Hospice of the Chesapeake:
Honoring Grief, Celebrating Life, through Sound and Color

Jordan Taylor, MFA
It has become increasingly clear that psychological pain and physical pain are indistinguishable. Among the more excruciating aspects of grief is the awareness that with the fading of the pain from loss comes a fear of forgetting the person. A person in grief may simultaneously feel pain, a desire for relief from that pain, and yet still cling to pain as a strong emotional reminder of the absence which causes the pain.
"Nerve cells on the surface of the brain are co-ordinated with each other at a particular frequency depending on the state of the brain. Alpha waves which are tuned at 9-12 cycles per second have been recently associated with enabling parts of the brain concerned with higher control to influence other parts of the brain.

For instance researchers at the Human Pain Research Group at The University of Manchester found that alpha waves from the front of the brain, the forebrain, are associated with placebo analgesia and may be influencing how other parts of the brain process pain.

This led to the idea that if we can ‘tune’ the brain to express more alpha waves, perhaps we can reduce pain experienced by people with certain conditions.

Dr Kathy Ecsy and her colleagues in The University of Manchester’s Human Pain Research Group have shown that this can be done by providing volunteers with goggles that flash light in the alpha range or by sound stimulation in both ears phased to provide the same stimulus frequency. They found that both visual and auditory stimulation significantly reduced the intensity of pain... “

Section Drawing, mounting of an individual "tandem Bell". Materials: threaded rod, nuts, washers, concrete footing, ceramic.
Support of this proposal will provide a series of “tandem bell” forms in ceramics, to be mounted on center rods that allow for height adjustment and gap spacing. Mounting of the rods will be in charred or otherwise weather resistant post and beams for groupings (technical drawing follows for both ground mounting and suspended), or set in concrete footings for lone bells (section drawing at previous). The bells are scaled for dimensions and thickness that allow for an alpha wave resonance (think tone and pitch range used in meditation music) when rapped with a knuckle or padded bell hammer. Interior glazing on the ceramic bells will be calibrated for a color spectrum similar to those thought to support alpha wave frequencies (alternating red and blue, pictured at end of proposal). Exterior glazing will be plain. A waxy black glaze (pictured on cover page) will make these warm to the touch when in sun and free them from snow and ice load more quickly.

This installation is primarily silent, activated only briefly by viewer interaction. This echoes our experience of compassion for grief: it is activated by contact with a grieving person since we do not experience a lasting grief vicariously. Outwardly, it is a plain color presentation, with the interior spectrum visible primarily upon close inspection.
Technical Drawing showing 2 "tandem bells" (others omitted for clarity), ground mounted in charred timber.
Technical Drawing showing 1 “tandem bell” (others omitted for clarity), suspended in charred timber and mounted in concrete footing. Note possibility to omit continuous threaded rod leaving an empty cavity in the bell.
TANDEM BELLS

TANDEM BELL
THREADED ROD

CONCRETE HAUNZH
FINISHED GRADE

$500/tandem bell (one "tandem bell" pictured at left). Hardware and timber can be priced separately upon request, if to be provided by artist.

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Portfolio
Statement: On Puns

“Investigations of multiple forms and structures that coexist in the same place and time” is not a complete sentence. “Getting out early on parole” is also not a complete sentence.

In my family, my parents’ generation included five potters. All four of my grandparents lived in civilian work camps because both of my grandfathers were conscientious objectors during World War II. My paternal grandfather was an important lobbyist in securing the Congressional votes to pass the Voting Rights Act. All four were unapologetic in their love of puns. My sculpture embraces my cultural and familial legacies.

My family’s irreverence for, and playful love of, existing cultural and linguistic forms shape my studio strategies. When my work bridges the coexistence of two or more contradictory sculptural forms, it challenges the function of structures deeply embedded in the well-springs of our culture. It also bridges what is not right in the world with my highest aspirations. That bridge sways in the wind.
Education

Rhode Island School of Design (RISD), MFA Ceramics, Providence, RI. 2014
Earlham College, BA in Fine Arts, Departmental Honors, Richmond, IN. 1999
Apprenticeship, to Mark Skudlarek, Master Potter Cambridge, WI.1999-2002

Public Collections

Stony Island Arts Bank, Theaster Gates Collection, Chicago, IL. 2015
Museum of Fine Arts Houston, The Garth Clark and Mark Del Vecchio Collection, Houston, TX. 2011
Everhart Museum of Science, Natural History, and Art, Scranton, PA.2009

Honors/Awards

Fifty Friends, 2015
A meeting to support National Council on Education in the Ceramic Arts (NCECA) President Elect in determining the status and direction of NCECA as an organization and an annual conference.

