

SHIMA IUCHI CALLS OF CLANS (DETAIL)

RELOCATING THE HOMELESS MIND



NATASHIA HENDERSON PLACEMENT (DETAIL)

COMOX VALLEY ART GALLERY

PUBLIC GALLERY
AUGUST 21 - SEPTEMBER 25, 2004

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KAMLOOPS - COMOX VALLEY

MEMORY, LANDSCAPE,
THE SMALL CITY &
RURAL COMMUNITY

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LAURA HARGRAVE
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DANA NOVAK-LUDVIG
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CYNTHIA MINDEN

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CURATORS
WILL GARRETT-PETTS
DONALD LAWRENCE
ASSISTED BY SHIMA IUCHI

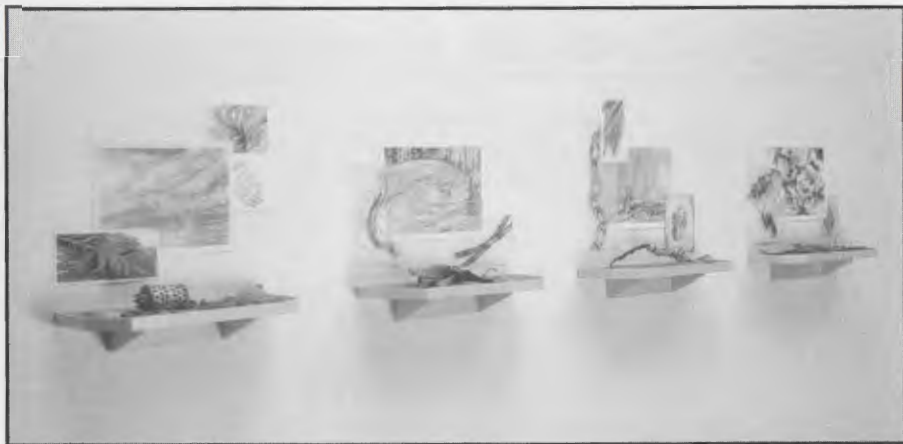
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(CULTURAL FUTURE OF SMALL CITIES)
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All quotations are drawn from the artists' statements or from personal interviews with the contributing artists. The authors wish to thank both these artists and the members of the Kamloops-based research group who contributed to this exhibition: Shima Iuchi, David MacLennan, and David Tremblay.



LAURA HARGRAVE RIVER WALK PROJECT
MIXED MEDIA CONSTRUCTION - 2002 (ONGOING) 174 x 66cm

FROM KAMLOOPS TO THE COMOX VALLEY: RELOCATING THE HOMELESS MIND

During the summer of 2003, Shima Iuchi, curatorial assistant for the present exhibition, travelled from Kamloops to Comox's Filberg Festival to engage the Valley community in a series of memory mapping sessions: she asked residents to draw maps describing their sense of place, of home, and to narrate the stories their maps told. Valley residents were asked to first draw a map (a visual representation of "their Comox Valley"), and, second, to tell orally the story of their maps).

Earlier that year, in Kamloops, we curated an exhibition that drew upon a similar interest in mapping: it too began with a community art project where we asked 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. 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 were not all celebratory, the narratives were not all fully resolved or settled, but collectively they spoke 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. In March 2003, as an extension of this community art project, we curated an exhibition in the Fine Arts Gallery at The University College of the Cariboo: *The Homeless Mind: an Exploration through Memory Mapping*.

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By "relocating" the *Homeless Mind* exhibition, we sought to engage two small communities in dialogue. Following the festival mapping sessions, Shima, along with Tony Martin, Director/Curator of the Comox Valley Art Gallery, visited artists in the urban, rural and island communities in and around the Comox Valley. It is in response to those initial site visits that artists from the Comox Valley were invited to contribute works inspired by the notion of memory mapping.



