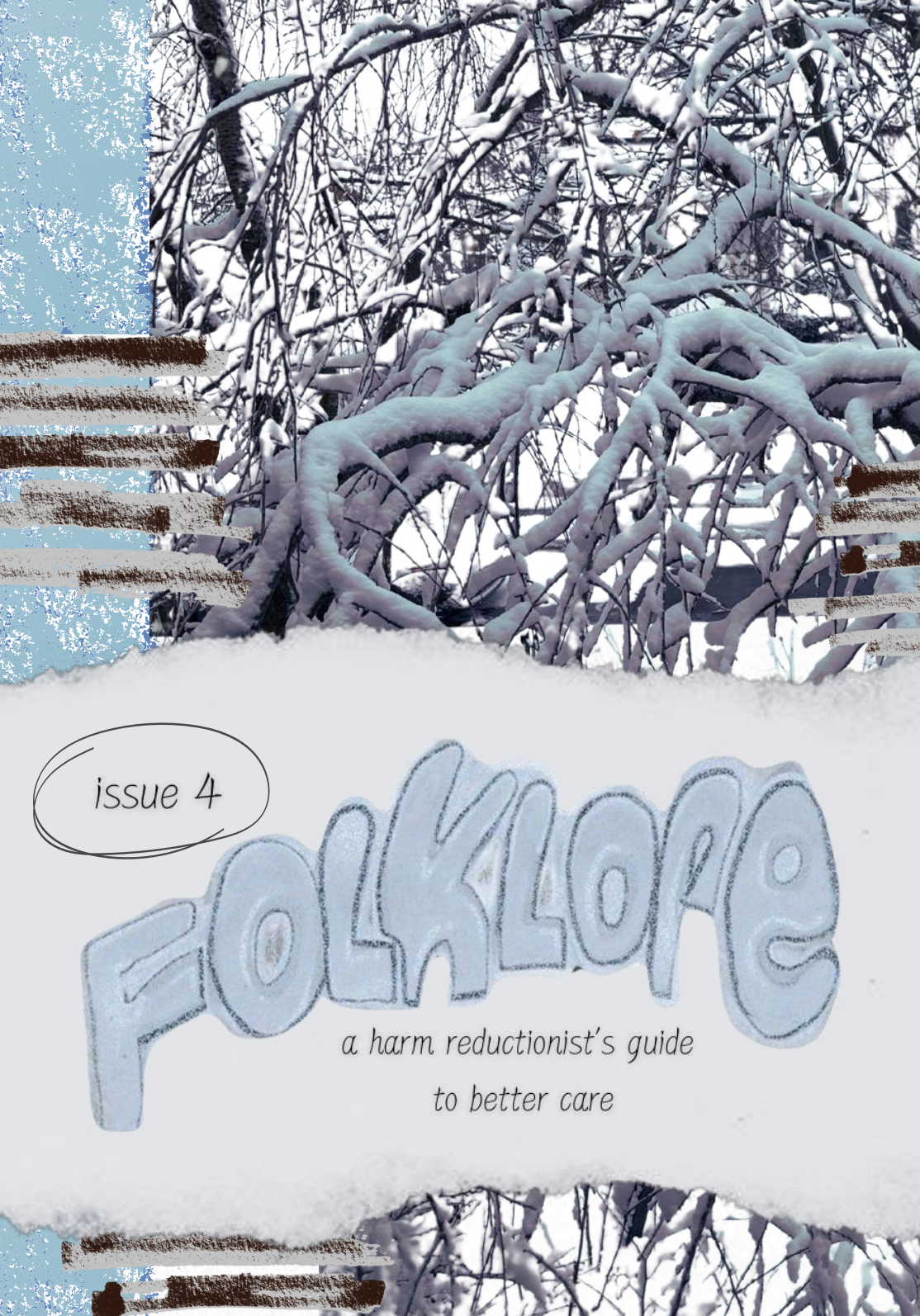




issue 4

FOLKLORE

*a harm reductionist's guide
to better care*



This zine was originally developed by a group of frontline harm reduction workers, researchers, and volunteers. While global in scope and reach, Folklore 's origin is firmly rooted in Vancouver's Downtown East Side, which is situated on the stolen lands of the xwməθkwəy̓əm (Musqueam), Səllwətaʔ (Tsleil-Watuth), Stó:lō, and Skwxwú7mesh (Squamish) Nations.

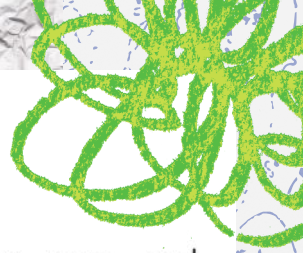
Our vision is to create a space where frontline harm reduction workers across the globe can share their specialized knowledge, stories, experiences, resources, and expertise. Policy, procedure, and research language does not generally capture the voices of this community, in which decades of harm reduction expertise is passed on through storytelling, relationships, and lived experience.

We aim to make this work more sustainable by sharing resources and stories more widely and by uplifting and centering voices that have been silenced, exploited, or rendered invisible. By making this information more easily accessible, we are working towards a more just and caring world, where communities are united in mutual care and understanding. Through this zine we hope to connect harm reduction workers focused on subversive knowledge-sharing, resisting oppression within the war on drugs, and distributing power and dignity more fairly amongst our communities.

Folklore Editorial Board
2025



From Folklore:



It is difficult to find words for the grief, fear, rage, and disappointment so many of us feel as we enter 2025. We are witnessing attacks upon reproductive rights, while simultaneously watching the rights of trans, gender nonconforming, and nonbinary people in the US and abroad evaporate in real time. We have continued to see the escalation of police violence and the investment in the prison-industrial complex at the detriment of our communities. As we draft this 4th issue of Folklore, ICE and the US Border Patrol have begun once again to tear families apart. The US and Canada, where Folklore is based, continue to openly and materially support the genocide of Palestinians by the state of Israel, despite mass global opposition.

As harm reductionists, we know that the systems we are asked to trust to represent and protect us often fail – and many were never built to liberate us in the first place. We've worked together to create spaces of safety and care for ourselves and our communities.

Harm reduction is rooted in the difficult and meaningful work of solidarity. We know what it means to carry our communities forward, holding others and being held ourselves, as we lose loved ones, and as our voices are silenced or ignored by those who hold structural and material power.

As we bring this work into an uncertain future, we think of the harm reductionists before us and alongside us who have persevered against violent and oppressive systems.

Regardless of our place in the bigger picture, we know that we are tasked with carrying forward the work of revolutionaries in our everyday lives. We remember that the connective material between us has always been resistance and love, and we know that we are all holding each other in so many ways - with space, with words, and with actions.

Folklore stands in solidarity with:

- People who are fighting for the liberation of Palestinian people, the end of their suffering and their right to their homeland
- People who are working together to fight back against the violence of colonialism and the genocide of Indigenous people throughout North America
- People who work for a vision of a world that includes restorative justice, instead of policing and incarceration
- People who are fighting to survive violent medical and carceral systems
- Harm reductionists trying to provide vital supplies without resources or local support
- Anyone fighting for the end of oppression and the creation of a more loving world



Harm Reduction Research Spotlight: The Overdose Response Centering Inequity and Diversity study (ORCID), from research coordinator Cece Wettemann

The ORCID study is a community-based research study rooted in Public Health Critical Race Praxis aimed at evaluating racial disparities in overdose response in King County, WA. Our 5-year long study will partner with people who use drugs and Public Health - Seattle & King County to evaluate the effect of recent changes in first response on racial disparities in individual experiences, with particular focus on the perspectives of Black, Hispanic/Latinx, and American Indian/Alaska Native non-fatal overdose survivors. We'll also examine the impact of first response practices on racial disparities in population-level outcomes. We'll do this by using qualitative and quantitative data, gathered from interviews with a cohort of 500 overdose survivors, as well as surveys and first responder data.

