

finished piece 11' x 15'

The Homeless Mind:

an Exploration
through Memory Mapping

are different
levels - like a
contour
map

painted
image of
fading map

printed
text.

map

real
maps.

painted image
of abstract bull. or
pedestrian bridge?

covered
in red velvet cordoning off the work.

The Homeless Mind: an Exploration through Memory Mapping

Curators

W. F. Garrett-Petts, Donald Lawrence,
and David MacLennan

Essay

W. F. Garrett-Petts and Donald Lawrence

Afterword

David MacLennan

Cariboo Bookworks Press

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F O R E W O R D

The Homeless Mind exhibition is part of a larger Community-University Research Alliance exploring the cultural future of small cities. We are interested in issues of mediation and documentation; in particular, in how a small city like Kamloops, British Columbia, both represents itself and is represented by others. In much of the city's promotional material, for example, Kamloops is touted as "the tournament capital of Canada," owing to the many provincial, national, and international competitions that have taken place here. Other literature presents Kamloops as somewhere with "the heart of a small town and the excitement of a modern city," highlighting the natural beauty of the Thompson region, together with its amenities and services. "Place promotion" is an increasing part of any city or region's image and text repertoire as it develops its own capital, social and otherwise, and competes for investment and resources.

These official representations of place tell only part of the story; they leave out a more vernacular sense of personal place—they leave out how individuals represent their experiences, their individual stories of attachment to and detachment from the small city.

The present exhibition began as a community mapping project: part traveling art exhibition and part qualitative inquiry into sense of place, the project, still ongoing, integrates forms of artistic inquiry and representation traditionally excluded from formal research. Community members are asked to construct "memory maps" detailing their

attachment to Kamloops landmarks, both public and private. These visual representations form the "pretext" for oral narratives, opportunities for residents to tell their story or stories of belonging and alienation. The memory maps and the stories are collected, documented, and displayed in exhibition format; and with each new collection the exhibit changes and grows.

The Homeless Mind extends our understanding of memory mapping. Memory maps have become a genre of sorts, familiar in the work of Marlene Creates, Ernie Kroeger, Helen Humphries, and Robert Kroetsch: they are visual or verbal representations of a landscape or locale that invoke memory as a means of understanding place and/or self. While commonly recognizable as maps or drawings rendered in a conventional manner, many others exist in such varied forms as sculptures, photographs, paintings, installations, poems, and prose narratives. In this exhibition, we present such a range of works; and, in the catalogue essays, we situate the works in a context that reflects our respective interests and expertise as a visual artist, a literary critic, and a sociologist. Some of the works were drawn from the community mapping project, while the majority were either invited or came as the result of a general Call-for-Submissions. The bookwork insert, Robert Kroetsch's *This Part of the Country*, was written and produced for the exhibition. The CD-ROM, offering a tour of the exhibition, features a symposium on the collected works.

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Cariboo Bookworks Press, Visual and Performing Arts
University College of the Cariboo, 900 McGill Road, P.O. Box 3010
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Relocating the Homeless Mind: Memory, Landscape, and the Small City¹

“Each city receives its form from the desert it opposes.”

Italo Calvino, *Invisible Cities*

“Place history is most often recorded in maps. People from oral traditions carry detailed maps in their heads over years; the rest of us depend on outside sources.”

Lucy Lippard, *The Lure of the Local*

“The map is the greatest temptation. And perhaps the map is the ultimate genre that we’ll all engage. The new map, the old map. After all, if you aren’t interested in geography, you can’t live in Canada.”

Aritha van Herk, in conversation with Dawne McCance, *Mosaic*

1. This Part of the Country:

Exhibiting the Small City

Over the last twenty-five years or so, cities have become the familiar focus of museum exhibition. Major shows organized at the Pompidou Centre in Paris, and the recent Century City exhibition held at the Tate Modern in London, celebrate the metropolis as the centre of art and culture, as the home for the development of the *avant-garde* and modernism. The city has always been a place of extreme possibilities: it magnifies human ambitions, encourages dreams, but it also heightens fears and nurtures insecurities.

According to Peter Berger’s *Homeless Mind* thesis, by the mid-1970s, the big city had become for many a place of alienation, ironic association and transience, where individuals learned to define themselves not in relation to the immediate community, but through identification with imagined or distant spaces, with imported rituals, fashions, ideals. The question “Where are you from?” replaced “Where do you live?”

Unlike the major urban centres, smaller cities, especially in the west, seldom find themselves the

subject of either artistic representation or sociological investigation. As Guy Vanderhaegue notes, for most of the twentieth century, “the western Canadian city scarcely made an appearance in fiction [,] and when it did, the representation was usually an uneasy compromise between what had to be said because characterization and plot demanded it, and the desire not to divulge where you were really talking about.” Vanderhaegue attributes this ellipsis of the small city to a crisis in creative confidence. Writers “had doubts about the material they found to hand. Could it really be the stuff of art?” (127-28). The small town, made distinctive variously through its idiosyncrasy or anonymity, might not invite literary comparison to larger centres, but the small city does. If not by definition, then certainly by default, “high culture” is associated with big city life: big cities are equated with big culture, big opportunities, big social problems and big stories; small cities with something else. It is that “something else,” the place of the small city in the Canadian imaginary, that this exhibition explores.

Something of the Homeless Mind exists in small places too—that is, Kamloops is large enough to lose oneself, one's sense of belonging; but the city itself seems still too young, too unencumbered by history, tradition, and scale "to have become a fallen place."² The challenge for artists seeking to represent small cities may not be one of homelessness but what geographer Edward Ralph calls "placelessness," an "underlying attitude that does not acknowledge the significance in [local] places" (143). The local too often remains undefined because of a shared "refusal to assert the validity of a place and a voice." As Vanderhaegue argues, "for artists on the margins, autonomy [identity] can only be bought at the price of vigilant self-awareness" (129).

Difficult to define as either rural or urban, cities like Kamloops occupy an uncertain position, situated somewhere between the local and the cosmopolitan. Their social and physical space shares something in common with the suburban "edge cities,"³ areas which also blur boundaries between town and country. Kamloops is no sprawling, diffuse conglomeration of office towers, malls, and freeway interchanges, but, by virtue of its proximity and contrast to Vancouver, the small city inevitably sees itself, at least in part, as a city on the margin, on the edge. The comparison remains an uneasy one, though: unlike true "edge cities," say, Abbotsford or Colquitzlam, Kamloops is geographically separate, has its own pioneer history, and boasts a recognizable downtown core. Indeed, Kamloops

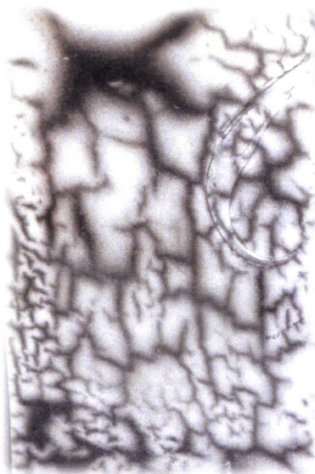
itself spreads out into a number of amalgamated communities—including Dallas, Barnhartvale, Westsyde, and Rayleigh—communities on the edge of the city.

What, then, are the implications for the small city? Elizabeth Wilson maintains in "The Rhetoric of Urban Space" that all cities are becoming increasingly "multi-centred"; the challenge in an age of so-called "post-urban space" is to develop a new sense of urbanism, "one that includes the periphery rather than delegitimizing it" (155).

Wilson encourages us to recover the periphery on the edges of our cities; even more provocatively she wants us to celebrate "peripheral" spaces within the city, spaces that seemingly "escape" the city plan: "It was always the interstices of the city, the forgotten bits between, the corners of the city that somehow escaped, that constituted its charm, forgotten squares, canals, deserted houses—private, secret angles of the vast public space." Wilson is not

thinking of small cities when describing her search for "the lost charm of the periphery" (160), but small cities also have their own centres and edges, their own "forgotten squares" and "secret angles."

Significantly, the artists contributing to this exhibition map their stories of the city at the margins of the urban landscape—often in surrounding neighbourhoods or satellite communities, in hidden places discovered through walking or hiking, places that remind us of home, those half-remembered suburban topographies first shaped in childhood. "I grew up in a creative, loving family at the



nexus of art and nature in the rural suburbs of Los Angeles," says contributing artist Leslie Bolin.⁴ Now living in the Heffley Creek area, which she describes as "half an hour northeast of Kamloops," Bolin positions herself in *Thompson Woodlands* on the "fringe of the mainstream"—but such proximity to the city has become a precarious position, for the mainstream remains ever-threatening. She sees logging, commercial recreation, and a growing rural population as soon displacing her pastoral pleasures. Nonetheless, her work embraces the impermanence of the moment. Mapping such a personal landscape inscribes gestures of memory, and, inevitably, invokes narratives of home. But these gestures do not imply some nostalgic rehabilitation of the rural idyll; rather, they point toward what we see as a new urban vision.