DONNA MATTILA HOME LESS (DETAIL) ACRYLIC/BOARD - 2004 30.5 x 91.5cm

Difficult to define as either rural or urban, Kamloops and the Comox Valley occupy uncertain positions, situated somewhere between the local and the cosmopolitan. Their social and physical space shares something in common with the suburban "edge cities," areas which also blur boundaries between town and country—cities on the margin, on the edge. The comparison remains an uneasy one, though: unlike true "edge cities," say, Abbotsford or Coquitlam, Kamloops and the cities of the Comox Valley are geographically separate, with their own pioneer and economic histories. A recognizable downtown core that is rooted in such history plays a vital role in defining these places, as does a network of outlying communities. Dallas, Barnhartvale, Westsyde, and Rayleigh find their counterparts in such areas as Royston and Cumberland; but, in the Comox Valley, those communities on the edge of the city extend farther—across the waters of Baynes Sound to the communities of Denman and Hornby Island.

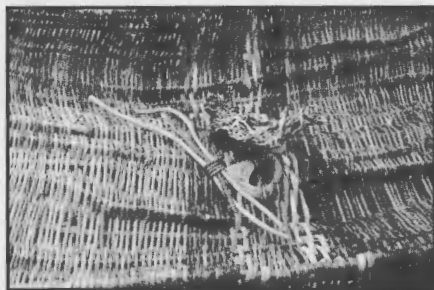
If not by definition, then certainly by default, "high culture" is associated with big city life: big cities are equated with big culture, big opportunities, big social problems and big stories; small cities with something else. It is that "something else," the place of the small city in the Canadian imagery, that *Relocating the Homeless Mind* explores.

In the mid 1970s Peter Berger proposed in his *Homeless Mind* thesis that 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

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do you live?" Some of this big city angst echoes as a form of satire in Jeff Hartbower's work, where his artist's statement claims, "there is no there there/we migrate elsewhere." Or as a lament for lost landscapes in *Home Less*, where Donna Mattila asks, "Where in the world is this?"¹

Central to the homeless mind thesis—and to this exhibition—is an attempt to explore the relationship between large-scale social changes and changes to human consciousness and selfhood in small city settings. The works collected in *Relocating the Homeless Mind* reveal the complex inner lives of human beings, what they experience, care about and hope for, and how these lives are influenced by changes in the surrounding environment.



CYNTHIA MINDEN
ISLAND VESSEL #1 (DETAIL)
BASKETRY
135.5 x 35.5cm

Placement and displacement—or what Nordis Milne terms wryly "comfortable placement"—preoccupy many of the works included. Sense of place is tied to perspective: "I started *Placement*," says Natasha Henderson, "by thinking about the physicality of the Comox Valley. I painted abstract forms that would concurrently suggest the land as seen from above, and as seen from various eye-level viewpoints." A similar sensibility marks Tonia Funk's *Amnesiac*, a work situated somewhere between the conventions of early landscape painting and mapping. Like *Placement*, Funk's work 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.

The émigré's viewpoint necessarily involves a double vision, one embodying the homeless mind: "Perhaps the 'homeless mind' is an inevitable adult state," muses Dana Novak-Ludvig. The rural landscape of Lac Le Jeune, southwest of Kamloops, mimics her state of mind: "isolated but still subject to nature's predictable cycles, a place where things run on their own time." For Novak-Ludvig, place, vision, and personal memory are hopelessly intertwined, one defining the other.

Shima Iuchi's memory map utilizes a shifting sense of scale to represent her journeys from her home in Japan, across Canada, and, eventually, to Kamloops. She defines and redefines an evolving sense of place as a newcomer in dialogue with people whose conversations she has

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collected during her travels. For Iuchi, the landscape is more linguistic than physical—fertile ground for ironic misinterpretation and near-whimsical misunderstandings.

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 continental glaciation 250,000 and 10,000 years ago. 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.

