

# Lamont Gallery Exhibition Archive

Phillips Exeter Academy, Exeter NH  
603-777-3461 | [gallery@exeter.edu](mailto:gallery@exeter.edu)

[www.exeter.edu/lamontgallery](http://www.exeter.edu/lamontgallery)



Joseph Pintz, *Triple Drain tile*, earthenware, 2008    Alison Williams, *Untitled*, monotype, 2010

## The Functional & The Aesthetic

Works by Joseph Pintz  
and Alison Williams

Wednesday, March 23 - Saturday, May 7, 2011

Artists' Reception: Friday, March 25, 6:30-8pm

Gallery Talk: Saturday, March 26, 10am

### Lamont Gallery

Frederick R. Mayer Art Center • Phillips Exeter Academy  
11 Tan Lane • Exeter, New Hampshire  
<http://www.exeter.edu/arts/8160.aspx> • 603.777.3461

Gallery Hours: Monday 1-5pm, Tuesday-Saturday 9am-5pm  
Closed Sundays and school holidays

### *The Functional and the Aesthetic: Works by Joseph Pintz and Alison Williams*

**March 23 - May 7, 2011**

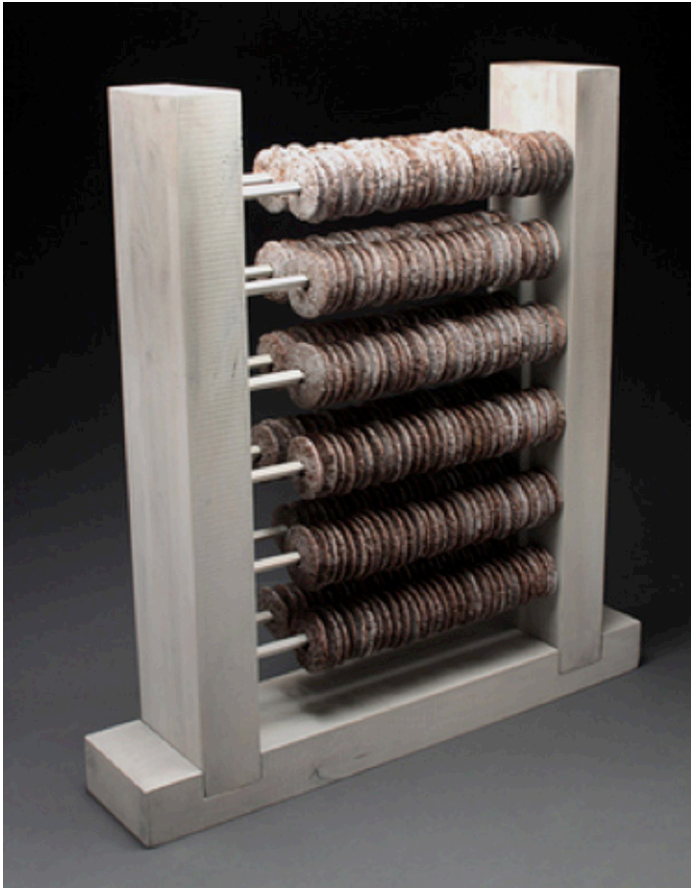
Lamont Gallery presents *The Functional and the Aesthetic: Works by Joseph Pintz and Alison Williams*, an exhibition of ceramics, mixed-media and installation art by artists Joseph Pintz and Alison Williams.

Using his upbringing and European family traditions of working with one's hands as inspiration, Pintz's works of domestic objects reaches for and successfully connects with an emotional representation of home, family and historical culture. Tapping into using one's hands to create ceramic pieces and the simplicity of everyday household items, he focuses on the joy, beauty and value of crafting artwork.

A 1996 graduate of Northwestern University, Pintz majored in anthropology and urban studies. He completed postgraduate studies in ceramics at Southern Illinois University Edwardsville, and earned his Master of Fine Arts degree in 2006 from the University of Nebraska-Lincoln. Afterward, Pintz was a resident artist at the Archie Bray Foundation for the Ceramic Arts, where he was awarded a Lincoln Fellowship. Previously, he was awarded the John W. McDonald and Sue Wilson Graduate Fellowships while a student at UNL.

In 2006, Pintz received two Juror's Awards during two national exhibits, *By the Hand and Pots: Objects of Virtue*. He has served as artist-in-residence at studios in California, Illinois and Montana. Since 2007, he has taught ceramics at Bowling Green State University in Bowling Green, OH. His work has been exhibited at the Clay Art Center, Port Chester, NY; the Archie Bray Foundation for the Ceramic Arts, Helena, MT; the University of Montana, Missoula, MT; and Beigang Ceramics, Leeds, AL. His group exhibitions include James Gallery, Bedford Hills, NY;

Carbondale Clay Center, Carbondale, CO; the National Council on Education for the Ceramic Arts, Pittsburgh, PA; and Pewabic Pottery, Detroit, MI.