Commencement Speaker, RISD. 2014

City University of New York John Jay School of Criminal Justice.

Merit Based Grant, Graduate Studies, RISD, $3,500. 2013

Fellowship, RISD Ceramics Department, $23,000. 2012-2014

Panelist: What is the Role of the Liberal Arts in Art Making? Earlham College, Richmond, IN.2012

Visiting Artist, Marlboro College Art Department, Marlboro, VT. 2011

Grant, Willary Foundation, Scranton, PA. $35,000. 2007-9

Artist Grant, Pennsylvania Council on the Arts, $5000. 2005

Publications

“Contemporary Horcruxes” 2015.
The mind divides when considering Michael Strand’s view on Ceramics and Social Practice (my phrasing), presented in “25,000 Years: Craft Practice Beyond the Object,” a webinar sponsored by NCECA and the 92nd Street YMCA on March 4, 2015 as part of its Virtual Clay’ online program. https://cfileonline.org/commentary-jordan-taylor-contemporary-horcruxes/

“Partial Truths” 2015.

“Waiting for Godot at SOFA Chicago” 2014.

Exhibition Catalog, Editor, “Tuesdays and Saturdays”. 2012
Nicole Cherubini and Beverly Semmes at Samson Projects, Boston, MA.

What Can Be Said: Reflections on Michael Thiedeman.
Article, “Clay and Light”, 2012
Ceramics: Art and Perception. Issue 84.

Adam Welch at Hunter College, NYC, Ceramics Art and Perception, Issue 85.

Monograph, clay and light, [sic] 2010
Everhart Museum, 104 pages, foreword by Garth Clark.

Article, “Clay, Mind”, 2010
The Log Book, an international wood fired ceramics journal. An article on research into wood firing of indigenous clays. Issue 41.

Exhibition Catalog Editor, Contributing Essayist Potter’s Apprentice, 2005
Pennsylvania Council on the Arts, Marywood University, 50 pages.

Article, “Darwinian Ghosts”, 2005
Studio Potter. Vol. 33 No. 2


Bibliography


RISD ABC, “A Conversation with RISD Writing Center Tutors
Clara Bertness (BFA ID ’15), Brian James (MFA GD ‘14), Jordan Taylor (MFA CER ’14), and Mairéad Byrne (faculty).” http://risdabc.wordpress.com/2013/03/19/w/, 2013

Shifting Paradigms: the Garth Clark and Mark DelVecchio Collection. Exhibition Catalog.
Yale University Press and Museum of Fine Arts, Houston, New Haven, CT. 2012

“Jordan Taylor, clay and light” Exhibition review.
Ceramics Monthly; Vol. 58 Issue 9, p19. 2010

“Jordan Taylor, clay and light” Book Review. The Log Book. Issue 44. 2010

Professional Experience

Instructor of Ceramics and Photography, Sandy Spring Friends School, 2016-present.

Artist In Residence, Theaster Gates Studios, 2014-2016.
Ceramics Department Lead Craftsman, Ceramics Operations Manager.

Graduate Researcher, Rhode Island Foundation 2013
RISD Health | Space Initiative: Art, Design, Public Space and Public Health. Providence, RI.

Founding Member, As Yet Untitled, experimental writing symposium, 2011
Ragdale Foundation, Lake Forrest, IL.

Designer, Rammed Earth Residence, Chapel Hill North Carolina.
Designed and Permitted Orange County, NC’s first permitted rammed earth residence. 2010
**Jordan Taylor**

**Stele Project**, Various Locations, Northeastern PA. 2007-2010
Developed and installed a large scale public sculpture, $100,000 budget in grants and matching support, coordinated 700 hours of volunteer labor. Installed six, four-ton sculptures, Scranton, Waverly, Union Dale, PA.

