

1. ***Endless Self-Portrait/ Portrait of an audience*** 2005-06  
View as one steps off the elevator into the room  
5' 4" (The Mattress Factory, Pittsburgh, PA)  
plasticene, metal armature  
Throughout the course of the 6 month exhibition, visitors were allowed to touch and change the plasticene sculpture which stays malleable at room temperature. The sculpture became a document of the interaction between the artist and viewers.
2. ***Endless Self-Portrait/ Portrait of an audience*** 2005-06  
View from the front with the artist's family.  
*Threefloors* 5/12/06 blog:  
I went into the room with a group of woman and moved around to the front of the figure (the figure is looking at the window, so you approach her from behind when you get off the elevator. The curator told us a bit about Edie as a person, as an artist, and as a woman who is just recently pregnant with her first child. This self-portrait, I remember thinking was odd. Quite true to life in many ways, but then odd things here and here - a finger out of place, smooth eyes, strange ear, flattened toes. It was not until the curator mentioned that what we were looking at was made with soft clay did I realize that the entire thing was maleable, and had been changed by people since it was installed. This revelation literally floored me ... I found that I drew in breath when I realized and sat down on the window sill that I had been leaning against.  
To me, it was one thing to do a self portrait. It was another to do a self portrait, naked and pregnant. It was still yet a whole other thing to allow people to essentially "edit" it, or not, depending on their preference.
3. ***1940 (Taipei)*** 2003  
44" x 64"  
ball point on paper
4. ***Telecommunity Portrait*** 2005  
View from the gallery (Time-Based Art Festival, Portland, OR)  
A live teleconference with audio is open from my home computer to a computer on a desk in the gallery. I encourage passers-by to sit down. I draw a picture of them, fax them the drawing to a fax machine next to the gallery computer, then ask them to draw a picture of me. Paper and pencils provided at the desk. When they are finished, they pin their drawing of me up on the gallery wall. (image courtesy of PICA)
5. ***Telecommunity Portrait***  
View of my computer desktop at home from where I participated in the project.
- 6-7. ***Roswell 2001/2002*** 2002  
6' x 16'  
Graphite on paper  
A community portrait of Roswell made of the names of residents listed in the white pages connected together, written using a no. 2 pencil in standard cursive. (204 pages)
8. ***Matter of Fact*** 1998-present  
approx. 9' x 9' x 5'  
an ongoing installation made of grey felt and polyfil. Permanent Collection of the Anderson Museum of Contemporary Art, Roswell, NM.
9. ***Matter Field***  
approx. 18' x 25' (can conform to specific space)  
Idea for an installation using the different sections of "Matter of Fact".
10. ***Endless Dream/ pole*** 1999-2003  
9' x 1' x 1', various locations  
During 2000-2003 I covered (sometimes with the help of friends) telephone poles with slips of paper with the xeroxed message "I love you." I made the first one in Baton Rouge and then moved onto cities where I happened to be visiting: New Orleans, Milwaukee, Minneapolis, Madison, Kirkland, Houston, and Portland. The project embodies a general concept in all my work, in which I try and find a meaningful connection between "I" and "you."