Similarly, the geography of the Comox Valley announces its own dramatic presence. The mountains of the Beaufort Range rise above the valley to the west, with the face of Comox Glacier prominent amongst the peaks of Argus, Black Cat and Harmston Mountains. To the south-east is the island pair of Denman and Hornby. The long island of Denman,



CAPT. JEFF HARTBOWER TROUBLE IN PARADISE
CONCEPT DRAWING 22 x 21cm

connected by ferry to the southern community of Buckley Bay, is low lying at its north end, a series of islets that extend along the shallow waters of White Spit and toward Goose Spit, which forms the outer perimeter of Comox Harbour. The higher elevations of Hornby Island rise up behind Denman as one travels northward into the valley, and in this way carries the higher mountain peaks into the deeper waters of the Strait of Georgia. Here the shape of the landscape shifts dramatically, with each set of tides—the landscape thereby playing a significant role in shaping both the longer term and daily patterns of settlement, industry, and recreation.

The city competes for attention in Laura Hargrave's *River Walk Project*: the Thompson rivers form a confluence, shaping the city's geography and providing a focal point for a series of walks and field sketches. Finding focus and story involves recollection, memory, at points where water and land meet: "The collecting of objects along the way provides me with another sense of the river, forcing my attention downward," she writes in her journal. "The community begins and

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ends at the edges,” says Cynthia Minden, whose *Island Vessels* pairing presents one more example of how “the city quietly influences rural life.”

Maria Tarasoff also negotiates a personal space within the urban. *Biogeoclimatic Zone* presents the fixed, ordered, urban structure of a grid, yet the individual sheets of paper, handmade from recycled materials, have an independence, a freedom from the grid, coming in part from each signifying a material recollection of walks along a B.C. Hydro right-of-way, her daily route through the city.

Movement back and forth between the island communities and the urban centres of the valley plays an important role in the work of several other Comox area artists. Minden, a resident of Denman, has utilized natural materials to construct two vessels. “The construction methods used to make the boats,” she writes, “are interlacing and wrapping, thus intertwining the two centres of [her] life - rural and urban.” Lorraine Martinuik, also living on Denman, considers lines of sight and travel as a record (or trace) of her routine journeys between island home and city—as “imprints on a landscape created by repeatedly passing through.” Point of view becomes slippery here. A mark of ownership. As Pauline Conley reminds us, “as with any vista,” particular views “become special because I see them as mine.”

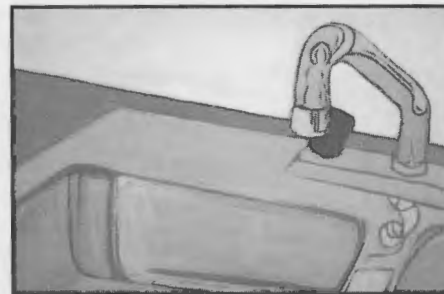
In the outlying areas, history seems more rooted in the soil. Elaine Sedgman speaks of “walking the landscape,” and in doing so, feeling as if she “were walking in the homesteaders’ footsteps, tracing the memories of their stories left behind.” For Sedgman, each quarter section holds “tangible entities of abandoned dreams: dilapidated buildings, abandoned machinery, lilac groves, or clumps of rhubarb.” “By walking and photographing their land,” she says, “I felt that I could trace the spirit of this family’s story.”

Memory informs present actions and charts future possibilities. The contributing artists in *Relocating the Homeless Mind* teach us that memory is visual, spatial, and topographical, offering the *topos* or place for future invention. Coming to terms with the small city requires a recursive engagement with landscape and story—a piecing together (literally, a “re-remembering”), re-visioning, and relocating life’s edges, angles, and lines.

Donald Lawrence and W.F. Garrett-Petts
Kamloops, July 2004

Notes

¹ All quotations are drawn from the artists’ statements or from personal interviews with the contributing artists.



TOP
OURS ACRYLIC/CANVAS
20 x 26cm
MIDDLE
MINE ACRYLIC/CANVAS
20 x 26cm
BOTTOM
ALSO MINE ACRYLIC/CANVAS
20 x 26cm

PAULINE CONLEY

These paintings represent a few of several views of things that I look at every day, sometimes several times a day. I have used primary colours in an attempt to mute the emotional lives of the objects. I have cropped the images in order to suggest physical closeness to them. I have used an illustrative style to reference cataloguing. Cataloguing intends to make things generic and predictable. Not so special, but also very special. Unique, but also completely familiar and ordinary.

