

The captain is curating how his peers, superiors, and future generations will view the history of the USS Anchor. He does not quote members of his crew or include the testimonial of outsiders. His account is rendered through one very specific lens: his point of view and interpretation of which events are of greatest importance to his audience.

Whether conscious or unconscious, all of the components in play within *Salvaged Narratives* have some level of bias in this regard. In fact, the finished piece itself strives for exactly what is described in this quote, a curated interpretation of the parts and pieces I have excavated. What makes the “official” interpretation from the ship’s logs of lesser value in my mind than the rest is the lack of liminality. Clyde’s personal narrative exists somewhere between experience and memory while the captain’s text is a product of experience and procedure, a self-editing process which lack memory due to the act of being recorded as a hard copy on a daily basis. This leaves an *object stranded in time* instead of an intimate account, lacking the emotion and perspective that only a first hand account filtered through a lifetime of tortured, deep thought can bestow. The liminality of a voice lends a certain power and ownership that an “official document” lacks. This is the point that Gary Hill makes in this regard:

*I think this paradox of being intimate with time and estranged from it is what brought me to speech rather than some form of written text on the screen. Vocalization was a way to physically mark the time with the body through utterance – the speaking voice acting as a kind of motor generating images. This really puts one inside the time of speaking. Every syllable is tied to an image; suddenly words seemed quite spatial and the viewer becomes conscious of a single word’s time. (quoted in Stein and Quasha 399)*