Our research team is composed of community-based researchers who have lived and living experience with drug use, academic researchers, local advocates, and experts on substance use, overdose, and racial disparities in healthcare. Our approach is informed by a harm reduction framework and the principle of "nothing about us without us" so frequently quoted by drug users in the harm reduction scene and others whose voices have historically been shut out from the institutions tasked with making the structural changes that impact our lives. We use critical race theory to understand how systemic racism harms people of color who seek care following an overdose, and to work towards addressing those harms.

We wanted to highlight this example of a community-based study rooted in harm reduction, and bring forward the voices of our study team members, each of whom bring their own perspectives and experiences to this work.



From Peer Research Coordinator Kimiam Waters:

I joined ORCID because it offers a chance to reimagine the care I've come to expect from providers during crises – a type of care that is shaped predominantly by the provider's expertise over my own lived understanding of my circumstances. One instance that highlights the kind of dynamic ORCID seeks to challenge occurred when I was recovering from an overdose in the emergency room. A social worker approached my bedside with a list of resources for substance use treatment centers and behavioral health facilities. Her first words were: "So, have you tried to stop using meth? It's going to kill you."

At that moment, I had already made several attempts to stop using and knew I needed to adopt harm reduction practices to prevent future hospitalizations like this one. I wanted to focus on building stability through my existing support systems. When I shared that my discharge plan didn't include a third stint in inpatient or intensive outpatient care—but instead involved working with my psychiatrist and counselor to manage the symptoms of my overdoses—the social worker shared her disapproval. She ended the conversation by asserting that she knew what I needed better than I did, citing her 30 years of experience in the field.

ORCID challenges the assumption that care recipients are ignorant of their own health needs. By centering overdose survivors' experiences with emergency medical service providers while integrating EMS perspectives, the study promotes a holistic and collaborative approach to change. This alignment with my own values and experiences is what motivated me to get involved in the ORCID study.



From Academic Researcher Dr. India Ornelas:

Hi! I'm India Ornelas, a faculty researcher at the University of Washington and part of the ORCID team. I am a Pacific Northwest Native and grew up very close to the University where I now work. I have a passion for health equity and social justice. I collaborate with community partners to conduct research on the topics that are most important to them. Most of my previous work has been with community organizations serving Latino immigrants, like Casa Latina and El Centro de la Raza. These organizations are often seen as safe spaces by immigrants and are a great place to share health information and deliver health programs. In the ORCID study, we will also be seeking to identify and partner with organizations that are safe spaces for people that use drugs.

As some of our team members shared in a recent meeting, reducing opioid overdoses requires meeting people where they are at and not leaving them there. Our team is committed to making this research project a positive experience for participants. We hope to gather information that can lead to better programs and policies but also to connect people with resources. While I may not get the opportunity to interact with research participants much, I will be behind the scenes trying to make sure our project is running smoothly and that we are prioritizing the health and wellbeing of Black and Brown communities.



From Peer Researcher Esther Rourke:

The principles that are important to me in the ORCID study are to dig deep into what people's experiences are when it comes to how EMS responds to an overdose event and what part discrimination plays when it comes to the care people receive, how they are actually treated at the scene and the resources that are offered in response.

As a social worker and someone who has living experience with drug use I have seen horrid discrimination that has resulted in detrimental outcomes for people including death, and to me it is unconscionable, unacceptable and detrimental to our society as a whole particularly to people who have experienced other types of discrimination whether that be due to their race, culture and/or ethnicity or whether that has to do with gender or sexuality.

Community engagement is a word that is tossed around when it comes to research and harm reduction and I think it is imperative to take action so that these words have meaning for community and by community members by centering their voices in the research that affects them.

want to learn more?

email: orcidstudy@uw.edu

or call 206 759 1644



In Memoriam: Germaine Billingsley

The ORCID study was named for Germaine Billingsley, a member of the Research with Expert Advisors on Drug Use (READU) research team and dear friend who passed in 2023.

Germaine was a talented researcher and advocate, as well as a dedicated orchid enthusiast. Orchids are notoriously picky plants, with a tendency to die without perfect conditions and attentive care.

We think Germaine's ability to nurture these delicate flowers speaks volumes about his nature. He is missed, and we carry his memory into the work we do together.



THEY SAY AT NIGHT
WHEN YOU SEE THE RED SKY
THE SAILORS BREATHE OUT
RELIEF IN THEIR SIGH

BUT WHEN THE SON WAKES
AND RISES WITH WARNING
SHE GIFTS YOU WITH TIME
TO PREPARE FOR THE MOURNING

THE WIND STARTS TO TURN
AND THE MATES TO EACH OTHER
PERSON ONE, PERSON TWO
PERSON THREE, WE GOT YOU, BROTHER

WHEN ALL SEEMS LOST
AND THE CREW IS DEFEATED
THE SKY OPENS UP
THE ENEMY RETREATED

LIVES HAVE BEEN LOST
ON THE UNPREDICTABLE SEA
BUT NOTHING IS MORE POWERFUL
THEN WE



When You See The Red Sky
Words by Taija McLuckie
Art by Jolene Lawrence

Black Child

One day i'll remember
One day i'll think
One day i'll know
One day i'll fill
don't hold my breath for them
days
for them days may never
"COME"

Love

Here and lost
treasured and hated
A lie and belief
just a word I don't
believe



Daily

A word I love
makes me smile
makes me frown
lifts me & defeats me
just a word
one day it will mean the same
to you as it does to me
do you know the word
think and you will know
"TRUTH"
Do you believe

Black Child, Love, and Daily
Andre Morris



Safe Supply or We Die
Faith Allan

Pato and Kiro

"When I caress her head, she closes her eyes and I can feel her love for me."

"Animals don't judge us, on the contrary, they keep us company."

"The first time I saw her, she entered my life like you have no idea. We met five years ago. At first she wouldn't let me touch her. Someone abandoned her in a warehouse and I tried to get close to her, but she didn't trust me. I struggled for a long time to get her to come to me. One night, while it was raining and cold, I made a *ñongo* with tarps and whatever I had to protect myself. When she arrived, she took shelter with me. The tarps didn't cover me well. They had holes and it was windy. We were both wet when she came close. From that moment on, everything changed. I was able to hug her and protect her from the weather. After that day, every night she sleeps with me. Look how she's all covered in hair," said Pato.

Miguel Angel, "El Pato," was born in the border city of Tijuana, in the Zona Norte neighborhood. His family took him to the United States as a child, where he lived for many years until his deportation in the late 90s. After this event, he lived in the canalization of the Tijuana River, since his family had completely moved to the neighboring country. He has been using heroin for 30 years, and supports himself economically by sweeping the front of neighbors' streets and washing cars, from which he earns money to cover some of his needs, for example, food for himself and his pet Kiro.

Pato is a key person in the community of drug users. He has treated and saved many people from fatal overdoses, cases that occur on the streets of the Zona Norte, a neighborhood where he has lived for many years. As a homeless person, he has to constantly endure the "clean-ups" carried out by the municipality, but he mentions that he does not care about losing all his belongings, as long as they do not harm Kiro, his faithful companion.

"We are sharing good times, we don't have the luxury of living under a roof, we live in garbage but we take care of each other, it seems that we don't get tired of being together all the time," said Pato.

"She means everything to me. Everyone here knows that she is a part of my life. I also mean a lot to her. She never leaves me, she always looks after me. When I go there, she follows me and knows when I go for her food and she waits for me outside the store," Pato said.