These particular views, as with any vista, become special because I see them as mine. With respect to community and sense of place, the same rules apply. “Ours” only really has meaning as a subset of “Mine.”

The foundation of community is built around “what’s-in-it-for-me” first, and “what’s-in-it-for-us” later. Despite commonly held beliefs, the me always comes first. Happily, the “me” almost always builds to the “us.”



TROUBLE IN PARADISE
STYROFOAM, WOOD,
ACRYLIC, VINE, NEST
150 x 120 x 60cm

CAPT. JEFF HARTBOWER

If, as she said, "there is no
there there,"

we migrate elsewhere
and there is where we nest

this is the spot where we stop
our random darting about

the spot we line with shredded print
haunted debris and memory

the spot where we perch on the edge
to sing our last spring
and fall out to ground
where the cat is.

Capt. Jeff

Capt. Jeff. When I was 14-years-old I saw the movie *The Incredible Shrinking Man*. I was frantic to get home and make a pair of scissors 10 feet long, a 6-foot pencil or battle a cat as big as a house. Although I did not have the resources or the skill to get all this together at that time, I am exercising those possibilities now. A distraction as I dodge the cat.



PLACEMENT (DETAIL) OIL/CANVAS - 2004 90 x 120cm

NATASHA HENDERSON

Placement deals with the conglomeration and layering of memories of my life in this place. I feel the need to further filter the somewhat scientific approach to mapping and history-crafting with a more personal touch, thus the land is rendered in imagined fabrics.

As a person who was born in Comox and has lived the greater part of my life here, I have a rich store of memories, feelings, and impressions of this unique landscape. I have tried to include these influences in all stages of this work. I started *Placement* by thinking about the physicality of the Comox Valley. I painted abstract forms that would concurrently suggest the land as seen from above, and as seen from various eye-level viewpoints. Then I worked in a metaphoric mode, adding expressive shapes and colours that were filtered through personal memories. These layers of paint echoed what was already on the canvas yet added a new level of richness and depth. I then mapped out different "chunks" of fabric/land that to me represent something about "here." I chose to paint imagined patterns and prints on some of these chunks. The patterns reflect what that particular piece of landscape represents to me within this imagined Comox Valley.

Finally, I chose to paint in the *trompe l'oeil* objects that reside on the surface of the work. Mostly they act as "markers" to help read the landscape in between. Although they are all elements of plant-life, none are unrelated to human endeavour. Every one of them is something that is commonly sown and raised here. No, this is not a piece about farming, logging, or my mom's camellias. But the objects shown are related to the land, and are things that I have seen in this landscape.



HOME LESS (DETAIL) MIXED MEDIA - 2004 27.5 x 21.5 x 4cm

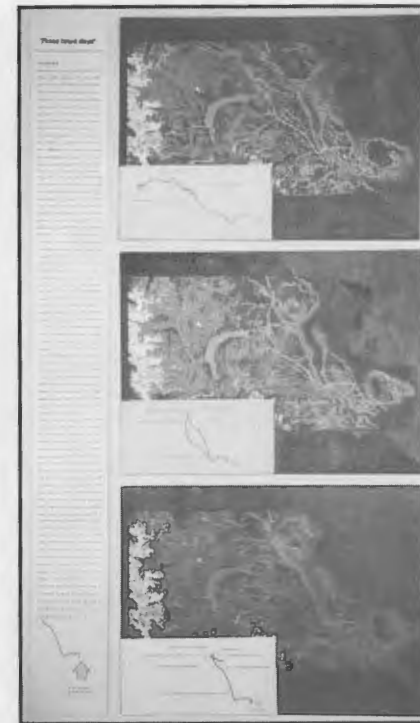
DONNA MATTILA

Living at the edge of a small city—where in the world is this?

