

GUILD GALLERY



RICK HINTZE

BORN OF THE SOIL



ROMAN AND WILLIAMS GUILD GALLERY
THREE TWO ONE CANAL ST, NEW YORK, NY 10013
646•693•0279

RWGUILDGALLERYNY.COM

GUILD GALLERY

ABOUT THE ARTIST

RICK HINTZE
B. 1944 PEORIA, ILLINOIS

Rick Hintze was born in 1944 in Peoria, Illinois. He received a B.A. in Art from Knox College, Galesburg, Illinois, an M.A. in Art History from the University of Iowa, Iowa City, Iowa, and an M.F.A. in Ceramics from the University of Notre Dame, South Bend, Indiana. After teaching ceramics and sculpture at Kirkwood Community College in Cedar Rapids, Iowa, during the 1990s, he moved to Wisconsin to establish his studio in Johnson Creek and opened his gallery in the fall of 2002. Over the years he has received numerous awards, including a National Endowment for the Arts Individual Artist Fellowship, an Iowa Arts Council Artist Project Grant, and an Award of Excellence from the American Craft Council. His work is in the Racine Art Museum, the Cedar Rapids Museum of Art, the Topeka and Shawnee County Public Library, Southeastern Louisiana University, Ripon College, Kirkwood Community College, as well as in the permanent collection of The China Zisha Museum in Yixing, Jiangsu Province, China.

WORK

Hintze makes functional pots, coiled vessels and some sculptural pieces. With the wheel work he has recently focused on using wood ash glazes and clay slips, with a particular interest in the irregularities of texture, depth, and color; the way in which they are dull or glassy, thin or pooled, and in how they obscure or reveal the clay underneath. During the throwing process, Hintze pays particular attention to the rhythms and surface textures left in the clay, aware of how they will react to the glaze, and hopes to evoke some of the movement of the wheel and the plasticity of the material in the fired piece.

Hintze also enjoys the process of making forms with coils, and over the last eight years has been making some medium-sized vessels that are inspired largely by African pottery and to a lesser extent neolithic Chinese pots. Many of these are stained with iron oxide, and coated with a clay and wood ash slip.

HINTZE in his studio, a converted cart and horse stable, in Johnson Creek, Wisconsin.



COVER: INSTALLATION VIEW, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP,
VARIABLE DIMENSIONS



HINTZE PAYS PARTICULAR ATTENTION TO THE RHYTHMS AND SURFACE TEXTURES LEFT IN THE CLAY, AWARE OF HOW THEY WILL REACT TO THE GLAZE.



HINTZE ENJOYS THE PROCESS OF MAKING FORMS WITH COILS THAT ARE INSPIRED LARGELY BY AFRICAN POTTERY AND TO A LESSER EXTENT NEOLITHIC CHINESE POTS.



