IMPACT
by
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I consider myself a collector of objects, information and symbols. In August 2001, I began gathering discarded soles and heels of shoes to use as the primary subject and material for an ongoing multi-site installation. Over the course of the last sixteen months, I photographed my ever-growing collection in various exterior settings. They were reconfigured in new environments and combinations that blended with their surroundings, softening the focus of their physical presence. Looking at these shoes, I often contemplate the previous owner, visualizing their appearance and surmising their height and age, based on their selection of footwear; recognizing that each is unique. Like an archaeologist I examine how the sole has been worn, hypothesizing the daily journeys of that person.

Although these remnants of shoes represent a diverse section of the population, the chances of their owners actually having crossed paths is slim. My acquisition has changed their odds. In this new context, the shoe parts are arranged in rhythmically, scattered fields exaggerating the implied pedestrian activity in the spaces they occupy. *IMPACT*, is a labyrinth of discarded soles that blurs the boundaries between the floors and walls of the gallery. These discarded soles, reminiscent of pottery shards, now take on new meaning, implying the direct and indirect pathways of life's journey. In each instance, the groupings alter the visual and psychological experience of the environment, becoming the physical centerpiece of the dispersed landscape.

The footfalls comprising the soundscape for the installation were recorded while walking with my aunt along Singing Beach at Manchester by the Sea. The fine grains of sand under foot translated our steps into song, marking the passage of time both physically and metaphorically. Our individual footprints were left behind in the sand, evidence of the day's journey. The memory of our presence was soon obliterated by the incoming tide; leaving a fresh veneer of sand to register new prints.