

Portfolio 2020

George William Bell

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Date Of Birth & Origin: 1985. U.S.A. Ft Myers, Florida/ Nationality: American/ British/

Present Residence: Copenhagen, Denmark



(Untitled) Amorphous Form in Black

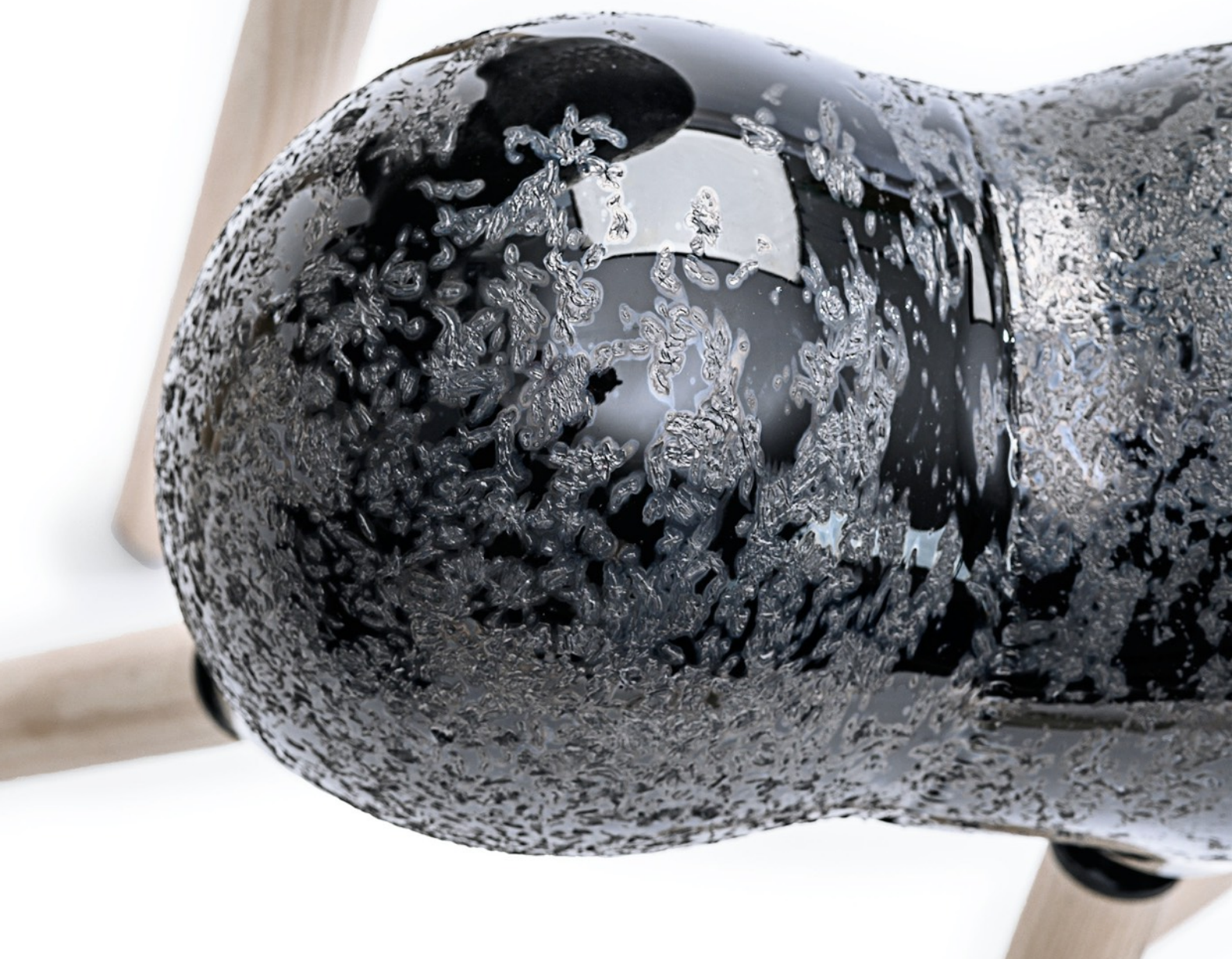
Glass, Metal Waste from machine factory (bronze), Wood / 2019/ Photo: Anders Bier



Series Assorted Dimensions
Pictured Object : 60cm x 11cm x 54cm

(Untitled) Amorphous Form in Black, are series of objects investigating the meeting point between the artisanal will of traditional craftsmanship and processes of experimental making. Each object was produced through the choreographed movement of four glassmakers blowing in unison. As each bubble expand into one another they fuse and a unified object is created. Due to the dynamic and non-traditional process of creation each form is unique and un-recreate-able.

