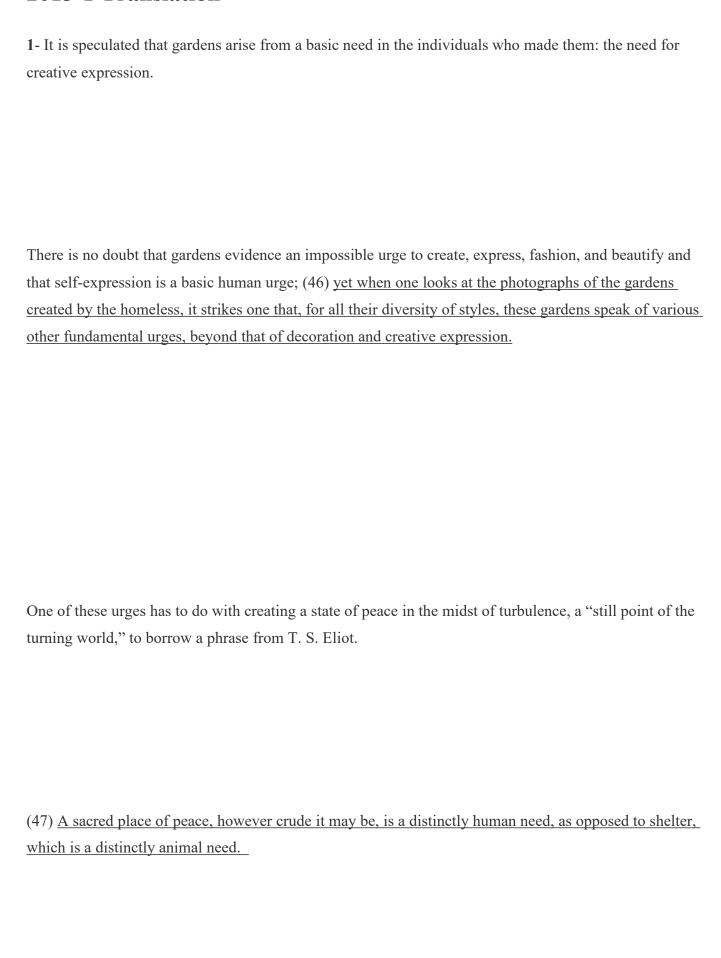
## 2013-1 Translation



This distinction is so much so that where the latter is lacking, as it is for these unlikely gardens, the former becomes all the more urgent.
Composure is a state of mind made possible by the structuring of one's relation to one's environment.
(48) The gardens of the homeless which are in effect homeless gardens introduce form into an urban environment where it either didn't exist or was not discernible as such.
In so doing they give composure to a segment of the inarticulate environment in which they take their stand.
Another urge or need that these gardens appear to respond to, or to arise from, is so intrinsic that we are
barely ever conscious of its abiding claims on us.

When we are deprived of green, of plants, of trees, (49) most of us give in to a demoralization of spirit
which we usually blame on some psychological conditions, until one day we find ourselves in garden and
feel the oppression vanish as if by magic.
In most of the houseless condens of New World City the cotypical cultivation of alerta is surfaceible and some
In most of the homeless gardens of New York City the actual cultivation of plants is unfeasible, yet even so
the compositions often seem to represent attempts to call forth the spirit of plant and animal life, if only
symbolically, through a clumplike arrangement of materials, an introduction of colors, small pools of water,
and a frequent presence of petals or leaves as well as of stuffed animals.
On display here are various fantasy elements whose reference, at some basic level, seems to be the natural
world.
(50) It is this implicit or explicit reference to nature that fully justifies the use of word garden, though in a
"liberated" sense, to describe these synthetic constructions.
In them we can see biophilia — a yearning for contact with nonhuman life — assuming uncanny
representational forms.