Joseph Pintz, *Abacus*, 2010 Earthenware and wood,

Ceramic Arts Daily described Pintz's art as "made from a coarse, high-iron Nebraska brick clay, [his] pieces—plates, cups and bowls; bakeware and kitchen utensils; toolboxes and feeding troughs for animals—are devoid of decorative embellishment and craftiness. Their character is humble and straightforward, reflecting a basic tenet of Shaker design. . . ." Pintz explains further: "My upbringing has had a strong influence on my artwork and character. My parents, who are German immigrants who came to the States during World War II, started a new life with their families in the 1950s. My grandparents all worked with their hands—a farmer on my father's side and a blacksmith on my mother's. Transplanted from their native culture to the suburbs of Chicago, the Old and New World began to blend together. Both my parents love to cook and take great pride in their flower and vegetable gardens. Nearly every meal was eaten together at home around the dinner table, featuring fresh vegetables or those we had canned." And this tradition continues:

"Three generations of my family recently picked sour cherries in Michigan and then turned 120 pounds of sour cherries into jam, which is quite a bit of work. But the product that can be enjoyed all year is well worth the effort. The physicality of this time-consuming process always has a way of bringing (the family) together. Through experiences like this, my parents taught me the values of working with your hands and being self-sufficient."

Williams is a mixed-media and installation artist whose display includes new monotype printmaking works; an installed glasshouse filled with photos, drawings, and a glass cabinet with colorful, interactive items; and a blooming terrarium displayed on a rectangular bench. The Boston Globe said of her work: "Known for integrating nature into her art, Williams often buries her canvases and photographs and leaves them to decay until she is ready to unearth and rework them. Paintings are made outside, with rain altering the patterns and the sun drying the paint. Soaked flowers create liquid pigments, while leaves, stems and seeds are employed both as stencils and collage materials."

A 1998 graduate of Edinburgh College of Art in Scotland, Williams earned her Master of Fine Arts degree in 2009 from the Art Institute of Boston at Lesley University. Later that year, she was also a recipient of a grant from the Joan Mitchell Foundation to aid in her needs as an artist. Her artwork has been displayed in solo exhibitions at Babson College, Wellesley, MA; Launch Gallery, Peterborough, NH; and The Beliveau Art Gallery, Manchester, NH. In group exhibitions, Williams'



work has been shown at the Art Institute of Boston, Boston, MA; the Amherst Street Gallery, New Hampshire Institute of Art, Manchester, NH; the Cambridge Art Association, Cambridge, MA; the Joan Mitchell Foundation 2009 MFA Grant Recipients Exhibition, CUE Art Foundation, New York, NY; ArtPrize, Grand Rapids, MI; and I-Park, East Haddam, CT. Currently, Williams teaches art at the New Hampshire Institute of Art in Manchester, NH.

“Gardening negotiates the boundary between imposing actions and reacting to nature’s wildness. My art practice is informed by years of gardening#art and gardening navigate the tension between an expected and a disrupted path. This has become synonymous with my pursuit of what constitutes beauty today. I have come to realize that my role is that of a facilitator. I set parameters and initiate material intersections. Then I am engaged in a relationship with how the materials assert themselves and move beyond the imposed parameters. I find these perpetual tensions beautiful. “My investigation of the potential

of art objects and the garden as subject and matter has meant that the line between garden and art has become almost nonexistent. Burying photographs; decaying canvases; allowing dirt, water and plants to create marks on different surfaces, to which I then introduce spray paint, stickers and transfers forces me to further address the definition of what constitutes an art object. The results are drawings splattered by rain, unburied canvases, pigments from boiled flowers, plant matter sandwiched between glass sheets, and books made from decayed photographs. This ephemera and evidence I collect and display individually, or in file cabinets and glasshouses,” Williams says.

“Bringing these two talented artists to the Lamont Gallery helps the viewer to focus on their diverse yet complementary art forms. Williams’ work is an homage to both art and gardening, bringing the two together in her interactive glasshouse installation, monotypes and terrarium. Pintz’s sculptural and functional ceramic work explores the role of domestic objects fulfilling our needs on a physical and emotional level. This exhibition is sure to bring a level of interaction and connection for our students, faculty and visitors,” says Karen Burgess Smith, director of Lamont Gallery.



Alison Williams, *Untitled #1*, 2010, Monotype