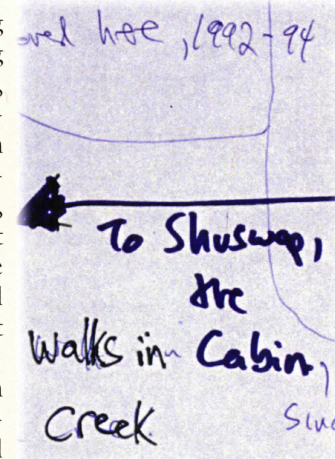
The Homeless Mind Exhibition began as an inquiry into the personal representation of place in a small city setting. We went out into the community, asking people to construct "memory maps" detailing their attachment to Kamloops landmarks, both public and private. We asked people to first draw a map of "their city," and then tell us its story. Some of these community maps are included in the exhibition, but the majority of the contributions are more considered artworks, images and texts that extend our understanding of mapping, memory, narrative and place. What became clear as we gathered the works is the profound intertwining of place and self: sense of place

anchors the sense of self, offers a way of disclosing the self, giving shape to "where I'm from" and "what I care about here." The maps gathered are not all celebratory, the narratives are not all fully resolved or settled, but collectively they speak to the possibility of finding community—often multiple communities—on the borders or edges of the urban and the rural that define the small city.

2. Lines of Sight: Reading the Landscape

In a city the size of Kamloops, there's no single line delineating town from country. When driving or walking, lines of sight are commonly drawn away from road or pathway and toward the upland features of the Thompson and South Thompson River valleys, shaped during two primary periods of glaciation 250,000 and 10,000 years ago. Many lakes in this area—Monte Lake, Kamloops Lake, Shuswap Lake, Lac La Jeune—remain as traces of

glacial action, formed as stagnant and dead ice melted and receded towards a central dome to the north of Kamloops. Active tongues of ice worked their way up and down the valley walls, carving out such features as the canyon of Petersen Creek and, through run-off, depositing the terraced gravel delta that descends from Knutsford into the valley below (Fulton, *Deglaciation* 25; Fulton, *Glacial* 6). In the language of glaciologists, "ice form lines" are used to delineate these areas that lie on the margins of glacial action.



While the migration of glaciers is commonly marked by the paths of terminal and recessional moraines, deposits left behind by receding glaciers, such features are sporadic on the surface topography of the Kamloops region, where the record has been obscured by icemelts and layers of soil. Thus the shape of the receding ice-margin becomes a matter of interpretation, of inference: geologists engage in their own form of memory mapping, constructing “synchronous lines,” conjectural lines drawn across time to join and explain “those ice-marginal meltwater channels and other features inferred to have formed at the ice-front at a specific [period]” (Fulton, *Glacial* 9). The city’s geological history, inscribed as a kind of physical memory, announces itself, becomes part of the artist’s “vigilant self-awareness” and an insistent counterpart to the urban geometry of streets, highways, fences, rail lines, telephone wires, neighbourhoods, and buildings. In Kamloops, looking down takes effort.

3. Secret Angles, Edges, and Forgotten Squares: Walking the City

Motion is central to the story of the city, to discovering its centres and edges, defining its character. Jane Augustine’s study of cities in literature finds that “the city as character is present when the human characters, especially the protagonists, are travelling, in transit, rootless, not fixed in a domestic environment . . .” (74). Augustine’s reference

to “rootlessness” reminds us of the Homeless Mind, of the mind in transit. What is true for the way we read images of the city in literature has implications for the way we read and represent actual cities—that is, we need to be conscious of how narrative is tied to personal movement and travelling. It’s the comings and goings of the city, the arrivals and departures, that give it energy, drama. Motion, though, is more than automobile traffic and gridlock; as Robert Kroetsch observes,

In this part of the country, sage brush is a version of dance. You must enter in slowly. This is where train robbers learn their moves.

Here, motion is a matter of “entering in slowly.”

Laura Hargrave enters Kamloops through walks along the river bank. Both a contributing artist and an artist-researcher working with us on a community memory mapping project, she found in the course of her participation that, for many in the community, “the act of physically traversing the land was in some way tied to the lasting quality of the memory.” *River Walk Project* takes its cue from the community and identifies the river as the focal point for a series of walks and field sketches.

For the exhibition she constructs four small, wall-mounted shelves, each with a shallow lip, displaying sand and one or two objects collected while walking: dried leaves, a stick, a piece of rusted metal, tree bark, a broken cup, a fuel filter, a



part of a tennis ball. On the wall above the shelves are the river sketches, now more fully developed with watercolour pencils. A written text, extracted from her field journal, is inscribed on birch bark and other collected items. Hargrave delights in the material, noting how the “birch bark and writing can be wound around other objects, relating indirectly to the intertwining of experience . . .”

The process of walking, collecting, and reflecting allows Hargrave “to intensify [her] involvement with the land.” Finding focus and story involves recollection, memory:

The collecting of objects along the way provides me with another sense of the river, forcing my attention downward. The process of choice is involved here. That, and the physicality of the object, help in gaining a lasting memory of the moment.

As she gathers her materials the city sits above her, personified. “A silent audience,” she calls it. By looking down, Hargrave gains a new perspective. She writes in her journal of a river buoy swivelling in the current, its “silent solitary dance”; of “some river worn sticks which had only remnants of the bark left, leaving irregular horizontal stripes”; of Peterson Creek emptying into the South Thompson, where “swiftly moving water had eroded patterns into the clayish sand,” depositing “debris here and there—waste of the plastic variety stranded before reaching the river.” These remnants, waste, and

signs of erosion are neither metaphors for decay nor a pretext for environmental critique. Hargrave’s response is more personal: she is interested in capturing what she calls each scene’s “gestural immediacy,” the moment in motion.

Walking and collecting inform other works in the exhibition. Sandra Scheller’s *A Walk in My Shoes* is perhaps the most overt example, inviting the viewer on a “self-guided tour” of personal memories, with the maps provided on ten wooden panels, each identifying a presumably personally significant geographical location. (These locations range from such communities in the B.C. interior as Lilloet and Quesnel to larger urban and suburban centres in western Canada and Bolivia.) Here again memories are represented in fragments, a mixed media collage—personal artifacts collected in canvas shoe bags and placed adjacent to the maps. A Nike running shoe is associated with Kamloops, the words “nature” and “camping” collaged on



the map.

Krista Simpson’s *The Whole Kit ‘n’ Kaboodle: an Exploration of . . .*, presented as a rough-hewn, corrugated cardboard journal, replete with snapshots, maps, and diary reflections torn and pasted onto its pages, describes numerous walks in and around the Sahali Mall. Here Simpson feels observed, judged, awkward, on edge—as if passersby are inappropriately aware of her secrets. The central moment occurs, ironically, at the mall’s periphery: it is a threshold moment, when,

holding a door open for a stranger, she exchanges pleasantries and the anonymous man tells her, jokingly, "Someday people will sing songs about you." The comment seems excessive, not quite of a piece with the situation, out of place; she receives it as an unexpected gesture of confidence and acceptance, one that startles her into a confrontation with her public self. A passing comment makes her feel quite suddenly, inexplicably, at home.

On first impression, Maria Tarasoff's work seems more closely aligned to notions of stasis than motion. *Biogeoclimatic Zone: Ponderosa Pine-Bunchgrass (Py)* presents the fixed, ordered, urban structure of a grid. Yet the individual sheets of paper, hand-made from recycled materials, have an independence, a freedom from the grid, coming, in part, from each signifying a material recollection of a walk along a BC Hydro right-of-way, from Tarasoff's process of collecting, of gathering. The accumulations of wheat grass and pine needles on one sheet, or seeds and choke cherries on another, echo the randomness of what Robert Fulton describes as the glacial "till or other unconsolidated debris" (*Deglaciation* 24) that typifies the surface landscape of the Thompson River valley. Like Hargrave, Scheller, and Simpson, Tarasoff reconstructs memory through remnants; she consolidates the debris as four squares of paper. In doing so, she recognizes mapping as a physical narrative and a possible anodyne to homelessness. She

writes in her poetic artist's statement:

Mapping: lines

Innate drive to name, categorize, and lock in our environment. Boundaries are comforting, grids give structure to limitlessness.



In the end, though, the viewer senses that she resists delimiting her landscape (or herself) into tight squares of meaning. Instead, Tarasoff embraces the "limitlessness" of her subject, taking it for granted that the remnants she's gathered and temporarily fixed into place will decompose, creating new debris. Even in the controlled conditions of an exhibition space, the fragile nature of her medium reveals itself: pieces of pine cone and the occasional needle fall to the gallery floor.