GUILD GALLERY

THREE TWO ONE CANAL ST
NEW YORK, NY 10013

RWGUILDGALLERYNY.COM
646•693•0279

GUILD GALLERY

CURRICULUM VITAE

EDUCATION	1989	MFA IN CERAMICS, UNIVERSITY OF NOTRE DAME, NOTRE DAME, IN	
	1971	MA IN ART HISTORY, UNIVERSITY OF IOWA, IOWA CITY, IA	
	1966	BA IN ART, KNOX COLLEGE, GALESBURG, IL	
EXPERIENCE	2011	VISITING LECTURER IN ART HISTORY, BEIJING NORMAL UNIVERSITY	BEIJING, CHINA
	1991-2001	ASSOCIATE PROFESSOR OF ART, KIRKWOOD COMMUNITY COLLEGE	CEDAR RAPIDS, IA
	1999	RESIDENCE: ARTISTS INVITE ARTISTS, WATERSHED CENTER FOR THE CERAMIC ARTS	NEWCASTLE, ME
EXHIBITIONS	2020	ANCIENT MODERN, ABEL CONTEMPORARY GALLERY	STOUGHTON, WI
	2019	THE 1ST WORLD CERAMIC TEAPOT COMPETITION, THE CULTURAL CENTER, DINGSHU TOWN, YIXING CITY,	JIANGSU PROVINCE, CHINA
	2016	LIVING WITH POTS: CERAMICS FROM THE ERIC DEAN AND TODD THELEN COLLECTION CEDAR RAPIDS MUSEUM OF ART	CEDAR RAPIDS, IA
	2014	ELEVATED CLAY: FROM WHEEL TO WALL, OVERTURE CENTER FOR THE ARTS	MADISON, WI
		RICK HINTZE: NEW WORK, THE CERAMICS CENTER	CEDAR RAPIDS, IA
	2008	ALL FIRED UP: CONTEMPORARY WISCONSIN CERAMICS MUSEUM OF WISCONSIN ART	WEST BEND, WI
	2006	CONTEMPORARY AMERICAN CERAMICS IN HOKKAIDO, ENZOGAMA, BIEI, KAMIKAWA COUNTY	JAPAN
	2005	RICK HINTZE: POTTER AND CLAY SCULPTOR, CAESTECKER GALLERY, RIPON COLLEGE	RIPON, WI
	2002	RICK HINTZE: RECENT WORK, CENTENNIAL UNION GALLERY, LUTHER COLLEGE	DECORAH, IA
	2001	RICK HINTZE: FUNCTIONAL POTTERY AND CLAY SCULPTURE, IOWA HALL GALLERY	CEDAR RAPIDS, IA
		RICK HINTZE: CERAMICS, FINE ARTS GALLERY, UNIVERSITY OF WISCONSIN	WAUKESHA WAUKESHA, WI
	1999	RARE EARTH, CONTEMPORARY EXPRESSIONS IN CLAY, CEDAR RAPIDS MUSEUM OF ART	CEDAR RAPIDS, IA
	1996	MIDWESTERN SCULPTURE EXHIBITION, SOUTH BEND REGIONAL MUSEUM OF ART	SOUTH BEND, IN
	1992	SOLO EXHIBITION, BALLANTYNE AUDITORIUM GALLERY, KIRKWOOD COMMUNITY COLLEGE	CEDAR RAPIDS, IA
		SOLO EXHIBITION, MONMOUTH COLLEGE	MONMOUTH, IL
1982	SURVEY OF ILLINOIS CLAY, LAKEVIEW MUSEUM	PEORIA, IL	
COLLECTIONS	PERMANENT COLLECTION THE CHINA ZISHA MUSEUM, YIXING, CEDAR RAPIDS MUSEUM OF ART RACINE ART MUSEUM RIPON COLLEGE SOUTHEASTERN LOUISIANA UNIVERSITY TOPEKA SHAWNEE COUNTY PUBLIC LIBRARY	JIANGSU PROVINCE, CHINA CEDAR RAPIDS, IA RACINE, WI RIPON, WI HAMMOND, LA TOPEKA, KS	



GUILD GALLERY



UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 18.75" H X 13.75" DIA, RH-CV06

THREE TWO ONE CANAL ST
NEW YORK, NY 10013



RWGUILDGALLERYNY.COM
646•693•0279

GUILD GALLERY

BORN OF THE SOIL

WORDS BY
ELIZABETH ST. GEORGE
DESIGN HISTORIAN

Ancient in their gesture, Rick Hintze's pots have seemingly emerged from the earth. Carefully coiled and shaped, they are made of the humblest of materials, clay, red-iron oxide, and wood ash. Their surfaces are marked with his hand's focused, deliberate movement and their textures born from spontaneous interactions with the natural elements, earth and air, fire and water.

Proud in their address, Hintze describes his work as having, "stature, posture, and presence." Regardless of their shape or size, empty or full, the pots have a monumentality to them that does not intimidate, but rather has the familiarity of a cooking pot for the hearth. He imagines his pots as having an activating energy, a kinetic space around them as the viewer shifts their gaze and body's position. The sensation is of a modest quality, inviting contemplation and reverence, as well as a strong yearning to touch and connect with millennia-old traditions.



With a desire to allow materials to express their inherent characteristics, Hintze is an artist guided by process. He works slowly. Coiling each stratum thoughtfully, he begins with a vision for a work, but embraces the pure joy of making. He often does not remember what guided a particular action, confident in his absorption of knowledge and craft.

Indeed, Hintze is part of a strong lineage of Midwestern American potters. Some studied Japanese Mingei with the great Warren MacKenzie and pushed that philosophy. Others like Hintze's mentor, Henry Joe, art professor at Knox College, advocated a broader approach that encouraged surrendering to the material and process of creating. Hintze's practice is centered on this idea, as well as the history of art and ancient techniques and principles. While careful to separate function from context, from travels and looking at great collections in museums, Hintze has been stimulated by the work of Neolithic artists, as well as 20th century women African potters.

Immersed in ample craft tradition, Hintze's pots are not literal or archaeological of a particular culture or time. Rather, they respectfully exist on their own terms, inserting themselves into wisdoms and lore passed on from potter to potter for decades.