Bordering Georgia Strait at Cape Lazo is the windiest point on East Vancouver Island. This is called Point Holmes, which is a community of about three hundred people who live at the edge of a small city, Courtenay, and a small town, Comox. This area is unique in having a micro-climate much like Hornby Island; it is one of the few areas that has Garry oak trees. The land is predominantly sand with shore pine, Douglas fir, salal, kinnikinnick, vanilla-leaf, and Oregon-grape (to name a few indigenous plants) and the invasive Scotch broom.

At Point Holmes, between Seaview Store and Sand Pines Drive on Lazo Road, is a row of small houses, several of which were the original cottages of holiday-makers in the early to mid part of the last century.

Practically every day since 1992, I have passed these houses which have changed only with minor improvements to aesthetics or maintenance. These old houses are the visual evidence of what will become history. The Comox Valley has grown at a terrifying rate and rows of new houses encroach daily. There is an Official Community Plan (OCP) and, regularly, there is yet another sign requesting an “amendment” to the OCP allowing more new housing. When a piece of wild land is converted into a subdivision, every piece of original plant life is removed, along with most of the existing trees. The remaining trees are weak, have a short life, and are often removed later. Habitat for animals is destroyed. New subdivisions are congruous in style, colour, and use of building materials. The recent houses are “cute” ersatz Victoriana painted with pastel colours and decorative wood trim. The lot sizes are similar and the gardens are lawned and sport imported trees and flowers. There is no trace of what was here before, and thus another piece of history is lost.



THREE TOWN DAYS
(DETAIL)
MIXED MEDIA
218 x 120cm
2004

LORRAINE MARTINUİK

My place is on a small island at the edge of a small city, all part of a valley on a bigger island. To live on the small island, I depend on the supplies and services the small city provides. “Going to town” is routine in the small island subculture; sooner or later, everyone must go to town for something. Those days are “town days.”

The column of text lists many of my town day activities. I have used image-transfer for the text to bring forward the idea of the traces left of a journey, the imprints on a landscape created by repeatedly passing through. My journey to and from the small city has been repeated some one thousand two hundred times: on average, once each week for twenty-four years.

The yellow lines on the maps trace routes I take to and from, through and around the small city. The lines are derived from satellite data, collected using a global positioning system (GPS) device. Using the satellites gave me a way to have, literally, an overview of my place in reference to a geography: “you are here” locations of self in traverses of the landscape. Each line is a plot, both in mathematical terms and in the sense of discourse: it records a journey and constructs a narrative.

The maps and the GPS both provide ways of looking into a geography. They are tools: for location, navigation, for reaching a destination, finding the way home. Each is a way of visualizing a territory and a journey through it, the data from the outside a counterpoint to the interior of memory.



THE PORTABLE PLACEMENT
(DETAIL)
ACRYLIC/CANVAS
2004
108 X 73cm

NORDIS MILNE

The words “Homeless Mind” were an invitation to understand what a sense of home meant to me. I have always questioned what it was that was crucial to creating a sense of comfortable placement. The word “relocating” encouraged an examination of how portable a sense of home could be and what factors help to define a sense of placement.



ISLAND VESSEL #1 BASKETRY MATERIALS: STICKS, VINES, KELP, STONE 135.5 X 35.5cm

CYNTHIA MINDEN

Living on Denman Island presents a number of interesting and complex inter-relationships. Ours is a rural landscape with very little commerce, yet we rely on neighbouring urban centres to provide most of our goods and services. Curiously, this isn't all that different from the activities of the first settlers! Life on an island is clearly defined by the surrounding water—the community begins and ends at the edges. Beyond that, you must cross the water, coming and going.