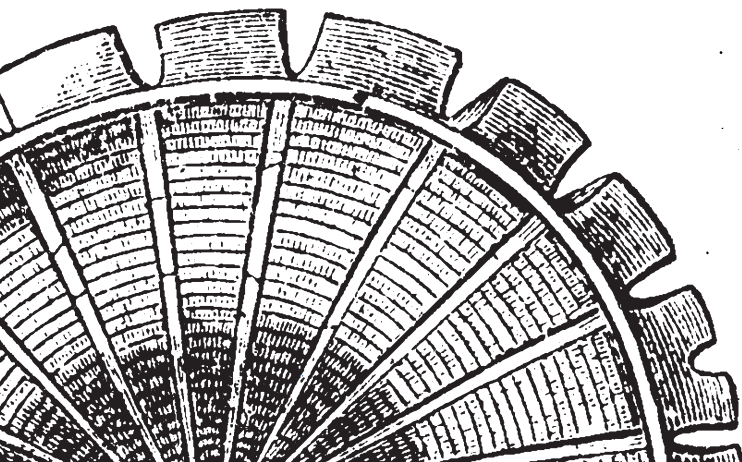
His biggest concern is that one day something might happen to her and she won't be able to be there to protect her. "I start to think and I begin to cry. What if something happens to me and I can't be there to take care of her? I always worry about her. That little cat came into my life in a special way. She's something inside me, she's like my treasure. I love her very much," Pato said.

"A pet for someone who lives on the street and is constantly rejected by many people means company, responsibility, and tenderness, and the most valuable thing is that I know that someone loves me. She trusts me so much that when I caress her head, she closes her eyes and I can feel her love for me", Pato.

At that moment Chuy arrives, who is Pato's companion, and says something about Kiro. "She sleeps with him and takes care of everyone, she follows him as if she were a dog, in fact she chases the dogs that come here."

Patricio also arrived, "Is there a drug addicts' meeting or what? Kiro is a badass, if a dog comes to bother us, she jumps on them, no matter how big it is."

In the middle of the conversation, the police arrived and a routine check began. The atmosphere became tense. When the officers called me, they asked me what I was doing there. After a brief explanation, they let me go. Just when I turned around, Kiro was in Pato's arms, as if she knew something bad could happen. Pato only told me, "I told you, she comes to me when she feels insecure."



Pato y Kiro

"Cuando acaricio su cabeza, ella cierra los ojos y yo puedo sentir su amor por mi."

"Los animalitos no nos juzgan, al contrario, nos dan compañía."

"La primera vez que la miré, entró en mi como no tienes idea, nos conocimos hace cinco años, al principio no se dejaba tocar, alguien la abandonó en unos almacenes y yo trataba de acercarme pero no me tenía confianza, batallé mucho tiempo para que se me acercara, una noche mientras llovía y hacía frío, yo había hecho un nōngo con lonas y lo que tenía para protegerme, cuando ella llegó y se refugió conmigo. Las lonas no cubrían bien, tenía agujeros y hacía viento, estábamos mojados los dos cuando se acercó y desde ese momento en adelante todo cambió, pude abrazarla y protegerla del clima, después de ese día cada noche ella duerme conmigo, mira como esta todo lleno de pelo", dijo Pato.

Miguel Angel, "El Pato", nació en la ciudad fronteriza de Tijuana, en la colonia Zona Norte. Su familia lo llevó de pequeño a Estados Unidos, donde vivió por muchos años hasta su deportación a finales de los 90s. Después de este suceso, vivió en la canalización del río Tijuana, pues su familia se había mudado por completo al país vecino. Tiene 30 años consumiendo heroína, se sostiene económicamente de barrer el frente de las calles de los vecinos y lavar carros, de ahí gana dinero para solventar y cubrir algunas de sus necesidades, por ejemplo, la comida de su mascota *Kiro* y él.

Pato es una persona clave en la comunidad de usuarios y usuarias de drogas, ha atendido y salvado a muchas personas de sobredosis fatales, casos que suceden en las calles de Zona Norte, barrio donde ha vivido por muchos años, como habitante de calle le toca vivir constantemente las limpias que lleva a cabo el municipio, pero menciona que no le importa perder todas sus pertenencias, mientras no le hagan daño a *Kiro*, su fiel acompañante.

"Estamos compartiendo buenos tiempos, no tenemos el lujo de vivir bajo un techo, vivimos en la basura pero nos cuidamos el uno al otro, parece que no nos cansamos de tenernos juntos todo el tiempo", dijo Pato.

"Para mi significa todo, todos saben aquí que ella es parte mi vida, yo para ella también significó mucho, no me deja siempre me anda cuidando, me voy para allá y me anda siguiendo y sabe cuando voy por su comida y va y me espera fuera de la tienda", dijo Pato.



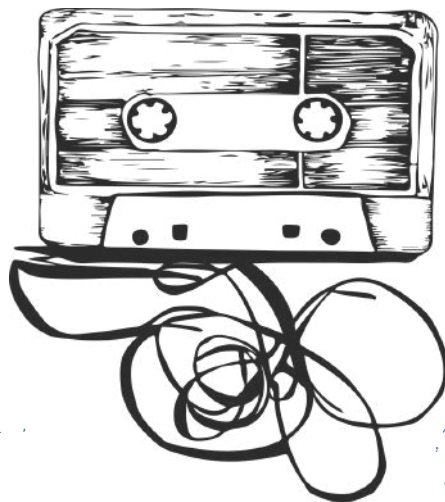
Su preocupación más grande es que un día le pase algo y no pueda estar ahí para protegerla, "Me pongo a reflexionar y empiezo a llorar, ¿si me llegará a pasar algo y no pueda estar ahí para cuidarla?, siempre me preocupa ella, esa gatita entró en mi vida de una forma especial, es algo dentro de mí, es como mi tesoro, la quiero mucho", Pato.

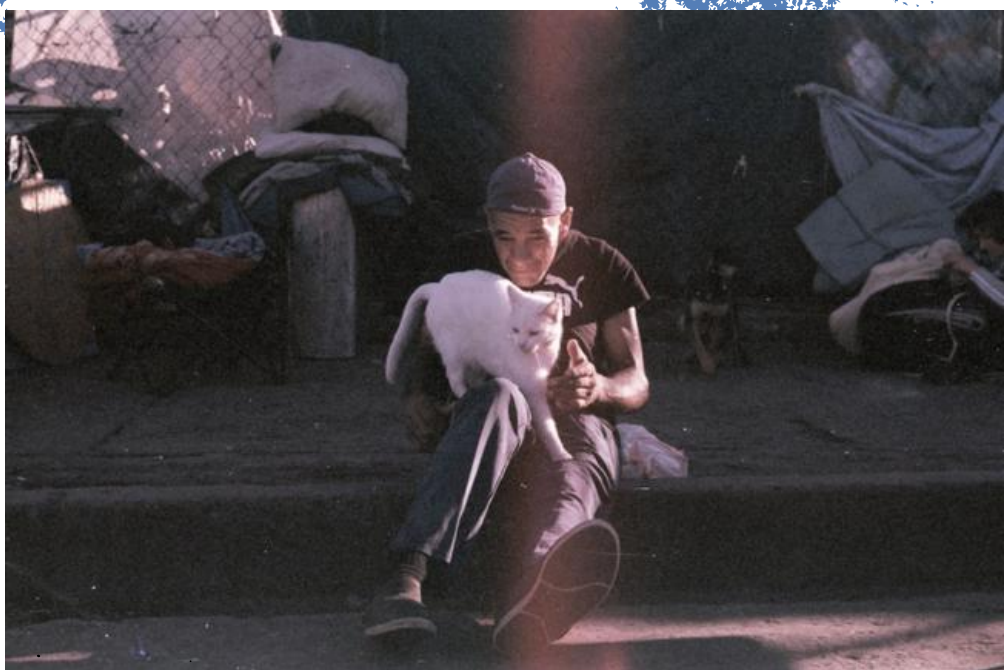
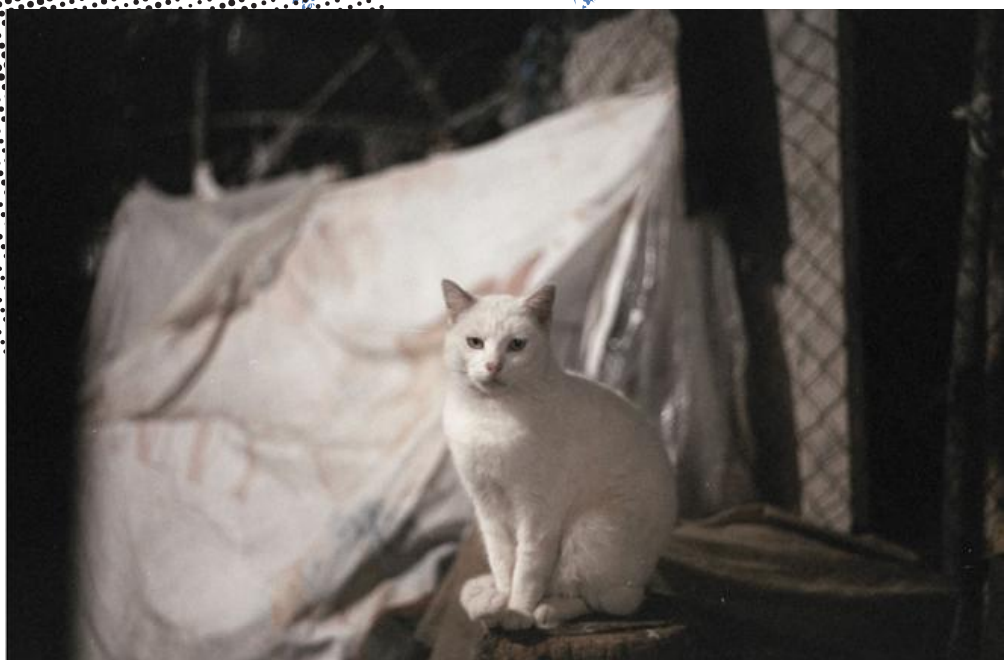
"Una mascota para alguien que vive en la calle y es constantemente rechazado por muchas personas significa compañía, responsabilidad y ternura, y lo más valioso es que sé que alguien me quiere. Es tanta la confianza que me tiene que cuando acaricio su cabeza, cierra los ojos y se puede sentir su amor por mí", Pato.

