EXHIBITION CHECKLIST

Ted Neal
1. Four a Day, 2008, Porcelain, steel, stained concrete & found object
2. Jackpot, 2008, Porcelain, steel, stained concrete & found object
3. Hi-Power, 2008, Porcelain, steel
4. Deco Teapot, 2006, High iron stoneware, steel, reduction cool wood fired
5. Smoker Teapot, 2006, High iron stoneware, wood, steel, reduction cool wood fired
6. Smoker Teapot, 2006, High iron stoneware, steel, reduction cool wood fired
7. Triple Jar, 2008, High iron stoneware, steel
8. Elevated Teapot, 2008, High iron stoneware, steel
9. Elevated Teapot, 2008, High iron stoneware, steel
10. Now with Morel, 2008, High iron stoneware, steel
11. Black and Yellow Ewers, 2008, High iron stoneware
13. Elevated Teapot, 2007, High iron stoneware, steel
14. Elevated Jar, 2008, High iron stoneware, steel
15. Smoker Teapot and Jar, 2007, High iron stoneware, porcelain, steel
16. Black Faceted Teapot, 2008, High iron stoneware, brass
17. Black and Yellow Faceted Teapot, 2008, High iron stoneware
18. Lidded Jar Set, 2008, Stoneware, wood fired
19. Teapot, 2008, Stoneware, wood fired
22. Oval Server, 2008, Stoneware, wood fired
23. Pitcher, 2008, Stoneware, wood fired
25. Teapot, 2008, Stoneware, wood fired
26. Indestructo, 2008, High iron stoneware, steel

Charity Davis-Woodard
3. Pitcher with Bridged Spout, 2008, Wood-fired white stoneware
4. Pitcher with Spotted Beak, 2008, Wood-fired white stoneware
5. Lobed Pitcher, 2008, Wood-fired porcelain
15. Salt and Pepper Set, 2008, Wood-fired porcelain
17. Teapot, 2008, Wood-fired porcelain
18. Large Serving Bowl, 2008, Wood-fired porcelain
20. Oil Pouring Bottle, 2008, Wood-fired porcelain
22. Two Cups, 2008, Wood-fired porcelain
23. Two Cups II, 2008, Wood-fired porcelain
24. Two Faceted Bowls, 2008, Wood-fired porcelain
25. Teapot with Arched Handle, 2008, Wood-fired porcelain
I am fascinated by the color, texture and surfaces that many objects acquire connection through a familiarity of form, texture, color or function. I replicate the essence or feeling of an object while trying not to make it has moved away from these more literal interpretations. I intend to takes place in sketches and drawings. In my early forms, adherence to the parent object was important. As this work has progressed however, I find that it has moved away from these more literal interpretations. I intend to replicate the essence or feeling of an object while trying not to make obvious references.

I am fascinated by the color, texture and surfaces that many objects acquire with age. I choose surfaces that are reminiscent of this natural aging process. It is my hope that those interacting with my work will make an aesthetic connection through a familiarity of form, texture, color or function.

Biography

Born and raised in rural upstate New York, Ted Neal has received degrees from Southern Illinois University Edwardsville (MFA 1998) where he studied with Dan Anderson and Paul Dressang, Utah State University (BFA 1993) under John Neely, and Brigham Young University Idaho (AAS 1991). After graduate school Ted taught as an Adjunct Assistant Professor at Southern Illinois University Edwardsville and Lewis and Clark Community College (1998–2001). He moved back to Logan, Utah in 2001 to take the position of technology instructor and studio coordinator for the ceramics area at Utah State University (2001 – 2006).

Ted has presented workshops and built 31 kilns in Utah, Kentucky, Tennessee, Illinois, Massachusetts and Indiana. He is currently a studio artist and Assistant Professor of Ceramics and area head in the Art Department of Ball State University in Muncie, Indiana.

 Charity DAVIS-WOODARD
Artist’s Statement

What is most fulfilling and exciting for me as a maker of contemporary pottery is the belief that it has the potential to spark emotional, spiritual and intellectual responses in us at the same time that we are drinking our morning coffee or serving early spring peaches. The pot’s familiar form reminds us of the place it holds in our domestic landscape.

I can trace my aesthetic sensibilities back to the rustic contemporary home in the woods where I grew up. Constructed of wood, glass and brick, it was filled with primitive antique furniture, old tools, crockery, stringed musical instruments, an eclectic mix of china, pewter and glassware, and shelves overflowing with books. The rough and refined elements of the house and its contents combined into a simmering stew of influences which now filters down into my work, in both strong and subtle ways, as I seek forms and surfaces that reflect these aesthetic instincts.

My primary materials are porcelain clay, kaolin slips and a small number of glazes, and I fire my wood–burning kiln approximately 6 times a year. The pots are primarily wheel–thrown, frequently altered out of round, with hand–built additions. I approach each piece individually and try to explore its potential as an expressive object. Details added to the surface through “punctuations” of bits of clay, incising, slip trailing, and other mark–making techniques both decorate and personalize the pot. Wood–firing tempers my tendency toward refinement and contributes richness and wide variation to the surface that continually surprises and delights me.

Biography

Originally from Indianapolis, Indiana, Charity Davis-Woodard now lives and works as a full-time studio potter in Edwardsville, Illinois where she earned her MFA degree in 1997 from Southern Illinois University. Charity earned her BA degree in 1978 while attending Indiana University and Purdue University. She also holds a Master of Library Science degree from Indiana University, Bloomington. Over the past ten years she has taught dozens of workshops for clay guilds, art centers and other educational institutions. Charity’s pottery has been exhibited nationally where it has won a variety of awards in exhibitions such as the NCECA Clay National, Clayfest 2003, and the Utilitarian Ceramics National, among others.

Charity Davis-Woodard, Pitcher with Spotted Beak

Charity Davis-Woodard, Smoker Teapot

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