INSTALLATION VIEW, UNTITLED, 2010-2021, STONEWARE, IRON STAIN,
CLAY AND WOOD ASH SLIP, 17"H X 15.25"DIA, RH-CV02

GUILD GALLERY



INSTALLATION VIEW, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, VARIABLE DIMENSIONS

THREE TWO ONE CANAL ST
NEW YORK, NY 10013



RWGUILDGALLERYNY.COM
646•693•0279



DETAIL, UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 9.5"H X 13"DIA, RH-CV13



UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 9.5"H X 13"DIA, RH-CV13



INSTALLATION VIEW, UNTITLED, 2010-2021, STONEWARE, IRON STAIN, WHITE CRACKLE SLIP, 11.75"H X 12.75" DIA, (LEFT) RH-CV11 (RIGHT) RH-CV16



DETAIL, UNTITLED, 2010-2021, STONEWARE, IRON STAIN, WHITE CRACKLE SLIP, 11.75"H X 12.75" DIA, (LEFT) RH-CV11



GUILD GALLERY

THREE TWO ONE CANAL ST
NEW YORK, NY 10013

RWGUILDGALLERYNY.COM
646•693•0279



DETAIL, UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 17"H X 14"W, RH-CV23



UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 17"H X 14"W, RH-CV23



UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 20.5"H X 9.25"DIA, RH-CV14



DETAIL, UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 20.5"H X 9.25"DIA, RH-CV14



GUILD GALLERY

THREE TWO ONE CANAL ST
NEW YORK, NY 10013

RWGUILDGALLERYNY.COM
646•693•0279

GUILD GALLERY



INSTALLATION VIEW, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP,
[LEFT] 21.5"H X 20"DIA, RH-CV05, [RIGHT] 18.75"H X 16"DIA, RH-CV22

THREE TWO ONE CANAL ST
NEW YORK, NY 10013



RWGUILDGALLERYNY.COM
646•693•0279



HINTZE PAYS PARTICULAR ATTENTION TO THE RHYTHMS AND SURFACE TEXTURES LEFT IN THE CLAY, AWARE OF HOW THEY WILL REACT TO THE GLAZE.



IRON OXIDE STAIN AND A COATING OF A CLAY AND WOOD ASH SLIP HIGHLIGHT THE MARKINGS ON THE SURFACE OF THESE VESSELS.



GUILD GALLERY

THREE TWO ONE CANAL ST
NEW YORK, NY 10013

RWGUILDGALLERYNY.COM
646•693•0279

GUILD GALLERY



UNTITLED, 2010-2021, STONEWARE, IRON STAIN, CLAY AND WOOD ASH SLIP, 22.25" H X 10.75" DIA, RH-CV12

THREE TWO ONE CANAL ST
NEW YORK, NY 10013



RWGUILDGALLERYNY.COM
646•693•0279

GUILD GALLERY

ABOUT GUILD GALLERY

Located on Canal Street, the vibrant, propulsive stretch of New York City's rising art scene, Guild Gallery celebrates the making of art objects by contemporary masters, drawing upon the millennia-long history of the decorative arts.

Guild Gallery is the natural extension of Roman and Williams Guild, on the corner of Howard and Mercer Streets. When we opened the doors of the Guild it was the realization of a decades-long dream: to create a living organism of people, objects and furnishings—an eclectic world, a modern-day guild of the senses.

We designed the Guild as a place to showcase the furniture that we make alongside the work of artisans we most admire for their skill and dedication to technique. We wanted to emphasize the everyday functionality of remarkably formed items and the significance of living with very beautiful things while valuing the utility of expert crafted pieces.

Guild Gallery is the next stage of evolution in this dialogue. We build on our commitment to help people appreciate the artistry as we celebrate individual makers. While the Guild celebrates a beauty that derives from function, the Gallery focuses purely on form. Whereas the Guild is all about an eclectic mix, the Gallery will spotlight the object, artist, and process.

The Gallery presents artists who are working today, so that you can follow their trajectories and understand their work as an ongoing, organic narrative. We represent a group of ten remarkable artists, makers of extraordinary art objects, furniture—sculptors and other creators whose medium might be ceramic, glass or wood.

The Guild was founded on the principle that art and craft are not mutually exclusive entities. The contemporary works that we show at the Gallery experiment with line, form, and material, fusing the ancient and the modern through traditional techniques and references to a millennia-old lineage. These are living pieces, made by living artists.

They are living pieces, not just because you can—should—live with them, but also because they are made with materials that feel alive, like wood from trees or gloriously malleable clay. This is a guiding principle of everything we do in our own design practice and, by extension, at Guild Gallery.

These are pieces that are meant to be communed with, in our homes. So while key pieces by an individual artist are displayed at the Canal Street Guild Gallery to be appreciated as works of art in their own right, others will be seen at the Guild on Howard and Mercer, just a stone's throw away, interacting with other objects and furnishings, as it might in a home. Thus we hope to foster connoisseurship and demonstrate how they might be lived with.

The Gallery is a venue designed to support the rigor and discipline of the artists as they fashion their materials, to honor the human scale of their works. To that end, we designed the wooden pedestals on which we display the works; the Gallery emphasizes warmth, purity and focus. We invite you to explore Guild Gallery, to ponder the power of exchange across civilizations, countries and techniques. And investigate these objects that contain profound stories about nature, culture, craft and art.

— *ROBIN STANDEFER and STEPHEN ALESCH*