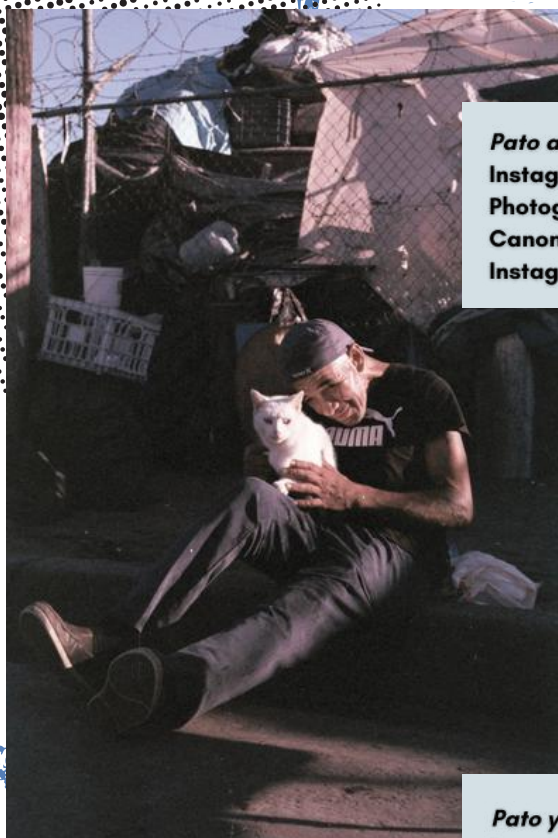
En ese momento llega Chuy, quien es compañero de Pato y dice algo sobre Kiro, "duerme con él y lo cuida de todos, lo sigue como si fuera un perro, de hecho corretea a los perros que llegan".

También llegaba Patricio, "¿Hay junta de drogadictos o qué?, la Kiro es una chingona, si llega un perro a molestar o así, se les pone al brinco, no importa el tamaño".

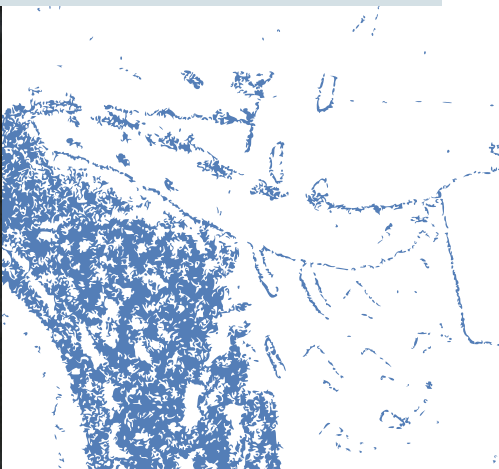
En medio de la conversación, llegó una patrulla y empezó un revisión de rutina, el ambiente se puso tenso, cuando me llamaron los oficiales me cuestionaron que qué hacía en ese lugar, después de una breve explicación me dejaron ir, justo cuando me di vuelta Kiro estaba en los brazos de Pato, como si supiera que algo malo podía pasar. Pato solo me comentó, "te lo dije, ella viene conmigo cuando se siente insegura".



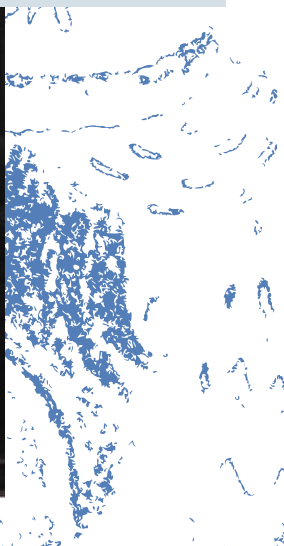
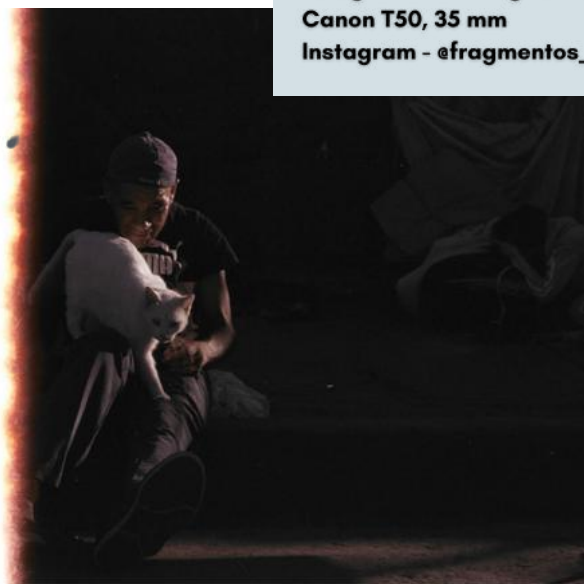


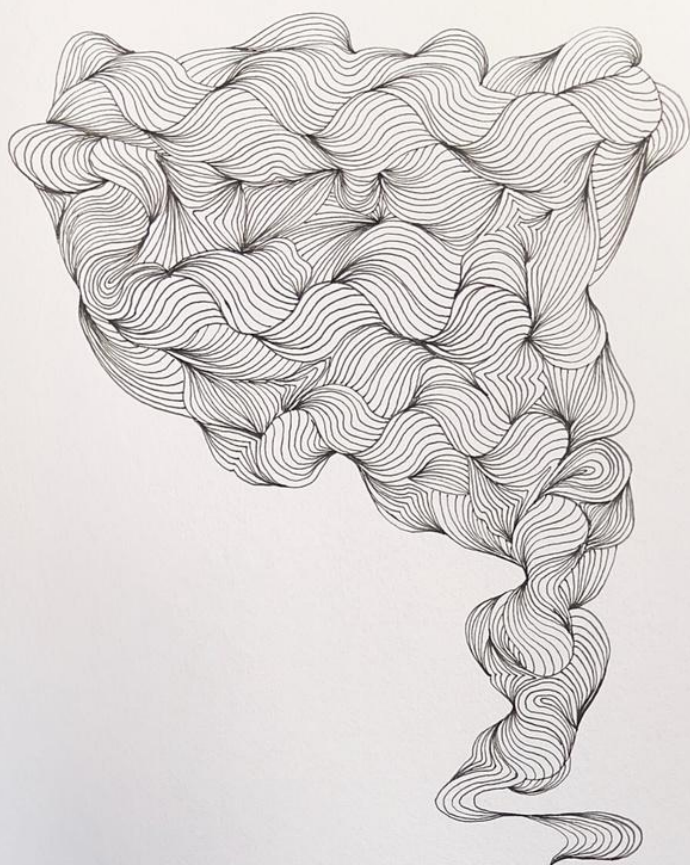


***Pato and Kiro*, written by Alfonso Chavez**
Instagram - @poncho.macondo
Photographs by Fragmentos de una frontera
Canon T50, 35 mm
Instagram - @fragmentos_de_una_frontera