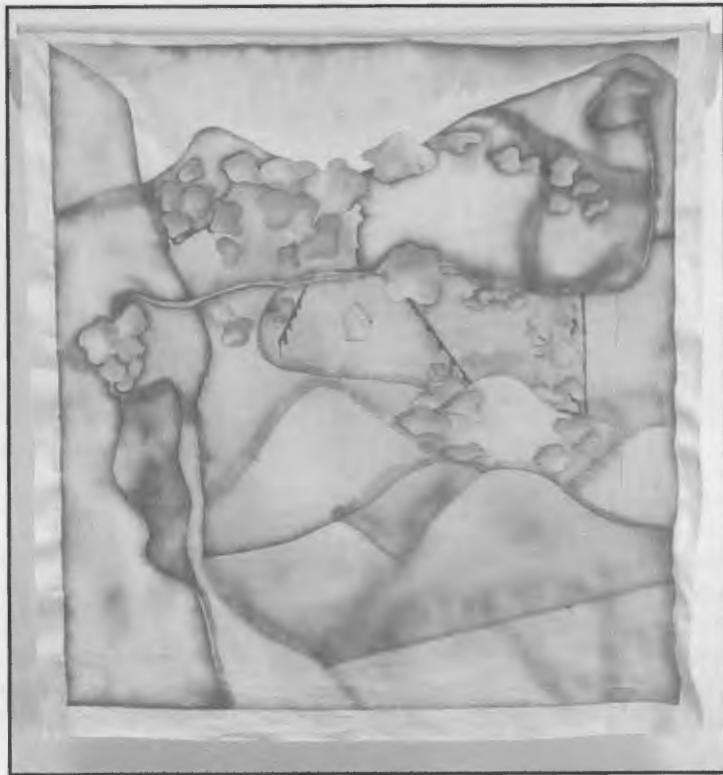
For some, the pilgrimage is daily, relying on a job or school away from one's home; others rarely leave. Yet the city quietly influences rural life.

I have constructed two canoe-like vessels from twigs and prunings, each approximately three-feet long. The boat shapes reference the continuing ritual of crossing water to and from my home. My sense of place here is intricately tied to my surrounding natural environment, thus one vessel reflects this love of nature by including found and gathered things from my land—seed pods, rocks, marsh plants, etc. The “cargo” in this boat also speaks about how the natural “environment” is commodified as natural “resource”—as things to be harvested and carted away.

The other vessel represents my relationship to the small urban city, Courtenay, where I must go to shop. This boat contains a narrative of things collected from trips there—urban detritus, packaging, things purchased, etc.

The construction methods used to make the boats involve interlacing and wrapping, thus intertwining the two centres of my life here—rural and small urban; and because the boats are, in fact “vessels,” they contain contrasting collections, employing methods of collage and assemblage.

The boats are hung (invisibly) from the ceiling, allowing a sense of motion, yet low enough to the floor to allow the viewer to look inside.



AMNESIAC ACRYLIC ON CANVAS - 2000 174 x 66cm

TONIA FUNK

The mind, sometimes a trunacy, is unable to awaken past youth or the colossal of emotion which is experienced. The memory map that I have produced is of and from that childhood. I have explored out-*side of my mind and within the landscape where I “blossomed” and found that absence resides.

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. Possessing little conscious memory of youth, I believe that, without mapping, I might never have recollected my green age. The lakes, creeks and hills were the only intimate crossover, the only way in.

These inspirations led me to create a dreamful, sombre scene of subdued colours and style. This lucid recreated reality has prompted me to retrieve little. This conclusion frames the title of my work, but the absence of knowledge leaves room for exploration.



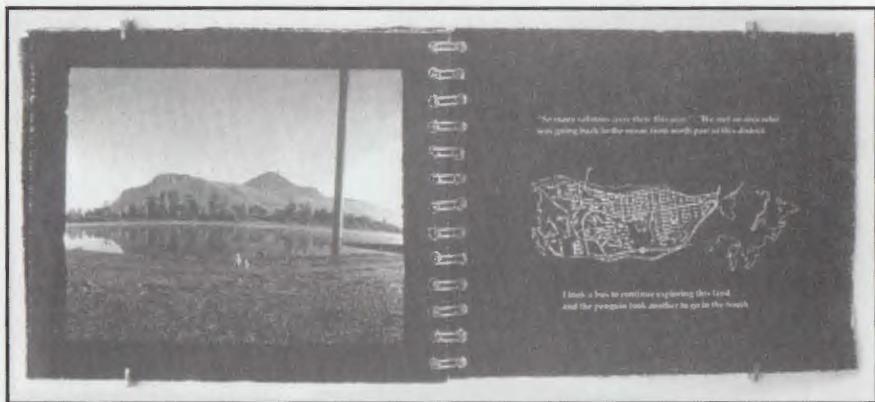
RIVER WALK PROJECT MIXED MEDIA CONSTRUCTION - 2000 (ONGOING) 39 x 42 X 13cm

