

## Thumbprint Projects 1997-1999

### **Snow Print**

documentation of site specific project, approximately 40' x 8' 1997

I reconstructed my thumbprint as a 'drawing' in a field by walking its lines in deep snow. What if a fingerprint was treated as a map? Could a fleeting fingerprint become a territory, a place?

### **River Print**

documentation of site specific project, approximately 25' x 40' 1997

A temporary erosionary experiment on a river island; with my enlarged thumbprint pattern constructed out of river rocks on a temporary sand bar island. After clearing the island of debris and setting up my thumbprint out of rocks, I would watch and record what happened on the site. I was watching time (the river) and timelessness (the unchanging mark of my thumbprint) intersecting. Identity became the site for exploration. About 6 weeks into my experiment the island was washed away by heavy rain and high water; my project was done.

### **11 Days**

documentation of a site specific project approximately 45' x 80' 1997

Strips of black plastic were laid out in a field in the shape of my thumbprint pattern, and after eleven days the plastic was removed. The light sensitive properties of grass created this large-scale 'photograph', another image of time and timelessness overlapping. I collected a grass clipping each of the 11 days of the grass project, and layered them in a specimen jar.

### **September 1, 1997**

photoetching each 8 x 8, together 40 x 54 1997

A project using a series of 24 light-sensitive photographic printmaking plates. Each plate was laid facing due North in a field; the sunlight passed through a transparency containing my enlarged thumbprint pattern which cast a shadow onto the printing plate. This large print begins in the upper left with midnight, and reads left to right, top to bottom, until 11pm in the lower right corner.

### **Time Print**

etched copper plates, intaglio each plate 8 x 8, installation 60 x 60 1997

An enlargement of my thumbprint was etched into a grid of 24 copper plates, with the first plate being etched for 1 hour, the second for 2 hours, the third for 3 hours, etc., until the last plate was etched for 24 hours. The effects of time and erosion are recorded in the holes and deeply etched surfaces of the plates, which are mounted and displayed as a sculptural floor piece.

### **Time Works**

49 etched steel plates, pedestal, powder, and a glass plumb bob 6' x 9' 1999

These 49 plates were etched for various times ranging from one day for the first plate, 2 days for the second, up to 49 days for the last plate. The outermost row (the plates from 26-49 days) shows the more dramatic effects of time which are visibly recorded on the eroded surfaces of the steel plates. The plates are a floor, meant to be walked on. The glass plumb bob on the central pedestal gently oscillated with the effects of gravitational pull, the air currents in the room, and with the interaction of visitors, drawing patterns in the white dust as it moved. Oddly enough, these concentric circles look a lot like my thumbprint.

### **Infinite Process**

documentation of site specific installation at Wood Gallery, Montpelier, VT 1999  
A 6 ft. steel pendulum was hung out 10 ft. from the 4th story window by a 50 ft. cable. As the pendulum oscillated, it drew patterns into the snowy ground.