

knowledge of Clyde Darling is not the intent, nor is it necessarily a desirable piece of knowledge for the audience to possess. War, family, and memory are emotional and politicized universal subjects, particularly in our post-9/11 world of seemingly perpetual armed conflict. These are topics to which all viewers can connect on some level and serve as modes of entry into the work, although the precise mixture is highly variable from one person to the next. This engagement between the viewer and the work is described quite well by Quasha and Stein in reference to Gary Hill's *Tall Ships* installation.

*"We're not saying that there is no intention, nor that there is a meta-intention, but that the work is itself the cultivation of intention. In a certain sense the intention is set loose by the work. And the work is "complete" at the point where the artist trusts that intention is not completed but rather released – let go into a field of integrity in which it can truly develop on its own. For us, therefore, the work begins at the threshold of intention. So a hermeneutic cannot be read back toward a manifest intention, but must read forward into the manifestation of intention as what emerges through engagement." (200-201)*

If the intention of the piece is not completed until an engagement between audience and work, how can the artist craft an extended description? This is the point at which I break from the above statement and pose the question of what are the elements with which *Salvaged Narratives* engages the audience? Additionally, what are the origins of those components and what weight does that carry in this conversation? To begin this conversation, I turn to Dieter Roelstrate, who wrote:

*"... it is one of the defining ironies of our time that the one sector of culture most commonly associated with looking forward should*