LAURA HARGRAVE

My involvement with a Kamloops-based community research project has allowed me some insights into the technique of memory mapping. After reading the transcripts (community stories) collected from a series of public memory mapping sessions, I came to the conclusion that many of the personal memories of the region were made while people were walking. It seemed that the act of physically traversing the land was in some way tied to the lasting quality of the memory. As well, I noticed that the river was mentioned frequently as an integral part of the way Kamloops is perceived. In some of the stories, the river was a definite part of the memory and featured strongly in the recollection of an event.

I started to look at the river as a focal point for the area, pondering its effect on our identities. For me, the need to be near the river and beach area is tied to my coastal roots; the act of walking along a shoreline is directly related to my experiences of living close to a beach in Victoria. The river is not the same as the ocean, but I tend to seek it out for both leisure and comfort and consider it a reassuring presence. In doing so, I begin to build memories around this region.

As a response to the community stories, I decided to do a series of river walks along the Thompson River. In the first few walks, I went without art supplies but soon felt the need for a closer observation. I then decided to create field sketches to intensify my involvement with the land. 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.



HER FIRST JOURNAL - "WHAT'S THERE OVER THE OCEAN"
CYANOTYPE JOURNALS IN FOLDING CASE - 2002 25.5 x 147.5 x 7.5cm

SHIMA IUCHI

Growing up in Japan, a country with a long history of geographical isolation from the world, I was very curious about multicultural countries. Living in Kamloops changed my values. In addition, while travelling, I have been creating a journal and a series of related works based on my memory map of Kamloops, one that also extends across Canada and to Japan. I write down the remarkable conversations between people in Kamloops and myself on small pieces of paper and pin them to wherever the conversation took place on this big hand-made Kamloops map. My two works in this exhibition reflect my memory maps in ambiguous manners: *Traces*, layers of map drawings on a sheet of carbon paper hanging off the wall, and *Her First Travelling Journal — What's There Over the Ocean?*, a photographic travelling journal in a wooden suitcase.

Traces was formed during the process of making one of two components of my newest work, *Calls of Clans*. In this work, a ten-foot memory map is sandblasted on glass that leans against five Japanese rice paper panels where conversations are silkscreened. While making topographical masks to prepare for the sandblasting, I used a sheet of black carbon paper to trace the geographical line on vinyl sheets. While creating, surprisingly, I was flooded by the memories of wherever I put my pen. It is as if I was asked by Newfoundland artist Marlene Creates to draw my memory map and to tell the story behind it. Creates and Candy Jernigan collect objects, souvenirs, from the places they have been to: the souvenirs become part of their artworks. Similarly, I collect my souvenirs, but they are not objects; they are conversations:

"Wow, this town doesn't have lots of greenery. I can't live here..." I thought.

"Kamloops."

"Excuse me, did you say Kamloops?"

"Yeah. Let me see your ticket. You should get off the bus here."

"Oh, no!"



THE BOAT FROM BOHEMIA (DETAIL) CYANOTYPE FROM A PINHOLE NEGATIVE - 2002 24 x 27cm

DANA NOVAK-LUDVIG

As I write this statement, my concept of home is still unsettled.

My search for a place with fertile soil suitable for rooting my feelings started soon after I left my homeland, Czechoslovakia. My sense of things back then was that I had traded a home for an adventure. Defecting from the communist country was a very definite and irreversible move—the bridges were burned.

