brought so much joy and enthusiasm into my daily life. Being around his work, I feel so proud and I love the nostalgia it brings. It's hard to let any of it go, but it needs to be shared and in doing so, we can give back.

Jackie Morris-Shchuka

Wall Panel

2008
Blown Glass, Wood Panel, Steel Pins
48″x60″x9″

Mazorca

2013
Blown Glass, Steel Stand
39.5″x14.75″x10″

Mazorca

2013

Blown Glass, 18″x 21″x 21″

It has always astounded me how William Morris rejoices in life and nature by soulfully transporting the viewer of his work back in time, to our primal roots. His ancient-appearing sculptures and installations, which demonstrates Morris' masterful, technical virtuosity, piques the imagination. What did our ancestors look like, how did they fabricate and use these primitive tools, and what it may have been like to experience their rituals and ceremonies? When examining Morris' body of work, you can't help but immediately feel genetically-connected to our collective ancestral roots and humanity.

Morris has courageously reinvented himself time after time with numerous series of works that are somehow consistently interwoven thematically with his reverence for humankind and our bonds with nature. As soon as the public caught up with one series, he intensely lept into the next and the next, never going back to revisit any of his former investigations. He pushed an idea to the point where he exhausted his inspiration, while developing new skills along his journey, until he felt compelled to move on to tell yet another story. His profound explorations of his subjects celebrate life and he reminds us to revere its preciousness, fragility and brevity.

It has been years since Morris unlocked his archival treasure chest. What a privilege it has been to have access to it and curate this stunning collection with his daughter/manager, Jackie Morris-Shchuka, who takes tremendous pleasure in her new professional role. Since Morris retired in 2007 to immerse himself in nature and live the life that inspired his body of work, he left a tremendous void in the Art world. I hope viewers are reminded of Morris' distinctive and formidable contribution to the Arts when they experience this extraordinary collection, dating back to 1984. Morris' work continues to challenge the viewer, asking provocative questions about our priceless time on this earth and where we are culturally headed.

Tom Hawk, Jr.

HAWK GALLERIES

Art broadly speaking is that which invites us into contemplation. Art arrests attention, it is an important service to the soul. The glassblowing process is very humbling and I have always been appreciative of how much I am able to get away with. Glassblowing is the closet thing to alchemy that I know of.

William Morris

William Morris

Born: July 25, 1957, Carmel, California

Education

California State University, Chico, California

Central Washington University, Ellensbury, Washington

Selected Museum Collections

Chrysler Museum of Art, Norfolk, VA

Cincinnati Museum of Art, Cincinnati, OH

Columbus Museum of Art, Columbus, OH

The Dayton Art Institute, Dayton, OH

Hokkaido Museum of Modern Art, Sapporo, Japan

J.B Speed Art Museum, Louisville, KY

Los Angeles County Museum of Art, Los Angeles, CA

Metropolitan Museum of Art, New York, NY

Musée des Arts Décoratifs, Paris, France

Smithsonian Renwick Gallery of the National Museum of American Art, Washington, D.C.

Toledo Museum of Art, Toledo, OH

Victoria and Albert Museum, London, England

Morris' works - are as moving to me as anything I have seen in contemporary art.

Henry Geldzahler
Metropolitan Museum of Art

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