Elaine Sedgman's sculptural map offers us another grid, another set of lines, and another walk. Walking the quarter sections of ranch land that surround her home allows her to ruminate, to find a place for herself and her art in the local histories of her neighbours. Like Tarasoff's papermaking, Sedgman's sculpture embodies little of the angst that characterizes the Homeless Mind. She says of her work, "My memory map of the *Haughton Brothers* [two ranchers from the outlying community of Knutsford] is not one of alienation and homelessness, but rather a celebration of a family that has memories but has moved on with their lives within this community." Though the sculp-

ture replicates precisely the geographic shape of the Haughton ranch, when viewed from above, the quarter sections serendipitously suggest the figure of a horizontal cowboy boot. Each quarter section is represented by a single panel of canvas or metal, with each image painted or screen-printed on its surface, the entire form elevated off the floor by a low dais that follows the shape of the map's contour. Sedgman saturates this landscape in borrowed text, photographs overlaid with paint and maps, filling with narrative the interstices, the evenly spaced lines that divide up the land. She grounds her sense of place in colour, texture, shape, in remembered word and image. There is an atmosphere of assumed intimacy here, a narrative referencing people and events more given than new.

5. Migration Narratives:

Entering the City Slowly

Evangelitsa Pappas's 1963: *A Self Portrait*, a print made through a combination of collography and serigraphy, has in the centre a serigraphic, silk-screened component, showing a photograph of her younger self. She looks back from Kamloops to Sydney, Australia, to a world represented by a child in a frilly dress, by a landscape of green bows and lush ferns. A fossil-like record of this greenery exists in the surrounding field, where under the weight of a press a single impression is made from a matrix that includes the ferns—along with ribbons, lace, and fabric of a doll's or perhaps a child's frock. The print contains the snapshot,

acting as a frame, giving structure to her memories; but an overlaid grid pattern imposes a more ominous sense of control, of pressure. The grid, she says, "represents a form of control and stereotyping often faced by children of immigrants." The comment is cryptic, muted, as if the form of representation restricts further personal exploration. Pappas's work alludes to more than it

shows—to unresolved questions of identity, travel, change, and the mapping of personal memories.

Where Pappas's print tries to explore identity by looking back to the past, the shock of the new characterizes a cluster of first contact stories, works that complicate our understanding of migration and the city. Early settlers came by canoe or by trail; Shima Iuchi arrived from Japan by plane and by bus. *Her First Journal: what's there over the ocean* records in mock-documentary manner her dismay in arriving at the Greyhound terminal only to discover the brown desert of a Kamloops

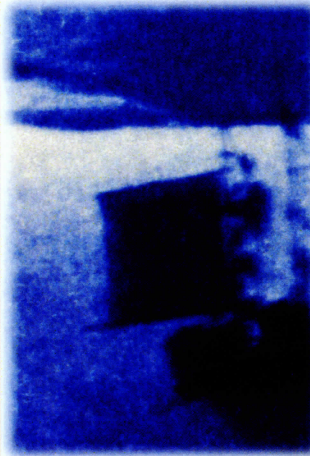
summer. Back home in Japan she dreamed of Canada as a place of snow and trees, of white winters and green summers.

"Upon arrival," she says, "the landscape was a disappointment. I thought to myself, I've never seen such a brown place." She would phone friends in Japan who refused to believe "Canada had a desert." Five years later, Kamloops feels "more like home." *Her First Journal* attempts to represent Iuchi's initial competing reactions, using realist conventions as a backdrop for a fantasy



vision: a playful innocence projected onto the Kamloops scene in the form of a penguin, a doll-like construction made of clay. This vision plays off the documentary form of the travel journal, with maps and landscape photographs, cyanotypes,⁵ that seemingly record her travels from Japan to Canada and to Kamloops. The four faux journals are archived within a carefully constructed, glass-fronted display case that folds inwards to become its own traveling case. Inside, the images and stories of penguins and whales frolicking in the Thompson valley speak to Iuchi's immigrant experience: they are no more startling, she seems to say, than her initial surprise at finding desert-like conditions in Canada. Their "bizarreness was not comically made," she insists; the journals are, rather, "an earnest consideration of memories from my journey."

This careful balancing between fantasy and craft is countered by the more serendipitous occurrence of *Traces*, Iuchi's other work in the exhibition. Here a sheet of carbon paper delicately pinned to the gallery wall moves in response to the motion of the gallery viewers. It presents a palimpsest, a layering, of five inscribed maps that range in scale from the broad expanse of the Pacific Ocean to the urban core of Kamloops. This palimpsest is accidental, a memory left on the carbon paper in the process of creating a larger panoramic map, one later sand-blasted into the surface of five glass panels for a larger body of work entitled *Transient's Voice*. (Interestingly, the



exhibition invitation for *Transient's Voice* provides a further record of her cross-Canada travels, one in which a listing of cities, towns and islands on the left margin functions as a kind residual memory map or prose poem.)

Like Iuchi, Dana Novak-Ludvak utilizes the cyanotype process, tapping into what she considers to be its inherent dream-like qualities. In *The Boat from Bohemia*, Parts I and II, the negatives for these cyanotypes are made with a pinhole camera,⁶ her practice of gathering the images thereby existing on the margins of conventional photographic practice, in an aleatory dream-like realm accentuated by the inherent chance of the medium. Novak-Ludvig's story is also one of migration from one country to another: from Czechoslovakia to Canada, and from the hardships of her former country to the outlying and placid setting of Lac La Jeune.

The story unfolds in two parts, each comprised of four overtly theatrical cyanotypes set within individual mats, and with a personal narrative written in calligraphic script extending across the four mats of each set. Part I tells of the journey from Czechoslovakia; like Iuchi's out-of-place penguin, a crude model clipper ship appears incongruously in each image: alongside a map, against a forest backdrop, on the bow of a kayak and, finally, resting atop the artist's head, its white sails curiously blending into the reflections of the far shore of Lac La Jeune. In Part II "The Boat from Bohemia" is frozen within the

winter landscape, and the artist, as the work's calligraphy details, remains "frozen in a dream." As someone new to the community and the culture, Novak-Ludvig found refuge in the rural setting of Lac La Jeune. During the creation of this work, though, she felt herself in the dream state of transition; and following the work's completion, she now feels the confidence to move from the periphery to the city. "I'm able to wake from the dream," she says, "and move, cautiously, to the city."

Michel Campeau's photographs present an alternative sensibility to that of Iuchi and Novak-Ludvig. In contrast to the short tonal range of the pinhole and cyanotype processes, which yield little definition in the highlights and shadows, Campeau's silver prints present a full tonal range rich with detail in its extremes—and they exhibit a further subtlety of detail that comes from his choice of a medium format camera. Such photographic modality is appropriate for the range of emotion that Campeau's photographs allow. The photographs, collectively arranged for the exhibition in a grid-like but not exactly rectilinear grouping, suggest gestures of introspection, some coming from his environs in Montreal and others as a response to areas in and around Kamloops.

In particular, Campeau has been drawn to sparse landscapes that feature the remains or discards of industry. The heavy machinery of mining at a lot in Savona, an abandoned car on the banks of the Thompson River, a heap of drywall at the

Mission Flats landfill, a rock pile somewhere in or near Montreal: these compositions present a restrained theatricality, one open to the dramatic lighting of the midday sun, but resisting the overt staging evident in such works as those by Dana Novak-Ludvig.⁷

In Kamloops for just the first few months of the year, Campeau has come upon these marginal landscapes through discussions with people he has only recently met. When he first arrived from Montreal, he began asking locals about places to photograph. "What is it shameful to photograph?" he inquired—not because he wanted to document community values or attitudes, but because he sought a suitable location to project his own inner state. "Being in Kamloops," he says, "I instinctively knew that I didn't want to document people and the city in the manner of standard documentary conventions." In his photographs, often neglected, sometimes provisional places answer the artist's



search for a landscape complementary to the one already inscribed on his own body; in his work, he seeks to saturate the landscape with his own presence. Each photograph is a self-portrait.

6. *Das Unheimlich: Unsettling the City*

Tonia Funk's *Amnesiac* was one of the first works selected for the exhibition. At first we responded more intuitively than critically, drawn to what we took to be the work's apparent simplicity. The central image's lack of definition—the result of stain

painting, where acrylic paint or ink is literally soaked into an unstretched, untreated canvas—suggests the realm of memory, of an idea more emerging than fully resolved. Stylistically, *Amnesiac* seems to be situated somewhere between the conventions of early landscape painting and mapping. There remains, however, something strangely unsettling about the work: it demands a dual perspective, a kind of double vision, for, to take in the landscape, the viewer must look across and down at the same time. We look across the hills and down on the lakes—one sitting implausibly on top of a mountain in the top right quadrant of the canvas. Yet, somehow, in this part of the country, the perspective *Amnesiac* proposes seems of a piece with local experience: a saturated canvas for a saturated landscape.