Constantly on the move, in the state of transience for many years after, I questioned every new place: is this where I might feel "at home"? What fences do I have to climb to get within the community? An undertow of doubts about my identity held back attachment.

I started taking photographs of Lac Le Jeune (near Kamloops), my children, and our relationship with the place. I did not have a concrete concept of what it was I was looking for in the photographs, so I hoarded the images without much discrimination. "How many images does it take to make a home?" I wondered.

The physical landscape of the Lac Le Jeune area mimicked my state of mind: isolated but still subject to nature's predictable cycles, a place where things run on their own time.

Perhaps, the "homeless mind" is an inevitable adult state. Prompted by feelings of loss, we search for a place in the mind where we can feel nurtured, safe, and, eventually, open to change.



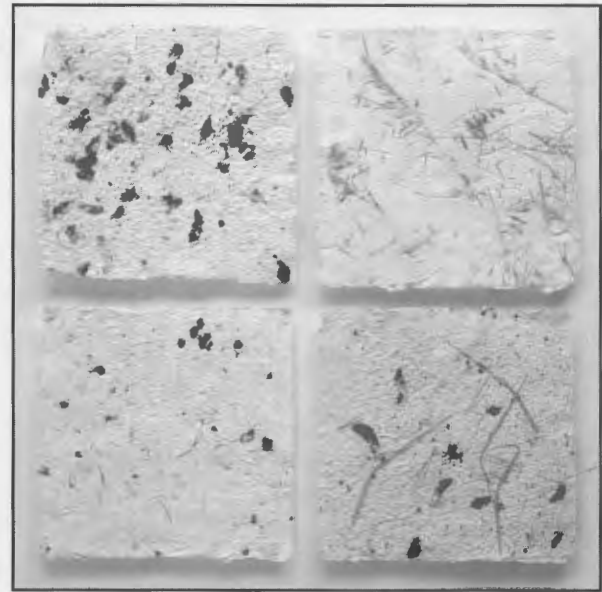
HAUGHTON BROTHERS
MIXED MEDIA CONSTRUCTION/PHOTOGRAPHY/SILKSCREEN
2001 21 x 432 x 326cm

ELAINE SEDGMAN

There is a very practical sense in which to trace even an imaginary route is to trace the spirit or thought of what passed before. (Rebecca Solnit)

In 1996 I moved to Long Lake, thirty kilometres south of Kamloops, B.C., leaving behind a busy career as an owner of a bookstore. For the first time in my life I experienced true solitude as I walked miles across the grasslands to explore abandoned homesteads. By walking the landscape I felt as if I were walking in the homesteaders' footsteps, tracing the memories of their stories left behind. I was particularly intrigued with the land owned by the four Haughton brothers. Each quarter section held tangible entities of abandoned dreams: dilapidated buildings, abandoned machinery, lilac groves, or clumps of rhubarb. By walking and photographing their land, I felt that I could trace the spirit of this family's story.

My art making reflects my interest in those intimate memories and stories that fill the invisible margins within landscape. I appropriate and cobble together, layer and juxtapose, photography, text, silkscreen and paint. Each square of the *Haughton Brothers* represents a quarter section of the land that the four brothers owned in the year 2000; but, at the same time, each square offers some intimate aspect of their story, whether it be from the past or present.



BIOGEOCLIMATIC ZONE: PONDEROSA PINE-BUNCH GRASS (PY)
HANDMADE PAPER AND LANDSCAPE FRAGMENTS - 2003
Overall 74 x 76cm, each sheet 36 x 37cm

MARIA TARASOFF

Mapping: lines

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

Memory is limitless.

Everyday I walk a short path behind my house: through parkland. It is a BC Hydro right of way. Gordonhorn Park.

September, it is hot. Crickets jump into and away from me. Finally a breeze. Grass bends. Pinecones pop open. I sweat.

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.

Grass and bark

True.

No need to sift through the grid of my consciousness.

Why this? who knows.

It comforts me - grass, ponderosa: Kamloops

RELOCATING THE HOMELESS MIND

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