Bronze metal waste adorns the exterior of the forms giving rise to a texture as ruff and unforgiving as it is enticing, with its minute of colour detail.





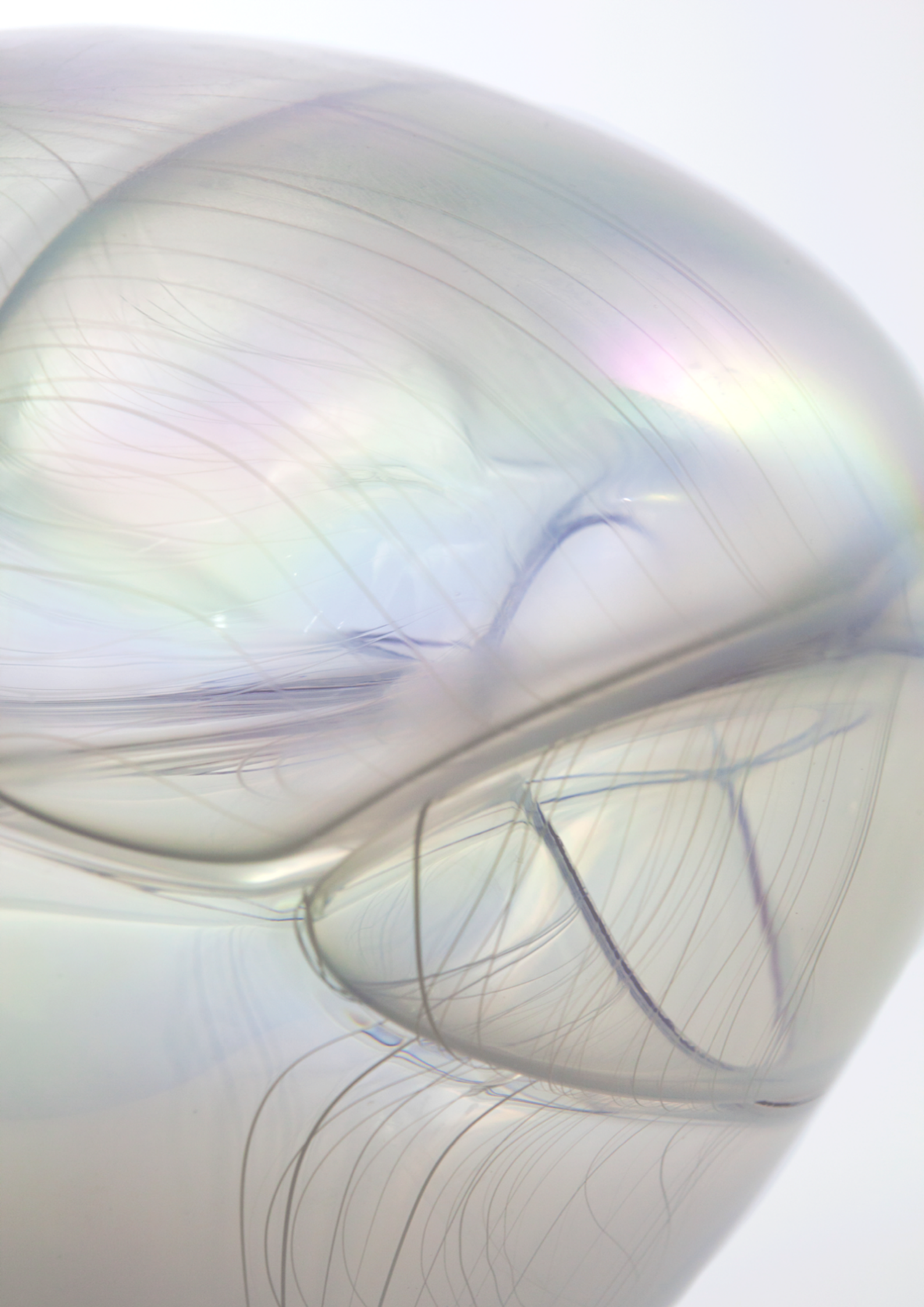


Series Assorted Dimensions
Pictured Object : 35cm x 33cm x 29cm

SnCl₂ is a body of work which aims to reframe the technique of fuming (using Stannous Chloride, chemical formula SnCl₂ to create an iridescent surface effect) within a contemporary context, applying this traditional decorative surface, used heavily within the art nouveau period to abstract experimental form. The resultant shimmering