Other works in the exhibition seem similarly designed to unsettle. Linda Goddard's study of "home" gives notions of dislocation and migration a psychological inflection. *Homescapescapes of Desire* is without nostalgia. Instead, Goddard seeks to represent what she calls the *unheimlich* (literally, the "unhomely"), that which unsettles the viewer, making us uneasy in the presence of ostensibly familiar images.⁸ The series of five canvas panels is exhibited horizontally, creating a readable line tracing her family's movement across western Canada—from Winnipeg, to Dufferin County, to two homes in North Vancouver. The series ends in 1921 and thus creates an unfinished,

open-ended narrative: the story of her own home in Kamloops is missing, implied, like a "synchronous line," only by association.

The "house," as Goddard describes it, invites commonplace associations: house as "refuge, shelter, and resting place"; but, in *Homescapescapes*, she interpolates several competing representational strategies, competing stories, each designed to



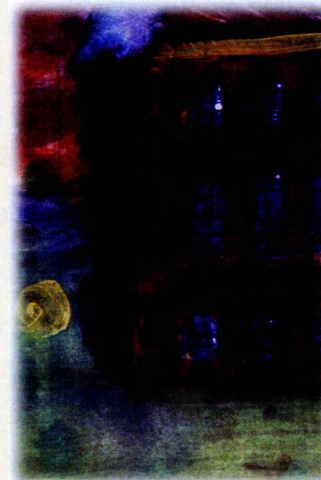
unsettle the grid of conventional response: each panel incorporates a photograph of a house superimposed over old maps, descriptive passages, postcards and letters. Helvetica lettering (a passage from Margaret Atwood's *Journals of Susanna Moodie*) and a grid are overlaid, overcrowding the canvas and threatening to explode the frame. Goddard's medium saturates the eye with visual information; as she says of her work (in words that might be applied equally to Funk's *Amnesiac*), "The romantic and emotional is juxtaposed with the rational. . . . The surface is glossy and shifting, alternately absorbing and reflecting light, conversely hiding and illuminating what is seen and what is beneath the surface."

Aspects of this same moodiness and unease are captured forcefully in David Tremblay's painting of the former Kamloops Indian Residential School. On the surface, this work exhibits a deliberate naiveté current among many contemporary first nations artists—work where apparent innocence implies complex political intent. This rhetorical mix is disarming. The building, once a

place of discipline and displacement, here resembles a story book gingerbread house. The painting's more decorative elements, gilt-like embellishments that exist as gestural brushstrokes on the roof and as small medallions situated around the building, are countered by the overtly political implication of the work's title, *K.I.R.S.*, a vernacular derivation of the building's former official name. People in Kamloops know the school as a place where Native children were punished for using their local language and for dancing. Dawne McCance sees the work as "a wound," the deeper crimson of the building's architecture appearing almost like a scab.⁹ Once understood in such terms, the gilt medallions, some existing against the more transparent washes of the russet sky and others as darker forms within the otherwise light coloured and perhaps optimistic green of the ground, bring to mind the small pox and other epidemics that coincided with the early period of the residential schools. Despite the richness of such potential political allusions, though, the overall tone of Tremblay's painting argues against any such fixed reading. The work creates an uncanny space for both the imaginary and the polemical.

Robert Kroetsch's memory mapping poem, *This Part of the Country*, gives further voice to the *unheimlich*, especially to the problem of finding a sense of place and voice when feeling temporarily unsettled. The poetic line does not come easily here. Kroetsch describes his journey to Kamloops,

where he's about to take up a position as, ambiguously, "visiting writer-in-residence." Feeling more like a visitor than a resident, he tells of driving the Yellowhead from Winnipeg, of a moment, when, stopping for coffee in the town of Barriere, he listens in on a conversation taking place at the next table: "An older man was telling his companion about the logging in the area. 'In this part of the country,' he told her, not once but three times, 'we . . . ?' And he went on to explain how they used to log in the North Thompson valley" (quoted from Kroetsch's "Artist's Statement").



The passing phrase comes as an unexpected gift, a focusing line for a poet attempting to write himself into a new community. The phrase gives him "focus, place, a track into memory, the possibility of arrival. . . . At last," he says, "I was able to drive into the city." The past is something that, through careful listening, can be tracked, can help him map both destination and point of departure.

Kroetsch finds himself unsettled, feeling temporarily dislocated and, ironically, listening in on the words of someone who is evidently very much at home. Significantly, what the local holds onto is a "part of the country"; he finds pride of ownership and meaning in a fragment, in that part of the land he has evidently entered slowly and now knows well.

During the gallery symposium, in conversation with the other artists, Kroetsch reflected on the exhibition as a whole, seeing it as a celebration

of the fragmentary, as moving us “from ruins to runes,” where works excavate past attachments, the materials of the past, and resituate them in the present tense of lived experience. Echoing the aspirations of a character from one of his novels (Gus Liebhaber, a reporter and typesetter who has learned how to “set the story, slightly in advance of the event”), Kroetsch speaks of his own writing in these terms, as an attempt to “remember the future.”¹⁰ Memory refuses to stay buried, for, as Michel Campeau’s photographs also reveal, beauty lives and narrative abounds in the most unlikely of places—especially on the periphery of everyday experience, in garbage dumps, smoke stacks, abandoned vehicles; in industrial follies, in roadside diners, and in an overheard phrase.

Memory informs present actions and charts future possibilities. For the contributing artists in this exhibition, memory is spatial, topographical, offering the *topos* or place for future invention. Coming to terms with the small city, with “this part of the country,” becomes a recursive gesture, a matter of piecing together (literally, a “remembering”) and relocating life’s edges, angles, and lines.

W. F. Garrett-Petts and Donald Lawrence

Notes

¹ This catalogue essay began as a provisional curatorial statement distributed to the participating artists. We asked them to respond informally or via individual artist’s statements. These comments and statements facilitated a kind of dialogue, helping guide and refine the present essay. Like the works in the exhibition, the artists’ statements resituated and challenged the Homeless Mind thesis, grounding it in local experience. The artists’ statements were collected and displayed in a binder as part of the exhibition. In addition, during the second week of the exhibition we held a public symposium: Michel Campeau, Robert Kroetsch, and Eileen Leier led us in discussion about issues of home, homelessness, memory, mapping, visual representation, and the small city. The following week, a working seminar, led by Dawne McCance, helped us all explore theories of “memory, architecture, and the archive.” Finally, in the course of our research into the region’s glacial scours and terraces, we benefitted from discussions with Ken Klein. We thus conceived of *The Homeless Mind* as both a conventional exhibition and a form of collaborative research *through* art, where artistic practice (including curatorial practice) becomes a vehicle for producing and presenting new knowledge.

² This evocative phrase belongs to Michael Heller, who, in his essay “The Cosmopolis of Poetics: Urban World, Uncertain Poetry” argues that the nineteenth-century American city had not yet fallen “barren, inert, decreative,” that it remained open to “utopian possibility.” In accord

with Berger’s Homeless Mind thesis, Heller sees the dystopian anguish of the city taking hold in the late nineteenth and early twentieth centuries: “Certainly part of that anguish is a human rootlessness desiring and not finding roots, the absence of the city version, to paraphrase William Carlos Williams, of a ‘peasant tradition’ to give place character” (90).

³ Journalist Joel Garreau coined the term “edge city” to describe the “vast new urban job centers” created “in places that only thirty years before had been residential suburbs or even corn stubble” (xx). Small “cities” sprouting up on the margins of the North American metropolis. In brief, Garreau offers a five-part definition of the edge city: a place with “five million square feet or more of leasable office space”; “600,000 square feet or more of leasable retail space”; “more jobs than bedrooms”; the shared perception by its population that it is “one place, . . . that it ‘has it all,’ from jobs, to shopping, to entertainment”; and that it was “nothing like [a] ‘city’ as recently as thirty years ago” (6-7).

⁴ Unless otherwise indicated, all quotations are from either artists’ statements exhibited in *The Homeless Mind* or from personal interviews conducted with the artists between February and March, 2003.

⁵ A cyanotype is an early form of photographic printmaking, dating from the 1840s and used by some contemporary artists in a manner essentially unchanged since that time.

⁶ A pinhole camera (commonly as simple as a cardboard box) admits light through a small opening rather than through the more complex configuration of lenses, shutters and (more recently) microchips, that are common to photographic technology.

⁷ Most of the photographs were taken when the sun was high in the winter sky, the light catching the edges of form, accentuating the overall angular topography of his subjects.

⁸ The concept of the uncanny or *das Unheimlich* is usually traced back to Freud’s 1919 essay “The Uncanny” (“*Das Unheimliche*”), though Goddard’s usage owes more to the work of Anthony Vidler’s *The Architectural Uncanny: Essays in the Modern Unhomely*. Vidler popularized the literal translation of *Unheimlich* as “unhomely.”

⁹ Kroetsch cites McCance’s reading in his contribution to the “Homeless Mind Symposium,” a public forum featuring the participating artists and held during the exhibition.

¹⁰ From *What the Crow Said*, cited by Kroetsch during the “Homeless Mind Symposium.”