***Pato y Kiro*, escrito por Alfonso Chávez**
Instagram - @poncho.macondo
Fotografías de Fragmentos de una frontera
Canon T50, 35 mm
Instagram - @fragmentos_de_una_frontera





Bubble Baths
Katelyn Lovs





Untitled Collage
Ashley Sanchez

The "spoon" is thoroughly cleaned with an alcohol swab. In this example black tar heroin is used. It has no smell except for a faint smell of vinegar. It comes wrapped in plastic inside a tiny balloon. A chunk is placed in the spoon. The syringe is used to suck up about 50-75 units of water and squirt it into the spoon. The spoon is then heated from the bottom with a lighter to make it dissolve better. A piece of cotton is rolled into a ball a little bigger than a tic-tac. The cotton is dropped into the heroin. The tip of the syringe is pushed into the center of the cotton and the plunger is slowly pulled back until all of the heroin is sucked in. This cotton is necessary to filter out any particles in the heroin solution.

My relationship with drugs was reckless and intimate. It was more than the drug that I was addicted to. Because the ritual is it. It's the preparation of the high, the look and feel and color of drugs, the smell as you cut up weed, the taste as you breathe it in, lit or still in the baggie, the taste of powders as they run down numbing or stinging, depending on what flavor. Half the fun, the meaning of it all, is in the ceremony that precedes the trip, plowing the field of your mind, planting the seed of the herb, the powder, the pill, with love expectation placing the sapling deep in the soil, the plunge of the needle, the drop on the tongue. The highs bloom into a garden of unearthly delight. And in that garden, tied by a rope to a post in the dirt, is a hydro gen dirigible. You jump in the little basket, cut yourself loose, and soar to who knows what fiery fate.

THERE IS A MISTAKEN IDEA, ancient but still with us, that an overdose of anything from fornication to hot chocolate will teach restraint by the very results of its abuse.

The first time I ever used heroin, I was in my mid twenties or so and that was so good, it made my dick hard. Once you get something with a rush like that, you're never the same. Never satisfied. Always looking for that perfect ten minutes, and it never comes again. And way in the back of your mind, you know it's never going to come again, but that just doubles your resolve to find it.

My addiction, such as it was, was chosen. Most are. For some of us, once you realize addiction is out there, you have to try it. Or in my case, once you realize a flirtation with addiction is possible, you have to explore it. Getting a habit isn't an accident, or the result of the "power of the drug"; it's what you were after. I took to dope from the start,

Addiction is a bargain with the cosmos: only stay time, and I'll remain in this holding pattern, too. The uncrossable gap between now and the past is given tangible form and conquered, daily, in the real but bridgeable gap between what I need and what I can get. Addiction creates a god so that time will stop—why all gods are created.

When I fly, the higher I fly, the higher I ascend to the god of my perception.

What does the "darkness" of the Addiction mean? Not only is the dark the very substance of reverie it is also the "color" of a diffused eroticism; by its human condensation, by its absence of worldliness the inoccupation of bodies, which best defines modern eroticism. It is in this urban dark that the body's freedom is generated; this invisible work of possible affects emerges from a veritable cocoon; it is because I am enclosed that I work and glow with all my desire.

YOUR ASCENDANT AND ITS POWER

There is a basic likableness about you, partly because you give the distinct impression that life is fun. You have a wonderful sense of humor.





Frankenstein Narratives Billy Golden

This work is part of a series of personal narratives made using words written by other people and collaged to make them tell my own story. While this work draws from multiple writers/poets/encyclopedias/other forms of written words, the three main sources included: "Godspeed" by Lynn Breedlove, "How to Stop Time: Heroin from A to Z" by Ann Marlow, and "7 Tattoos: A Memoir in the Flesh" by Peter Trachtenberg.

Therapy on the Margins

I used to use heroin in Vancouver. Vancouver is where I'm from and it will always be my home. Back when I was 18, 19, 20, 21, heroin was my medicine. Let it be known that those are my never-forgotten roots. Columbia and Hastings, Fraser and Broadway. Many people I have deeply loved have died in the overdose crisis.

Through a winding path, I eventually found my way to San Francisco, where I began training as a therapist. I became a psychologist and I discovered the intersection of harm reduction and therapy, which has been the focus of my therapeutic work and writing ever since. Some people call me Dr. Mullin - but hardly ever the people I have the honor to support in therapy. Usually cops, lawyers, psychiatric department staff, sheriffs. The ideas I share below about this intersection are what guide every aspect of my work in community-based harm reduction therapy.

Harm reduction informs the fundamental frame that guides the therapeutic relationship between myself and the person meeting with me. Harm reduction therapy honors autonomy-autonomy to choose how one lives very much including the drugs one chooses to use. Harm reduction therapy seeks to challenge power dynamics while acknowledging the inherent power imbalance involved in any service relationship, and it rests on the principle of radical acceptance. Therapy held from a harm reduction perspective is flexible and collaborative. It is cunning and creative. I don't trust systems either and I let that be known. Using this frame, I am liberated from the confines of traditional therapeutic frames, structures, and perspectives. Harm reduction therapy recognizes that social justice is a vital and necessary component of therapeutic work and as such, it centers accessibility, respect, and equity. Accessibility means that even the most marginalized among us can seek therapy if they want it.

There may always be people who argue that the therapy that happens on a sidewalk or out in the street or on a bench in a park will never be as legitimate as the therapy that happens in an office. But why is that? Why is it that if we take a fully trained, experienced, competent therapist-with everything that they know and have to offer-and place them in a position to meet with people in the places where therapy truly becomes accessible, that it somehow renders it less valid than if it were to take place in an office? Harm reduction therapy serves as a call to shift how we think about what's possible for therapy in untraditional spaces. Accessible therapy and comprehensive, depth-oriented, trauma-informed therapy are not mutually exclusive.



This way of thinking about high quality therapy is truly based in harm reduction. And akin to other forms of harm reduction, it meets needs where systems fail. If someone can't make it to an appointment in an office, then we meet them where they are. We offer therapy in the spaces where people fall through the cracks. Not all accessible therapy is good therapy. But accessible high quality therapy does exist. It exists in the cracks and in the spaces where you wouldn't always think to find it. We need to change that.

Harm reduction therapy, like all other aspects of harm reduction, seeks to meet people where they are. 'Where' someone is refers to physical location but also to a person's psychological state, unique needs, and stated goals. It is a therapeutic approach that upholds every person's right to respect, dignity, and self-determination-no matter who they are, no matter their circumstances, no matter how much they're able to pay, no matter what they look like. Harm reduction therapy is not interested in dictating how people need to live. It is not interested in upholding the values and dictates of the "mental health industrial complex", nor the fields of psychology and psychiatry with their violent and oppressive roots in white supremacy and colonialism. Harm reduction therapy has no interest in upholding a particular image of what "mental health" needs to look like. Instead it places value on listening to and honoring a person's stated goals and needs.



Above all harm reduction therapy centers relationships. It values creating safe spaces for people to heal and to understand themselves as deeply and richly as they may want. At its most inspired, harm reduction therapy offers emotional respite in a hard world. It seeks to provide an experience of care and community alongside other forms of harm reduction. It encourages therapists to use whatever power they may hold to advocate for the people they serve.

