

**Jordan Taylor**  
Artist Statement

I've investigated the stele form intensively over the past four years subsequent to an expedition to the Mayan archeological site of *El Mirador* in northeastern Guatemala. The stele was used extensively by Mayan kings to document their rule, but it also relates to the form of the brick. The brick is among the most ubiquitous of American ceramic forms and pivotal to the rise of modern American industry through its relationship to steel foundries. My interest in clay has grown beyond making a finished, fired form. The culmination of my Stele Project has been to install a series of 76" H, four ton stelae outside the Everhart Museum. Because of an estimated 6-8% porosity they will erode and, in theory at least, follow the Chesapeake Bay watershed back to near where the clay was mined in Havre de Grace Maryland. My inquiry began as part of a reaching beyond the making of traditional functional forms in clay. This project has led me beyond questions of form into conceptual territory that deals with the existential role of clay, literally, in the larger world.