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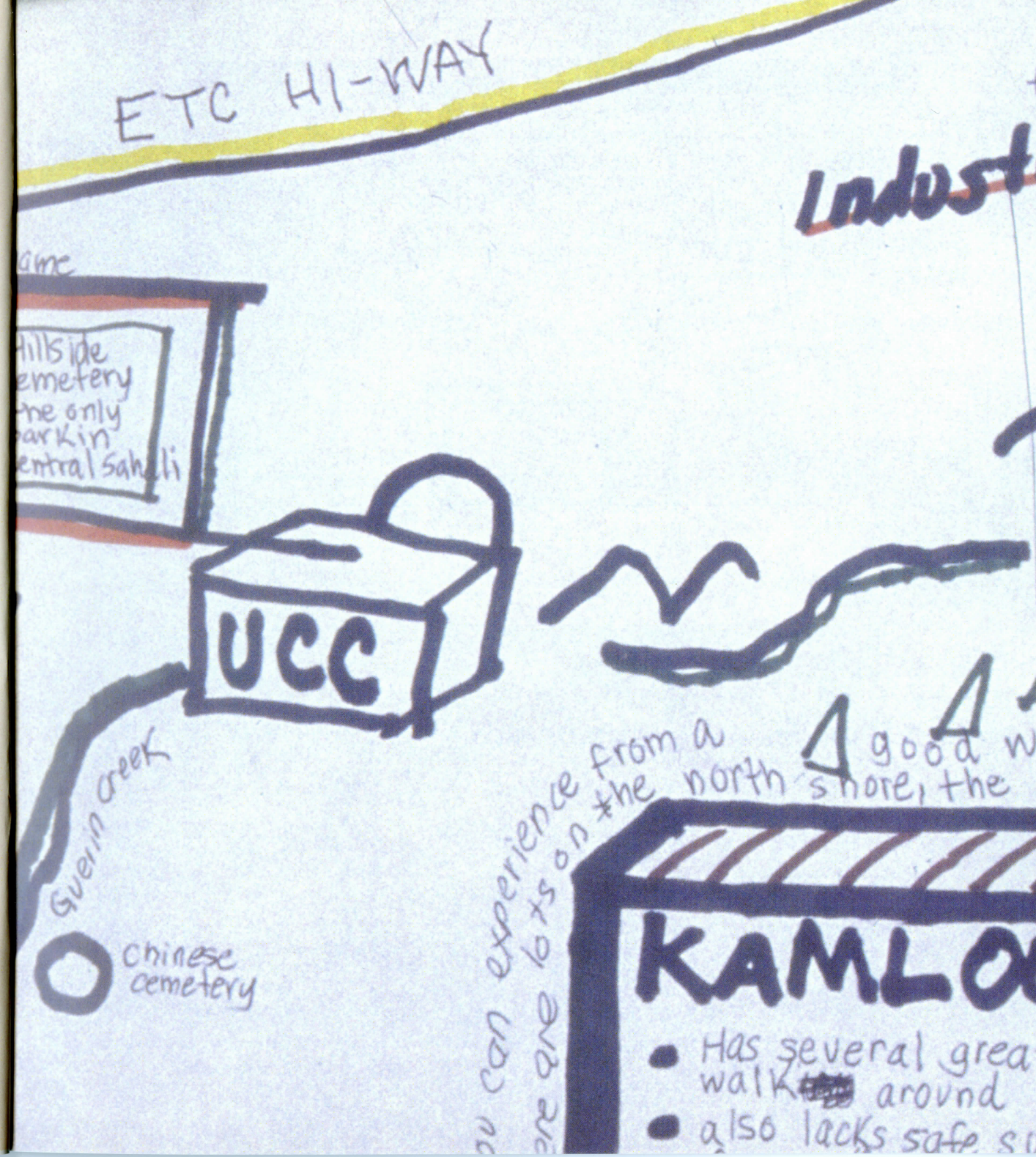
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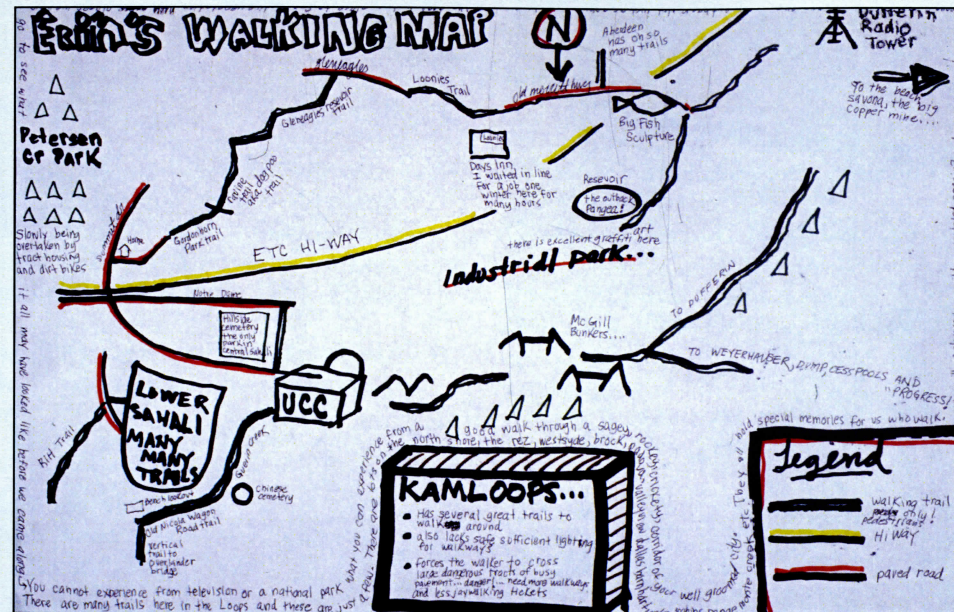
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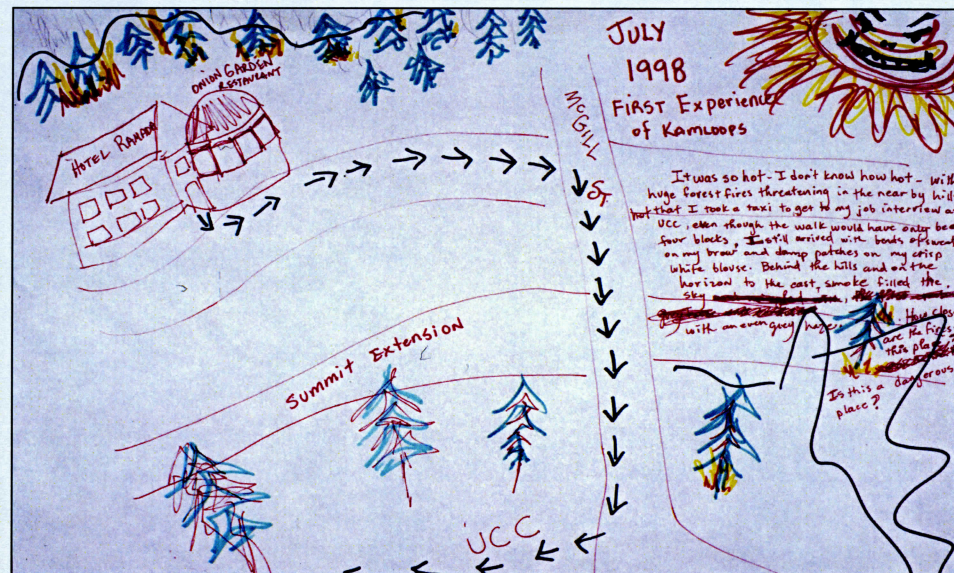
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Erin De Zwart

Eileen Leier

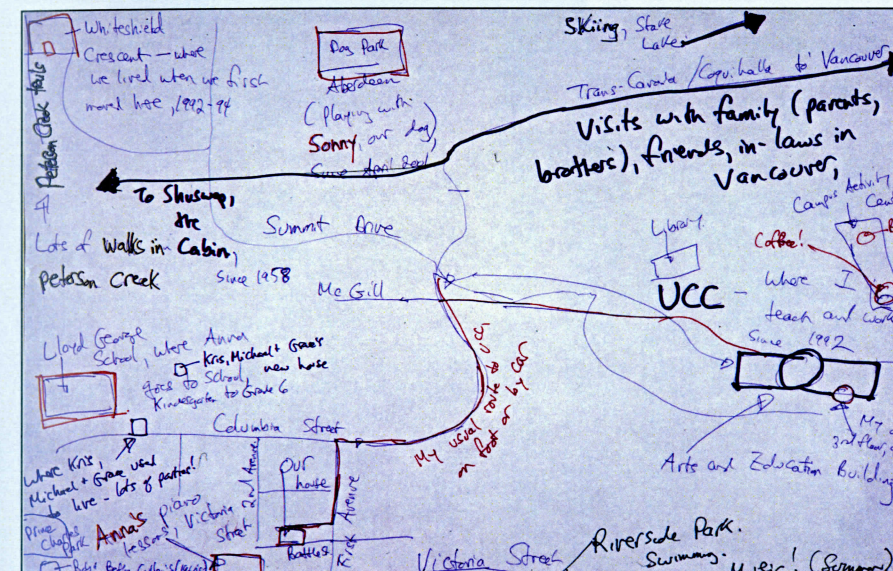


All dimensions on this and following pages in centimeters. Height, followed by width followed by depth.