Much of this writing can also be found on my Instagram page, @harmreductionpsychologist. May it be of benefit to my community: people who use drugs, people who love people who use drugs, therapists who want to do decolonized work centered in social justice, and those who dedicate their lives to being harm reduction advocates. Never-ending love to the organization I am blessed to work with, Homeless Youth Alliance (HYA). HYA serves unshoused young people and operates San Francisco Needle Exchange.



*Meet Us Where We Are:
Therapy on the Margins
Nancy Mullin*

TRANSFORMING PERCEPTION: ART,
MORALS, AND THE POWER OF CHOICE

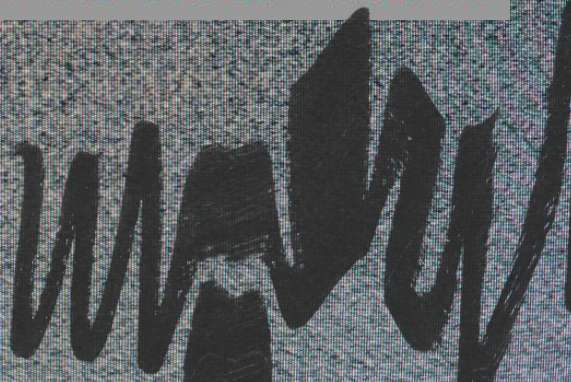
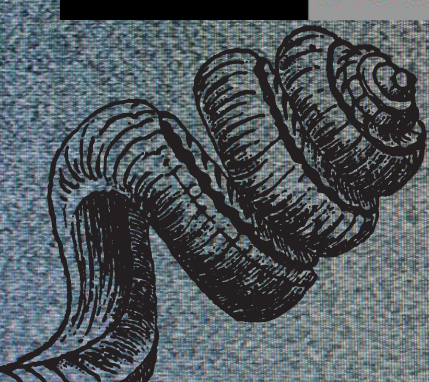
IT'S TIME TO BE THE
CHANGE YOU WANT
OTHERS TO BE

THE ONLY
PERSON
THAT
MUST
APPROVE
OF THE
THINGS
YOU
DO IS
YOU

MY LIFE
MY RULES
MY WAY
FOR ME
PERIOD!

FOCUS
ON WHAT
YOU'RE DOING
NOT WHAT
EVERYONE
ELSE IS
DOING
THAT'S HOW
WE TRIP
OURSELVES
UP AND DAMN
WE BEEN
DOING THAT
SINCE THE
BEGINNING
OF TIME.

THE VOICES
SCARED THE HELL RIGHT OUT
OF ME SO IT SEEMED ONLY FITTING
FOR ME TO LOSE HATE



ROMANS 14:23

But if you have doubts about whether or not you should eat something, you are sinning if you go ahead and do it. For you are not following your convictions. If you do anything you believe is not right, you are sinning."

LOSE HATE

WHY BE OFFENDED
BY THE OPINIONS
OTHERS HAVE WHEN
YOU DON'T GET
OFFENDED WITH
YOUR OPINIONS!?

ALWAYS HAND
OUT THE
ATTITUDE YOU
WANT 2 RECEIVE

TAKE RESPONSIBILITY
FOCUS ON
WHAT YOU
MUST CHANGE
NOT WHAT ANYONE
ELSE MUST DO



SAY NO
TO BEING
BUTTHURT!
GET GROWN

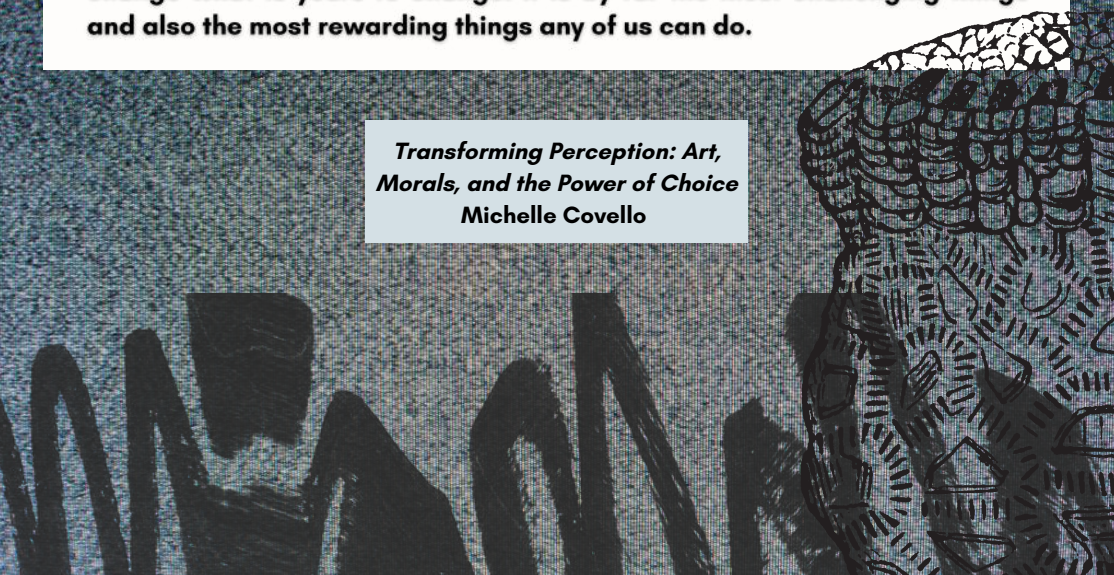
TO BECOME INDESTRUCTIBLE
ONE MUST NOT BE SO EASILY
MOVED TO DESTROY

ME



Hello I am a mixed media artist avid Harm Reductionist practicing what I preach to reduce the harm that is caused by negative thinking that is accompanied when doing anything we have been taught is wrong. I am a meth user not an abuser and it does not abuse me either we have a mutual understanding that we use each other in good faith the aim is to be transformed by the renewing of our mind and to walk in the morals we keep and not crossing our own boundaries. If I want change I must be willing to do what it is I would love seeing others do but without nagging others to change instead just living my life and hopefully some will take notice in how I choose to mind my business in order for me to not trip myself up on what is none of my business. I love getting high then turning my music on to start painting or tweaking already finished paintings which is a bad habit which is not one the top five bad habits in which I must end and replace with something that falls in line with my beliefs and morals. I believe I have a moral obligation to right the fucked up way I was taught to do things and to view things. My view is what causes me to react the way I do and since our perception has been taught to us it is subjective well most of it is. I know this because I practice it everyday now that I know what causes my moods to change. I now have a little more control over myself seeing that there is opportunity in everything that is going on around us to be mindful of how you are seeing it what is the narrative in your mind. I know with myself the view I held was tainted and it made living life hell. The words we use have emotions attached to them and those emotions don't have to be in fact I highly recommend adjusting the way you feel so you too can love life as you will have your power back to change what is yours to change. It is by far the most challenging things and also the most rewarding things any of us can do.

*Transforming Perception: Art,
Morals, and the Power of Choice*
Michelle Covello



WHEN I DIE, PLEASE TALK ABOUT HOW I DID DRUGS.

Don't be afraid to talk about the ways that I may have been difficult to love. Don't be afraid to mention the ways that I hurt you. Talk about my drug use, my recovery, my chaos, my mental and emotional stability and lack of stability, my joy, and my suffering. Speak to my complexity, my nuance. Do not put me in a box with a bow tied on it. I have never fit into a box and that's not how I want to be remembered.

I would frankly be fucking offended if an attempt was made to trim the corners and pluck the leaves off of the life I have lived. I am a flawed person. I can be mean to the people I love. I can be impatient, avoidant, both passive aggressive and aggressive, I can be spiteful, resentful, jealous, possessive, manipulative. This doesn't make me a bad person nor erase all else that I hold in my personhood.

My capacity for judgment doesn't cancel out my capacity for love and kindness. The side of me that likes to run and hide and avoid doesn't negate the side of me that is dedicated to building something meaningful.

I am a layered person with an extremely multi-faceted life, and every single layer and facet deserves to be honored. Because every single layer, every current and past version of myself is still me and has led me on the path that I have lived in this life. I have complexity, as does everyone.