ethereal surface moves with the eye over the form, creating objects which are paradoxically both transparent and translucent.

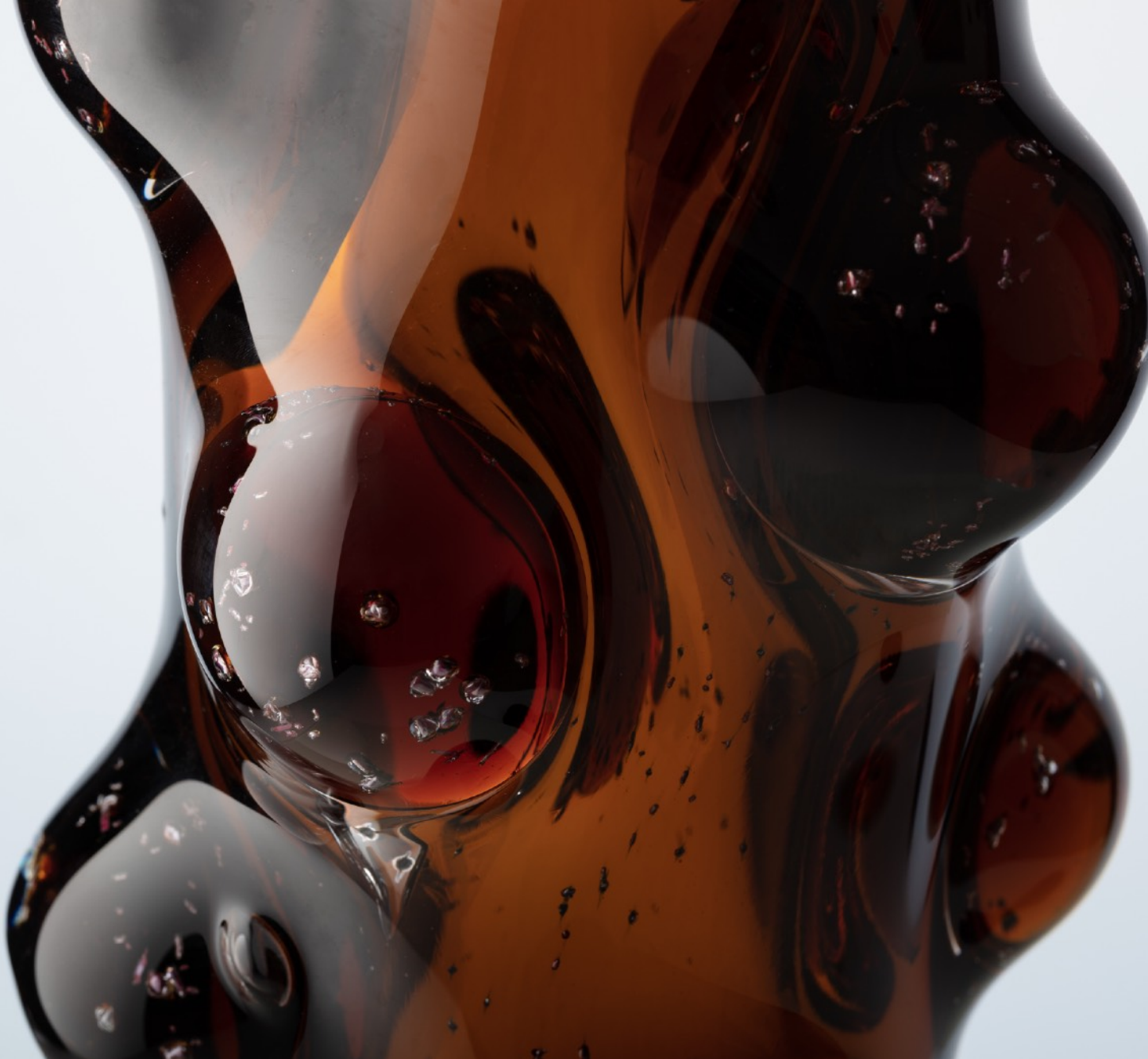
During the making process the inner core of the piece is wrapped in copper electrical cable, one of many waste products of the technological industries. After more glass is added the object is inflated. However the copper wire restricts and divides the bubble defying glasses natural impulse so remain round, leaving a complex matrix of wire and glass both visible and semi concealed due in part to the surface treatment.