On memory maps

"Dasein ist nicht zuhause": (human) existence is not at-home, says Heidegger, not "housed." Instead, we track through the openness of existence, leaving traces of our passing on the various sites where we have sojourned. These traces are a memory, which we re-member in re-tracing them, in consciously mapping our journey. To retrace, to draw the map of journeying, is to convert traces into writing, into poetry. "Poetically humans dwell on the earth" (Hölderlin). We dwell by tracing and retracing, existing and remembering, converting our uncanny or unhomey (*unheimlich*) existence into dwelling.

Bruce Baugh



Memory Maps

The present exhibition began as a community mapping project, where community members were asked to construct "memory maps" detailing their attachment to Kamloops landmarks, both public and private.

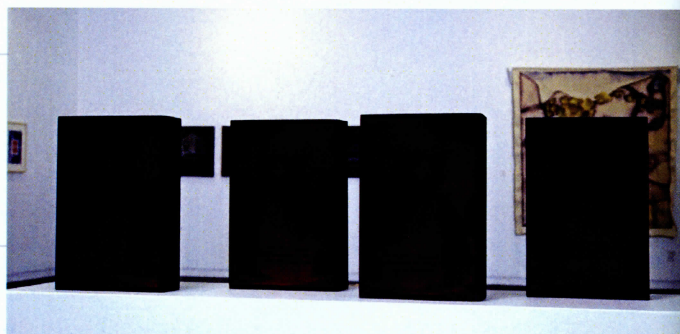
Memory Maps, 2001

A selection of memory maps from the Representing Kamloops project

Each map: 29 x 42 cm

Leslie Bolin

My clay forms are map-like, and the transformative firing process I chose to work with yields results reflecting my theme. The combination of a thick application of non-fritting slip with a thin overcoat of glaze is ultimately removed following a process of extreme heat and rapid cooling in a smouldering environment. The resulting patterns are random and uncontrollable, yet produce a draftsman-like quality.



Thompson Woodlands
2003
Clay and mixed media
31 x 20.5 x 8 cm

Michel Campeau

My photographs are a spontaneous response to the physicality of the surroundings, an immediate reaction to inner feelings and thoughts that run from the enigmas of my origins ...



The Skeptical Photographer
2003
Silver prints (working prints)
Each print: 18.5 x 22.5 cm

Tonia Funk

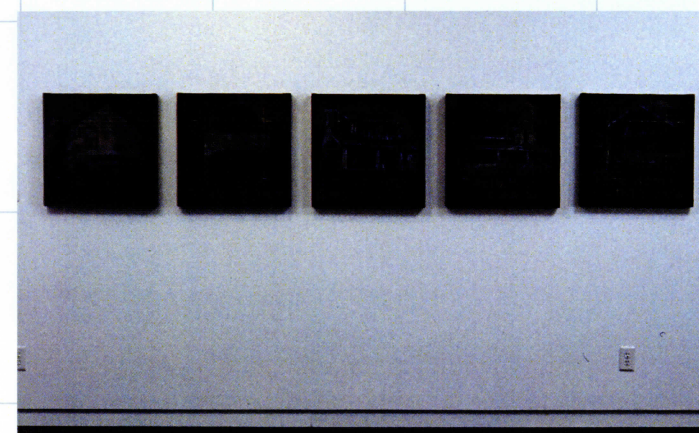
I chose Monte Lake, British Columbia, as my setting, being born there, raised and once again returning for a map of my amnesia. I found it difficult to piece together—other than using the landscape. The lakes, creeks and hills were the only intimate crossover, the only way in.



Amnesiac
2000
Acrylic on canvas
174 x 166 cm

Linda Goddard

My works in the last few years have explored themes of dislocation and alienation, and how we go about maintaining a sense of self within conditions of estrangement. The artworks look at architecture and surrounding systems of organization as ways that maintain the status-quo. Each work has a sense of “unheimlich” or uncanny, an unsettling effect of something not quite right.



Homescapes of Desire
2001
Mixed media on canvas panels
Each panel: 56 x 56 x 5 cm

Laura Hargrave

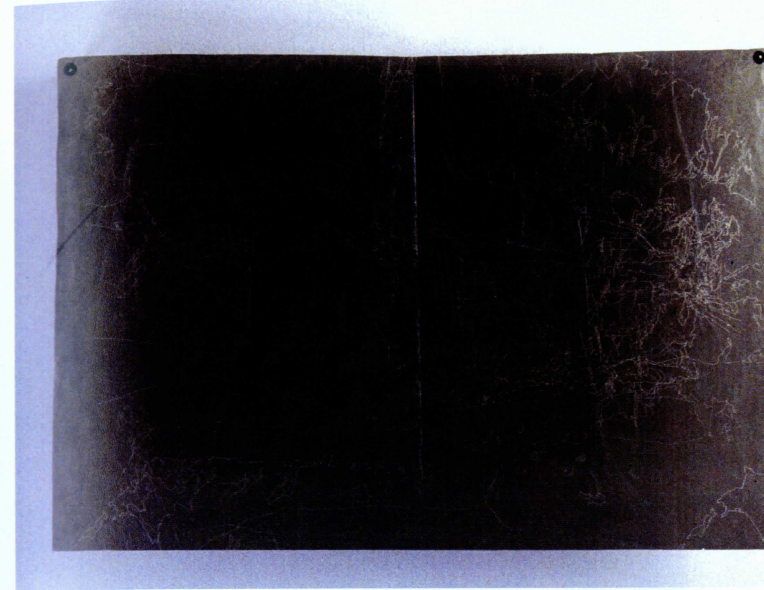
This is an on-going project, consisting of a growing number of field sketches from a variety of places along the river, a collection of items of interest from along the shoreline, and a written account of my experiences on each walk. I prefer a small format for the drawings, as both time and portability are factors in the colder weather. I continue to develop the drawings from memory while back in the studio, instead of relying on photographs, and will sometimes go back to check on proportions afterwards.



River Walk Project
2002 (ongoing)
Mixed media works
Each with individual dimensions
Largest: 39 x 42 x 13 cm

Shima Iuchi

When I came to Canada, I had no idea what Kamloops looked like, but I imagined, with the stereotypes of my Japanese culture, Kamloops as a town with much greenery. Therefore, I marvelled at the small brownish city in Canada.



Traces
2002
(a chance memory map from *Calls of Clans*)
Maps on carbon paper
45 x 65 cm

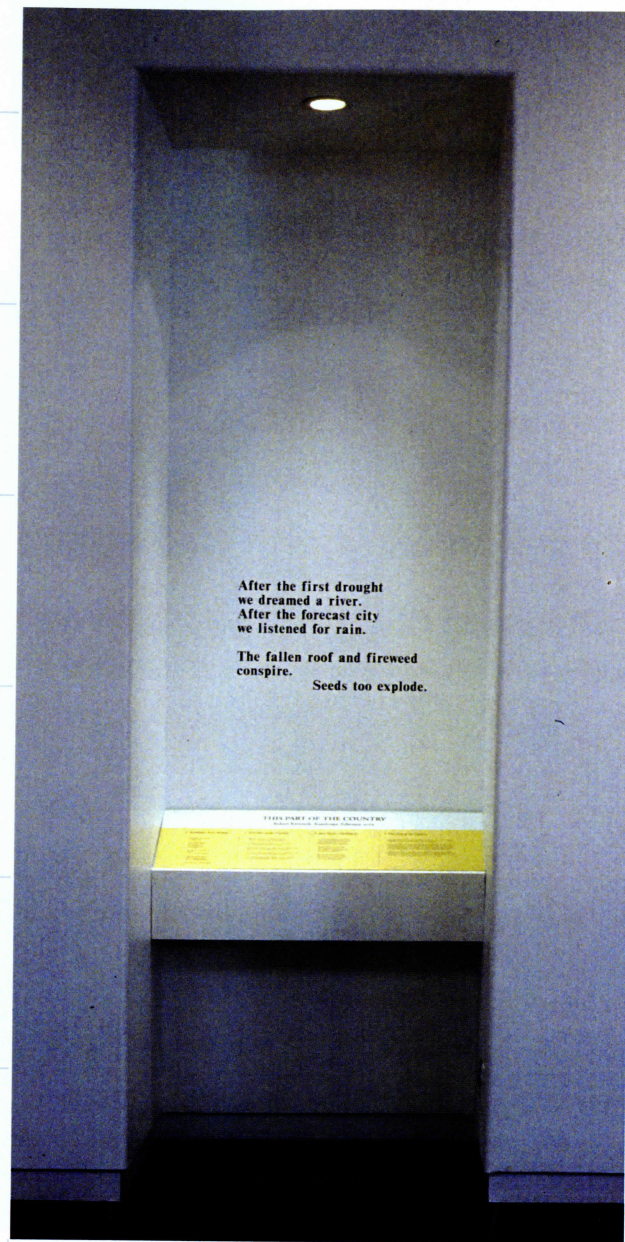


Her First Journal—"What's there over the ocean"
2002
Cyanotype journals in folding case
25.5 x 147.5 x 7.5 cm

Robert Kroetsch

Kamloops is a place where prose and poetry speak to each other, give each other sustenance and inspiration, at once collide and invigorate. The forked rivers become a place of fusion and opening. The differing voices give weight to each other's concerns. This is where the individual and community collaborate. The silence speaks; the speaking allows both travel and arrival, becoming and being. The poem escapes the poet, becomes vital memory.