Partners: Willary Foundation, Everhart Museum, Nay Aug Park Conservancy, Scranton, PA Mayor Christopher Doherty, Scranton Parks Department, Marywood University, University of Scranton Press, Pennsylvania Council on the Arts

**Exhibition Organizer**: *Potter’s Apprentice*, Marywood University, Scranton, PA. 2004-2005
Designed, organized, curated exhibition of 20 artists from 4 countries, including loans of work from private and museum collections.

Partners: Pennsylvania Council on the Arts, Marywood University. Loans of work from: Newark Museum of Art, Newark, NJ, Pucker Gallery, Boston, MA.

**Proprietor**: Stony Meadow Pottery, Ceramics Studio, Union Dale, PA. 2002-10

References

Theaster Gates, Artist. Chicago, IL.  
773.213.6603 theaster@uchicago.edu

Katy Schimert, Chair, Department of Ceramics, Rhode Island School of Design, Providence, RI.  
917.968.4971 kschimert@risd.edu

Ezra Shales, Associate Professor, Massachussets College of Art and Design, Boston, MA.  
eshales@massart.edu

Exhibition Record

Solo Exhibitions

2016 [title not selected], Theaster Gates Studios, Chicago, IL.

2015 “The Door is Ajar, The Jar is a Door”, Laura Craig Galleries, Scranton, PA. (catalog)

2013 “the presentation of a title is a great way to ask a question” [sic]. Thomas Gardner, curator. RISD, Bayard Ewing Building Gallery, Architecture Department, Providence, RI.

2010 “Jordan Taylor”, Hillsborough Arts Council, Hillsborough, NC. (catalog)

2009 “clay and light” [sic], Everhart Museum, Scranton, PA (monograph, foreword by Garth Clark)  
“clay and light” [sic], Marywood University, Scranton, PA. (monograph, same as above)

“Jordan Taylor: Recent Work”, Laura Craig Gallery, Scranton, PA.

Group Exhibitions

2016  Faculty Exhibition, Sandy Spring Friends School, Sandy Spring, MD.

2015  “Endless Mountain Spirit: MC Richards and Paulus Berensohn”  
      Sandra Povse, curator. Marywood University Art Galleries, Scranton, PA. (catalog)
      “Apprenticelines”  
      Mark Shapiro, curator. Pawtucket Armory, Pawtucket, RI

2014  “Documentation: The Graduate Written Thesis”,  
      Anne West, curator. RISD Sol Koffler Gallery, Providence, RI.
      “Jenks Society for Lost Museums”,  
      Mark Dion, curator. Rhode Island Hall, Brown University, Providence, RI.
      “Graduate Thesis Exhibition”,  
      Mark Moscone, curator, RISD, Providence Convention Center, Providence, RI.
      “Graduate Biennial, Ceramics”,  
      Katy Schimert, Mark Moscone, curators, RISD Sol Koffler Gallery, Providence, RI.

2013  “Complexity”,  
      Steven Pestana, curator, RISD Museum, Providence, RI. (review)
      “Ceramics Triennial”,  
      Katy Schimert and Mark Moscone, curators. RISD, Woods Gerry Gallery, Providence, RI.

2012  “Shifting Paradigms: the Garth Clark and Mark Del Vecchio Collection”,  
      Cindi Strauss, curator, Museum of Fine Arts, Houston, TX.
      “In The Works: Students of Michael Thiedeman”,  
      Leeds Gallery, Earlham College, Richmond, IN.

2010  “Native Clay”  
      Warner Hyde, curator, Meredith College, Raleigh, NC.

2009  Marywood University Faculty Exhibition,  
      Sandra Povse, curator Scranton, PA.

2008  “Art of the Land”  
      Nezka Pfeifer, curator, Everhart Museum, Scranton, PA.

2006  “Clay: the Ecstatic Skin of the Earth”.  
      Paulus Berensohn, curator, Xiem Gallery, Pasadena, CA.
      “20+1 Invitational” Northern Arizona University Art Museum, Flagstaff, AZ.

2005  “Potter’s Apprentice”, Mahady Gallery, Marywood University, Scranton, PA.