(Untitled) Self Generating Form in Brown

Glass, Metal Waste from Technological Industry (Copper), 2020/ Photo: Kasper Kristensen



Series Assorted Dimensions
Pictured Object : 15cm x 18cm x 47cm

Untitled (Self Generating Form in Brown) can be seen as an investigation into how knowledge of traditional technique and craftsmanship can be reframed within a modern context, as well as an exploration into notions of materiality within the realms of making. This being in an effort to push boundaries of tactile notion and imagination. By reusing copper from electronic waste I aim to highlight the importance of materiality in a human context, and the possibilities inherent in waste materials which may now be found in abundance within our consumerist society.

The unique self generating quality of the form is the direct result of the making process in which a structure is built up upon the first layer of glass. This is then re-dipped into the furnace allowing a thin layer of molten glass to flow in and around the matrix beneath. As such the form shape is unique and wholly un-repeatable due to the innate properties of glass, a frozen moment of material in flux.





George William Bell



Artist Biography

G. William Bell's work stands on the fine line between fine art, craft and design with material investigation and innovation at its core. His personal artistic exploration has entered a paradoxical paradigm in which craftsmanship and artistic intent work in collaboration with the possibilities inherent in self governing form. Exploring autonomous, self generative aesthetics, material possibilities come into being which hold the power of tactical form and expression beyond human imagination. G. William Bells work looks to the future of the handmade object, a future in which boundaries are blurred, and ingrained belief systems are challenged. Bells work has been

exhibited widely, featuring in several high profile international exhibitions including New Glass Now, at Corning Museum of Glass (New York), The European Award for Applied Arts (Mons, Belgium) as well as Glass is Tomorrows touring exhibition (Stockholm, Milan, London) amongst others. He has received awards from Danske Kunsthåndværkere & Designere, Ung Svensk Form, and the Stanislav Libensky Award. With a Masters Degree from the Royal Danish Academy of Fine Art, he currently divides his time between working as a guest lecturer and demonstrator at The Royal Danish Academy of Fine Art with his own personal artistic practice.

Artist Statement

The creative mind plays with the things it loves, and it is this trait that captures the true essence of the craftsman, the action of inner necessity. As times are changing though, so does the definition of craft. As we are entering the new millennia craft calls upon the future makers to show innovation within a traditional context. What defines the crafts of tomorrow is the ability to tie material to place, resourcefulness and experimentation to crafty understanding.

Through my exploration and experimentation I aim to highlight the nuanced moments where the material glass expresses its innate qualities, playing with poetic notions of light, creating lenses and layers for light to flow through. Entering into a dialog with the material, I hope to expand and explore the possibilities for a more personal and forward looking expression within my chosen material in order that my ancient craft may continue to have a relevant voice within contemporary material culture.

Curriculum Vitae

Education:

2017-2019: MA Ceramics and Glass, Royal Danish Academy of Fine Art

2014-2017: BA(Honours) Glass, Royal Danish School of Fine Art, Bornholm, Denmark

2004-2007: BA(Honours) 3D Design (Ceramics) Bath Spa University, Bath, United Kingdom

Exhibitions:

(2020: Group Exhibition, European Glass Context, Det brune verksted, Nexø, Bornholm, DK)

(2020: "Glass Works - European Glass Lives in Craft, Art and Industry", Travelling Group Exhibition, Museum of Glass and Jewellery, Jablonec, Czech Republic, Grønbechs Gård, Bornholm, Denmark, Glass Museum, Frauenau, Germany, European Museum of Modern Glass, Coburg, Germany, Chamber of Crafts, Munich, Germany, (Economic Chamber of Styria), Graz, Austria, Stölzle Glass Center, Bärnbach, Austria.)