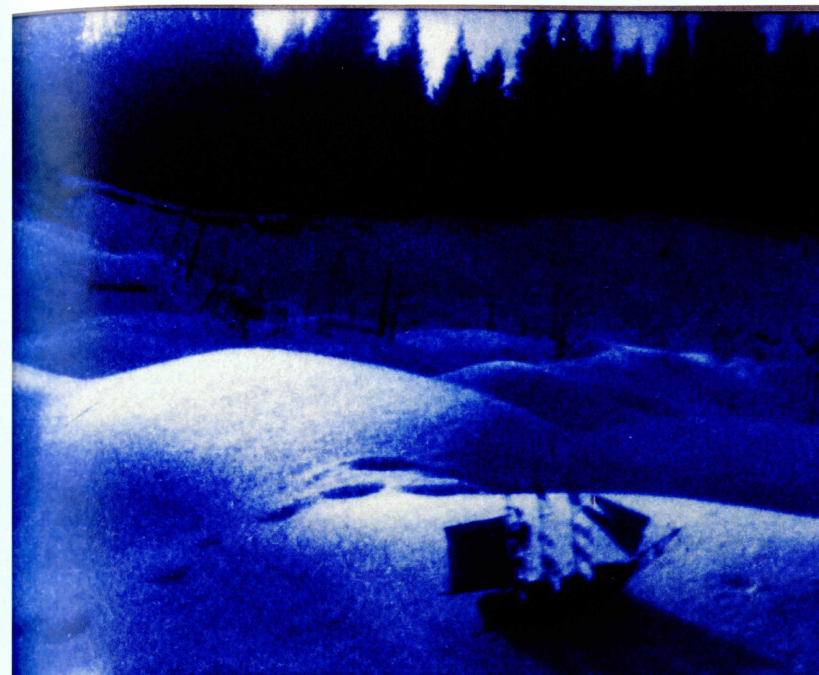
This Part of the Country
2003
Poem/installation
Installation space: 300 x 93 x 76 cm



After the first drought
we dreamed a river.
After the forecast city
we listened for rain.

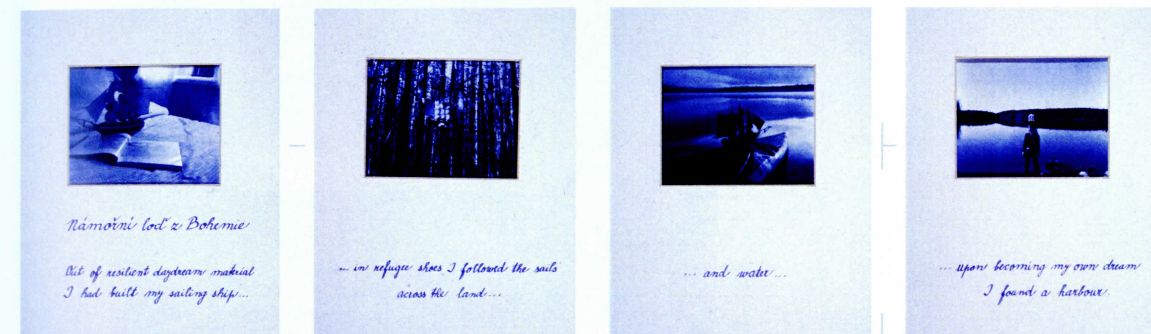
The fallen roof and fireweed
conspire.
Seeds too explode.

THIS PART OF THE COUNTRY



Dana Novak-Ludvig

Perhaps, the "*homeless mind*" is an inevitable part of adulthood—experiencing both feelings of loss, and the mental (or) physical search for a place in mind where we feel nurtured and safe, open to changes.



Namoiwi's last Bohemia

*Out of restless daydream material
I had built my sailing ship...*

*... in refuge when I followed the sails
across the land...*

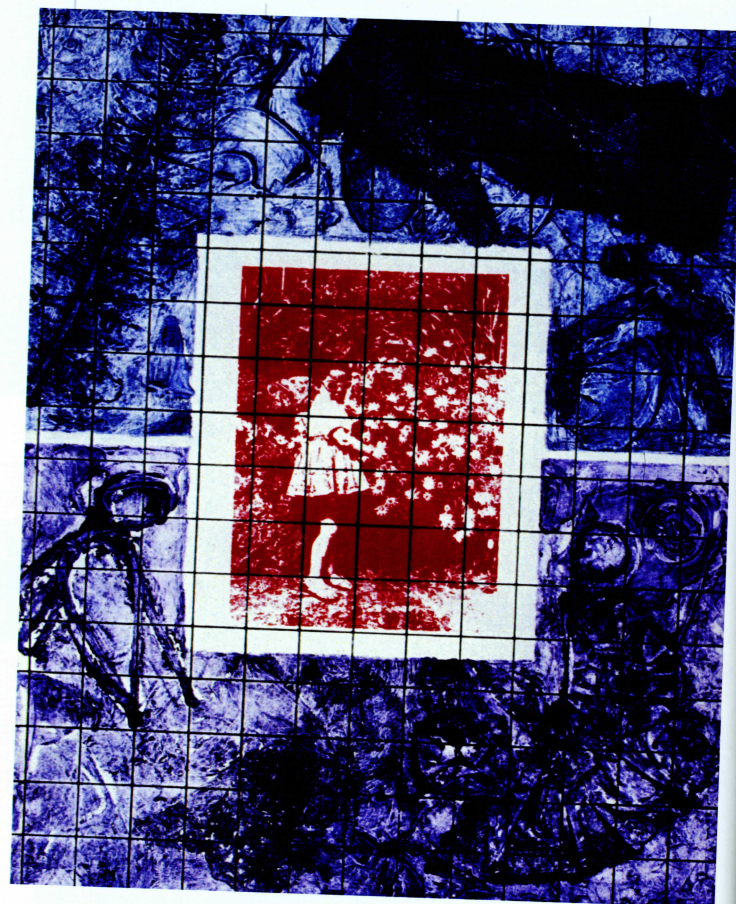
... and water...

*... upon becoming my own dream
I found a harbour.*

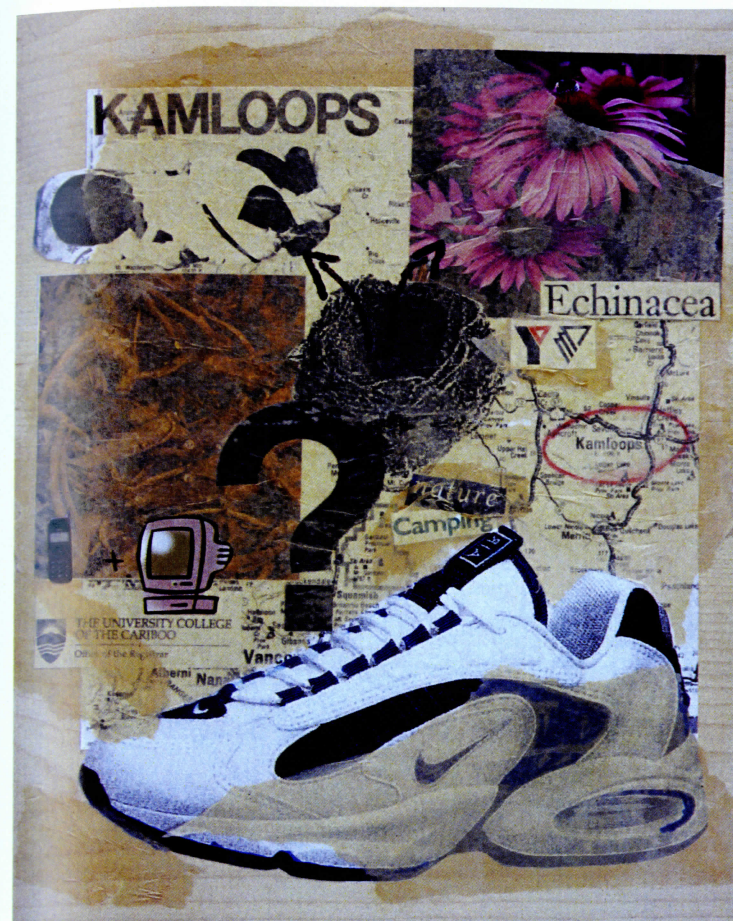
(Top) *The Boat from Bohemia II* (detail)
2002
(Bottom) *The Boat from Bohemia I*
2003
Cyanotypes from pinhole negatives
Each cyanotype 24 x 27 cm
on panels with texts: each 137 x 77 cm

Evangelitsa Pappas

The grid is used as a way of symbolically mapping out my childhood. It represents a form of control and stereotyping often faced by children of immigrants.