I beg that you don't try to change or hide parts of who I am to protect the comfort of others. It is okay to be uncomfortable with the difficult parts of me. It is okay that not every single part of me or my life is a pleasant one. It is not okay with me to have parts of me and my life erased based on your discomfort. People are not black and white. People do not fit in pretty little boxes tied with pretty little bows.

People are recycled gift bags with crumpled tissue paper; we are soggy packages that finally got delivered after being forgotten about in the snow; we are a muffin tin bubbling over its sides and causing a fire in the oven; we are a stack of unopened mail and bills piling up. People are fucking messy and we are fucking beautiful for it.

Cheyenne Cambri

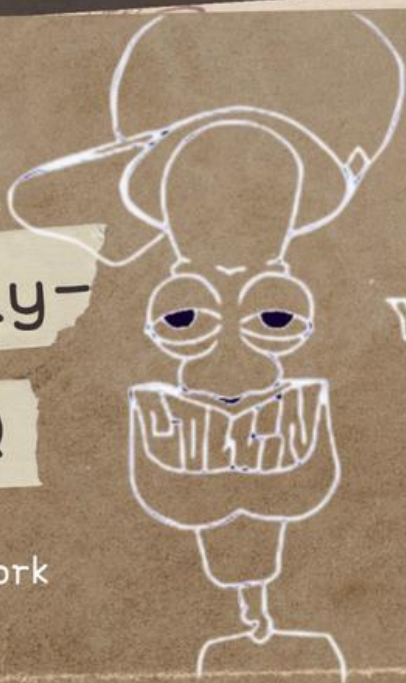
by Morgan, Broc, Baxter, Kris, and Tessa

Collin W.

Cannaday-

ClueHiQ

Music and Artwork



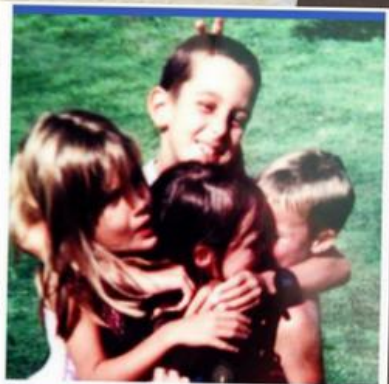
My tribute to you, ClueHiQ

Collin was my brother in every way but by blood. His family moved in next door when he was 7 and I was 4. I quickly became best friends with his sister, Morgan (age 5), and as we grew up, it was always us 2 girls tagging along with the 4 brothers. We shared holidays, vacations, and countless days together- we were a big family. Although the boys were relentless we still joke that it taught us girls how to have thick skin. Collin was the oldest. He was brilliant, sharp, funny, & creative. In school, all the girls adored him for his charm, while all the boys looked up to him because of his wit. In high school, he was the "cool one," pushing limits and skipping classes. We all had our rebellious phases, but his was...extra. So of course we anxiously awaited his graduation, fully aware that his intelligence and artistic spirit couldn't be confined by grades. He played guitar & trombone, wrote poems & lyrics, sketched, and made music that was a true reflection of who he was- clever, unfiltered, and real.

Collin always flew close to the sun and by his early 20s, we saw the grip that "chasing the dragon" had on him. After a very hard patch, he left Albuquerque for several months. The time away gave him space to slow down and it distanced him from the dragon. When he came back, he looked rejuvenated, bright, and healthy. However, late that night after our family dinner, he revisited that old dragon. He was met with a vengeance. Collin faced the dragon alone, but it was stronger than before and without his same tolerance, Collin passed away. I can't forget that call from Morgan, or the nightmarish days that followed. A profound void engulfed us all, but one thing kept us connected to Collin's spirit- his music.

My work stands as a tribute to Collin, who will forever be that young and vibrant man. Losing him led me to embrace harm reduction, and to realize that, sadly, his story is not unique. I have since experienced the loss of others to that deceptive dragon. This journey has highlighted the importance of honesty and support; reminding me that no one should face drug use (i.e., "that dragon") alone and it is always possible to meet people where they are at. I often reflect on that final day, wishing I had understood his needs better. Wishing I had encouraged him to reach out if he wanted to use, or at least just not to use alone. That goodbye still lingers in my mind and I wish I had hugged him just a little longer that day. Now he's with me every time I meet someone who may be struggling with that same dragon; he's there to remind me to be open, compassionate, and present. I'm grateful to him for leading me here, and I hope sharing his story keeps others safe and that sharing his music keeps others "boogying down" because creating and sharing his music with others is what always brought him the most joy.

This is for you, Collin! Love you, forever and always-♥-Tess



Scan me



Scan the QR code (here & elsewhere) to explore ClueHiQ's unique music. We have paired his art with his music so you can experience his stunning artwork alongside evocative lyrics, inviting you to connect with the stories behind each piece. Please feel free to share this immersive experience with friends and family to inspire others with the fusion of art and sound!



ClueHiQ artwork

“still searching for heaven on earth, trying to build the pearly gates out of water and dirt” –

ClueHiQ

"I think I'm finally starting to get the hang of this damage that's done with the mastery of language. So handle it or don't, either way, I'm gonna brandish it. Commandin it. Cause I was born to MC! God damn-in-it. Planted this seed deep inside to let it grow. Fed it with some whiskey, some weed, and McDonald's.

And some day, I'm gonna be somebody's role model but for now, sit down and watch me drink this whole bottle. It's amazing, I'm gonna get arrested for some plants, plus a pipe, and a lighter that I kept inside my pants.

Whats the chance?

Well, probably better than most.

Can't get the smell off my breath or out my motha-fuckin clothes.

So, I propose a toast, 'Here's to me and you!' 'Here's to being true.' 'Here's to seein through, and doin what we need to do.'

Collin Wingfield Cannaday on job applications but you can call me Clue, pleased to make your acquaintance."



'This Is For' - ClueHiQ

01:10

04:10





"One man's pain is another
man's pleasure.

What one man casts away
becomes another man's
treasure.

You can't hurt me no more,
nah, you got nothin.

And you can't take away all
the pleasure that I'm
touchin."