(2020: Come Again, Offecinet, DKoD, Group Exhibition, 3 Days of Design, Copenhagen, Denmark)

2020: Formumist, Group Exhibition, Mood Gallery, Stockholm, Sweden

2019: Material Lab, KADK, Copenhagen, Denmark

2019: BoMo, Group Exhibition, Borlänge, Sweden

2019: Dunkers Kulturhus, Group Exhibition, Helsingborg, Sweden

2019: Climate Change, Group Exhibition, KADK Copenhagen, Denmark

2019: Gothenburg Design Festival, Group Exhibition, Gothenburg, Sweden

2019: British Glass Biennale, Group Exhibition, Stourbridge, United Kingdom

2019: Form/Design Center, Group Exhibition, Malmö, Sweden

2019: Awakenings, Group Exhibition, SIRIN Gallery Copenhagen, Denmark

2019. 'Solutions', Group Exhibition, Copenhagen, Denmark

2019. Hemma Gone Wild, Swedish Design Moves, Milano Design Week, Milan, Italy

2019. New Glass Now, Corning Museum of Glass, Corning, New York, U.S.A.

2019. Ung Svensk Form, ArkDes: Swedish Centre for Architecture and Design, Stockholm

2018. "Inspired", Group Exhibition, Contemporary Glass Society, London Glassblowing, London, United Kingdom

2018. European Award for Applied Arts, Mons, Belgium

2018. Milano Vetro, 35 Competition, Milan, Italy.

2017. Stanislav Libensky Award, DOX Center, Prague, Czech Republic

2017. "Elements" Group Exhibition, Ebeltoft Glass Museum, Ebeltoft, Denmark.

2017. Tent London (LDN Design Festival), as part of KADK stand, London, United Kingdom

2017. Group Exhibition, Bornholms Kunst Museum, Bornholm, Denmark

2017. Bruntnell and Astley Gallery, Group show (part of British Biennale) Whitecone Glass Museum, Stourbridge, United Kingdom

2017. Svanekegaarden, Open Call Exhibition, Svaneke, Bornholm, DK

2016. "Masters behind Glass", Group Exhibition, Österlens Glashytta och hantverkare AB, Brösarp, Sweden

2016. "Pop up exhibition" Glasmuseet, Ebeltoft, Denmark.
2016. Group Exhibition, Corning Museum of Glass, Corning, NY, U.S.A
2015. "Masters behind Glass", Group Exhibition, Österlens Glashytta och hantverkare AB, Brösarp, Sweden
2015. Glass is Tomorrow, Group Exhibition, Royal College of Art, Battersea Building, London, G.B./ National Museum, Stockholm Sweden.

Awards:

2019: Scholarship Danske Kunsthåndværkere & Designere
2019: Ung Svensk Form, ArkDes: Swedish Centre for Architecture and Design, Stockholm
2018: Shortlisted: European Award for Applied Arts 2018, Mons, Belgium
2018: Shortlisted: Milano Vetro, Milan, Italy
2017: Selected "Talent" at Ambiente Design Fair, Frankfurt, Germany
2017: Second Prize: Stanislav Libensky Award 2017, Prague, Czech Republic
2016: Scholarship Pilchuck Glass School- Michiko Sakano: Clients, Crafts and Calipers

Residency's/ Master Classes/ Scholarships:

2019: Guest Artist, The Hungarian Glass Symposium, The International Glass Studio. Bárdudvarnok, Hungary
2018: Novotny Glass, Novy Bor, Czech Republic
2016: Michiko Sakano: Clients, Crafts and Calipers, Pilchuck Glass School
2015: Jay Macdonell, KADK, Nexø, Bornholm
2015: Jack Wax, KADK, Nexø, Bornholm
2015: Tobias Møhl, KADK, Nexø, Bornholm
2015: Assistant to Davide Salvatore, Masters behind Glass, demo series: Österlens Glashytta och hantverkare AB, Brösarp, Sweden
2014: Martin Janecky, Sculpting inside the Bubble, The Glass Hub, UK
2012: Kitengela Hot Glass-Kitengela. Kenya

For More Information:

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Best Regards,



George William Bell