1963: A Self Portrait
1994
Collograph and serigraphy
34 x 27 cm



Sandra Scheller

For me the question "Where are you from?" has been more difficult to answer than "Where do you live?" In search of an answer, I have retraced my steps through the varied landscapes of my life, arriving here in the small city of Kamloops with some questions still unanswered.



A Walk in My Shoes
2002
Mixed media collages with bags and associated artifacts
Each panel: 30.5 x 24.5 cm

Elaine Sedgman

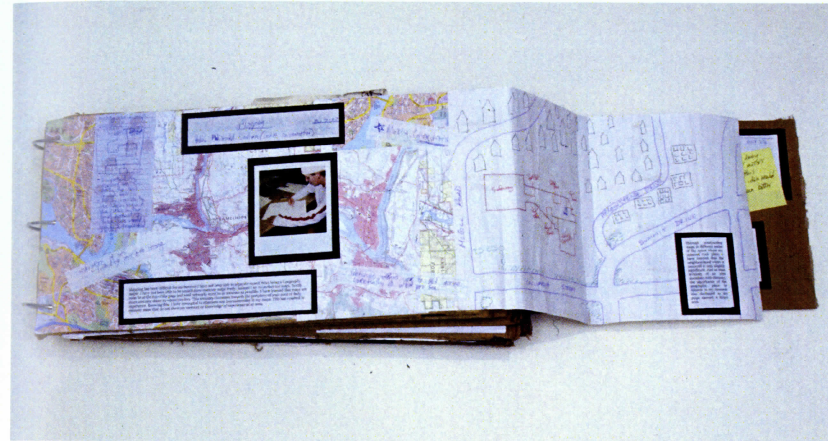
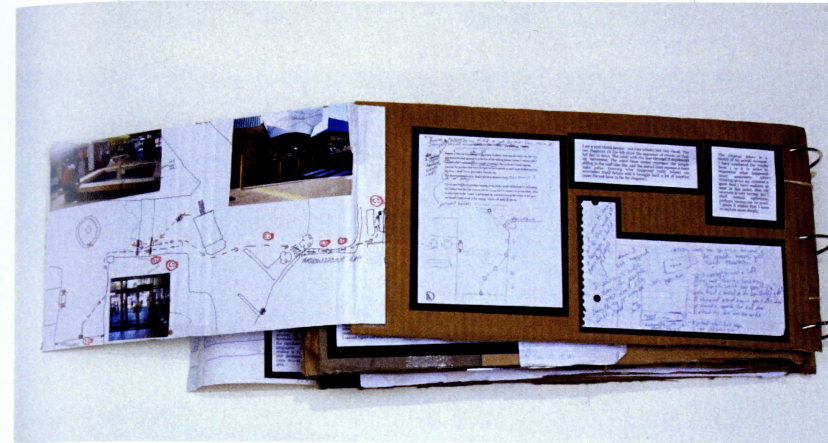
I am interested in the relationship between maps, landscape and memory and the physical geography of memory. Maps become a means of story telling and myth making. Mapping becomes a way of telling personal stories, whether they are my own or those of others.



Haughton Brothers
2001
Mixed media construction with
photography and silkscreen
21 x 432 x 326 cm

Krista Simpson

Rather than allowing myself to draw memory maps freely, I was overly concerned with producing accurate representations of space. I was aware that I was limiting further exploration of my moment by placing boundaries on my creative freedom. I had to make a conscious effort to draw these maps with my memory and not my knowledge of geography.



The Whole Kit 'n' Kaboodle: an exploration of
2002
Documentation journal: corrugated
cardboard, photography, maps, reflections
Book open: 16 x 88 x 27 cm

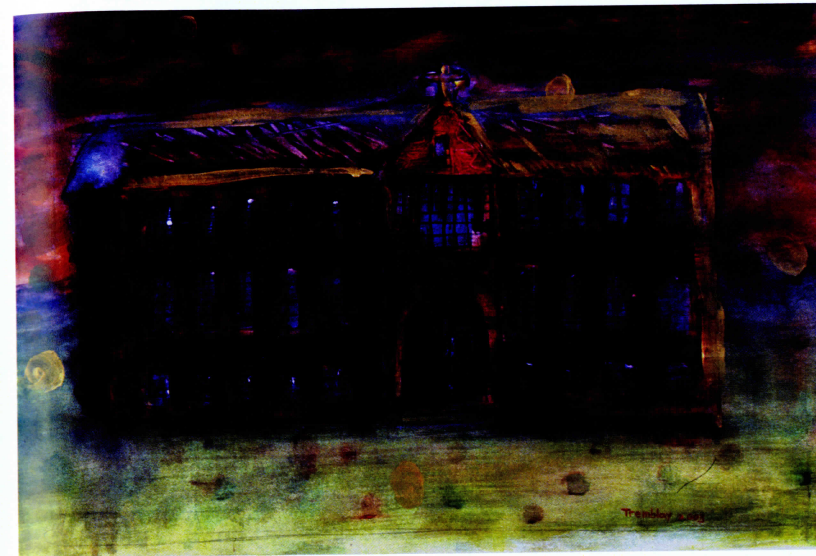
Maria Tarasoff

Recycled paper holds fragments.
Should I say I chose each item specifically?
Only these, no other? They are the perfect
representation of my memory?
A limiting lie.



Biogeoclimatic Zone:
Ponderosa pine-bunchgrass (Py)
2003
Hand-made paper and landscape fragments
Overall 74 x 76 cm, each sheet 36 x 37 cm

David Tremblay



I sat in on a class in 1990 at the
University of British Columbia on
Native Issues. Shirley Steerling lectured
on the effects of the residential schools.
The thing that hit me the hardest was
the image Shirley painted of how children
are normally taught to parent by being
parented, but at the residential schools
the one adult sometimes would supervise
a hundred children.

K.I.R.S.
2003
Watercolour, acrylic and graphite on paper
31 x 45 cm

The Homeless Mind: Afterword

Concerns about self and identity vary historically. This was a central insight of *The Homeless Mind*, and it has since been developed in other path-breaking studies.¹ Common to many of these studies is the recognition that the self is no longer a given. Ties to place, community and tradition have been weakened. Self and social relations are “disembedded,” to use Giddens’s term. The self has become a problem requiring attention and work.

What distinguishes this post-traditional sense of self from earlier versions is the emphasis on human agency. Our sense of self is no longer defined wholly by tradition or social role. Who we are is what we make ourselves. We feel an obligation to define ourselves, to express who we are and what we value. Place and memory are part of this process of self-discovery. They offer basic idioms for giving the self meaning and depth.

The memory maps might be viewed from this historical perspective. But we need to refine the general insight of *The Homeless Mind*. Clearly the metaphor of homelessness is powerful. It continues to capture something of the impact on human consciousness of large-scale patterns of social change. Yet while the modern self is disembedded, it is at the same time located. All persons are shaped by the environments they inhabit or have inhabited. Social ties may be weakened by time and various forms of mobility, but selves never escape their locatedness.² Memory maps can be read as an exploration of this locatedness and the ways in which the particulars of place figure in the sense of self.

While the idea of self-definition suggests an element of introspection, the reality is more complex. In some works, the artist acts as a kind of guide, directing our attention away from consumer culture and the built environment, to details of the landscape that might pass unnoticed. Yet even when self-definition is a dominant concern, it is self-definition with an audience in mind. As artists, the participants in this exhibition belong to a certain kind of community. They articulate in eloquent ways their experiences of memory, place and self. And they address themselves to a community which shares an interest in these matters.

The project of which this exhibit is a part might be viewed as an attempt to enlarge this community. As Will Garrett-Petts and Donald Lawrence note, we have invited residents of Kamloops to tell their personal stories of place. The respondents are diverse: they speak to us from different positions in physical and social space. Using maps, images and narratives, they offer their accounts of valued places, both private and public. What is emerging from this process is a different kind of map. It is too early to tell whether this map will lead to new ways of envisioning community, but we believe it may be a step in this direction.

David MacLennan

Notes

¹ See, for example, Charles Taylor, *Sources of the Self* and *The Malaise of Modernity*; see also Anthony Giddens, *Modernity and Self Identity*.

² The “locatedness of the subject” is highlighted by feminist philosophers Fricker and Hornsby in their critique of mainstream philosophy. Many psychologists share this concern with “locatedness”—for human development, they insist, must be understood with reference to the context in which it occurs.

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