

foundation on which my research mined for data, yet the finished work is not about Clyde specifically. His narratives are the structure on which a dialogue between two perspectives resonates within a contested space. It is this dialogue which allows the viewer to step into Salvaged Narratives and return with their own stories, whether truth, fiction, or a little of both.

On many levels, the experience of the war was not the direct cause of Clyde's internal torment, it was the internal walls that he was so adept at constructing that never allowed him to come to terms with this experience and move beyond it. While burying almost everything related to the war, both mentally and physically, Clyde engaged in a protracted battle with the defense and veterans affairs bureaucracy for almost five decades after the war regarding a Purple Heart and disability benefits which he had not received. This reveals one of the key truths of Clyde's story. What many outsiders would perceive as the most traumatic experience of the war, being badly wounded, was the one piece of his story that Clyde would freely discuss while burying everything else.

My treatment of the relationship between the three important time periods of Clyde's archive, and the psychological walls that he constructed, is summarized quite well by George Quasha and Charles Stein state in *An Art of Limina: Gary Hill's Works and Writings*,

*Attention here thrives on otherwise troublesome contraries by not taking sides and remaining instead in the tense zone between. This somewhat special sense of liminality implies a conscious choice to work at the edge and accept the energetic advantage of precariousness. Yet one does not avoid or fall out of touch with emerging/disappearing contraries, but instead retains a live*