ClueHiQ artwork

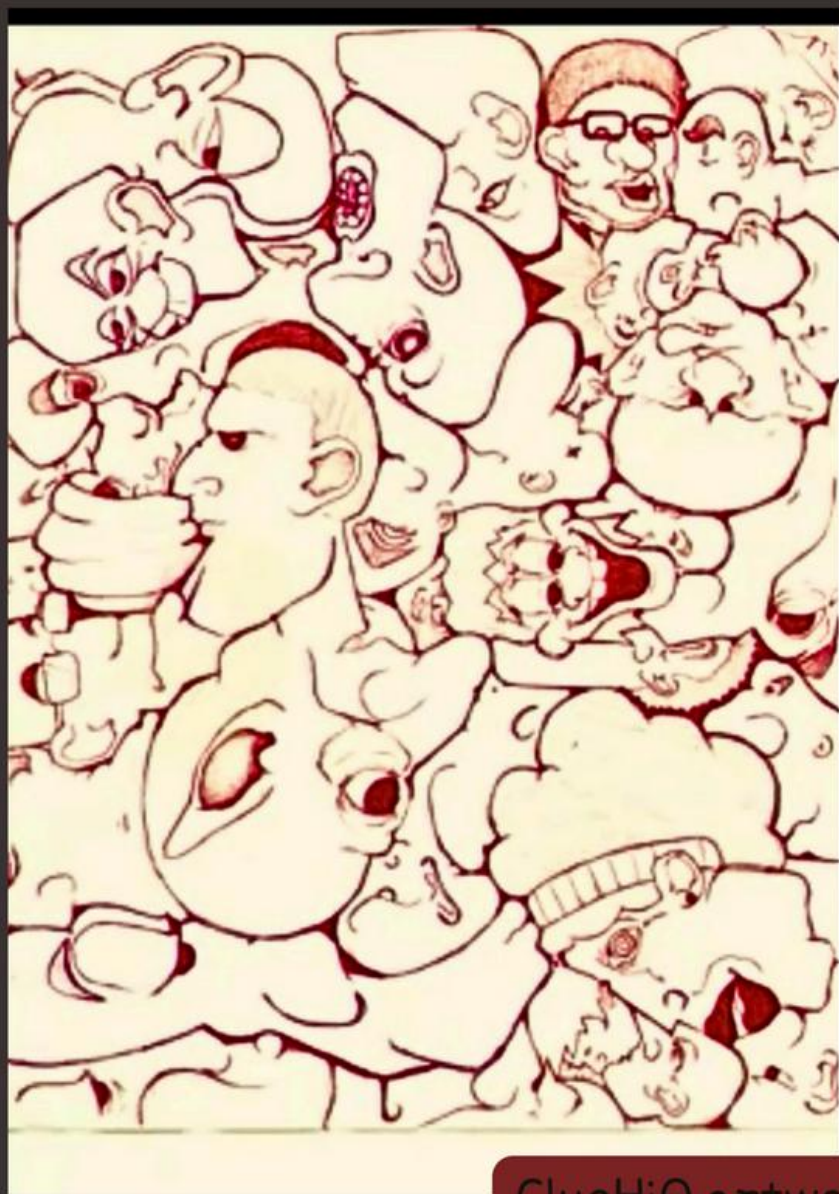


01:10

04:10



'Pleasure and Pain'-
ClueHiQ



ClueHiQ artwork



"...i've sold it in ziplocks, rolled
it in cigars. smoked it in my
room and when i'm rollin in my
car. grown it in a closet, hid it
in my dresser, smoked it with
true thugs and college
professors.

i met ms. mary when i was just
13. since then i've been closing
up the spaces in between. the
closer we get, the more things
that we've seen; the less i see
red and the more i see green.

ms. mary, mary, quite
contrary, in my garden grows.
i'm like toucan sam, & i just
follow my nose. mary jane
seems to be the only girl of my
dreams. i won't stop, there's
no red lights, i only see green."



ClueHiQ artwork



'Let It Show' -
ClueHiQ



“Marchin onward the sounds of battle get louder.
Now’s the time for action, now’s the time to take a
stand. You only got one life, and one love, but two
hands. So make peace with one, and wage war on the
other. When its peace for your profit or war you’re
takin cover. So like me, fight me, hug me, or strike me.
i’ll still be me and there ain’t nobody like me.”

"good morning america,
the day's brand new. good
or bad, well i guess i'll
leave that up to you. i feel
light as a feather like skip
to my lou, cause the grass
is still green and the sky's
still blue. And true, people
suffer. True people die,
but it's not my place on
earth to even ever
question why. Until the
mountains all crumble and
the oceans run dry. I'll be
here feeling good on my
permanent high. Oh my! I
wonder if I'll always feel
like this: a permanent
state of unimaginable
bliss.



And I wish I could share every laugh and every kiss, and make
them smile with the memories of everyone I miss. Cause I get it-
nothing's really made to last forever. July fades to make way
for snow in December. Liquor runs dry. Strong ties get severed,
and your beauty fades away, but the stupid last forever. I'd be
poor and happy 'fore I be mad rich, cause money can't buy a
smile to put on my lips. I'd rather chase words that rhyme and
mellow sound clips than ramble 'bout my gambles and my fuckin
poker chips."

'Good Morning America' -ClueHiQ



01:10

04:10





"I want to know how you got so much soul. Did you buy it? Is it borrowed? Or is it something that you stole? I gotta ask, how you got so much control? I wanna see what you see, I wanna know what you know. You got the drive, I got the lines on the road. You got the message, but I can't break the code. You're the heart, I'm the blood in the veins. I got head, but well-you the thoughts in the brain. You get the picture, I'm the one with the camera. You got me so shook and prone to my amateur. You gotta give me, gimme everything you got. You can't hide, here I come Mom, ready or not. I wanna drink fast, you wanna sip slow. I want another glass, you wanna get me home. I wanna get high, you wanna get low. Got my attention, but you had it from the get go."

Rest in Peace



Collin W. Cannaday, age 22, was born in Washington D.C. on July 30, 1988 to Kristine and Marks Cannaday. He is survived by his mother, Kris; his sister, Morgani; and his brothers, Broc and Baxter. He also leaves behind many other loving family members and friends. Collin was intelligent, artistic, kind and generous. He touched the hearts and lives of everyone he met. He was taken too young on April 25, 2011 after using alone in his room. Those still on Earth were devastated, but we are comforted that he is now reunited with his father, other family, and friends who have since crossed over. We miss him every day ♥

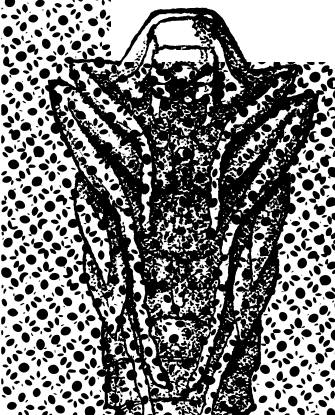




Do you want to create something like Folklore in your own community?

Folklore's aim is to share and support stories of harm reduction people, their spaces, and their communities. We would like to build our capacity in supporting those stories at the same time as we support the development of telling your own community's stories. What does your story sound and look like? Some community spaces have creative programs already in place that we would like to know about. Creative expression is a critical part of how we begin to understand our own story and experience. If there is there an art or writing program in your harm reduction space let's share it.

How our story is developed and enriched is on our minds. We're thinking about prompts and frameworks that could be helpful in supporting efforts for our story telling. This is something we're trying to develop writing and art workshops about your communities and spaces are something we want to build and share. As we try on new ways of being we are hoping that our capacities build your capacities to have our story known.



Workshop
Ronnie Grigg

Contributor Biographies

(in order of appearance)

*Bios written by
contributors*

Taija McLuckie (she/her)

"When You See The Red Sky"

Instagram: @taijamcluckie

Manager with Solid Outreach and a devoted mom of two boys. I advocate for the rights of drug users by challenging harmful drug policies while ensuring the voices of people with lived and living experience are heard.

Jolene Lawrence (she/her)

"When You See The Red Sky"

Jolene Lawrence is passionate about outreach in mental health and substance use, forging special bonds with our marginalized community. Their creativity shines through crafting, cooking and diverse art forms, enriching lives and building connections. They embody dedication and empathy making a profound impact on those they serve.

Andre Morris (he/him)

"Black Child", "Daily", and "Love"

I'm a 53 year old black male from Seattle WA AKA "20SIXNESS"
a true believer in helping my fellow man with a smile.



Contributor Biographies

Faith Allan

"Safe Supply or We Die"

Instagram: @faith.allan91 or @xxtrashybanditxx

My name is Faith Allan. I was born in the DTES and have been living down here for over 10 years. I am a frontline worker at OPS and an artist. I love my community, and unfortunately the opioid crisis has caused immense grief in our community, and the world as a whole. Creating art helps me cope with my grief and spread awareness.

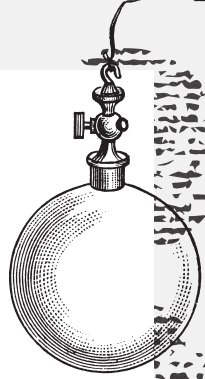
Alfonso Chavez (he/him)

"Pat and Kiro"

Instagram: @fragmentos_de_una_frontera

Multidisciplinary artist and community interventionist since 2009. Author of multiple audiovisual publications related to drug policies, public health and human rights. Coordinator of the "Harm Reduction" program at the NGO Prevencasa, located on the border between Mexico and the United States.

Artista multidisciplinario e intervención comunitaria desde el 2009. Autor de múltiples publicaciones audiovisuales referentes a políticas de drogas, salud pública y derechos humanos. Coordinador del programa "Reducción de daños" en ONG Prevencasa, situada en la frontera entre México y Estados Unidos.



Contributor Biographies

Katelyn Lovs

"Bubble Bath" and "Girls Day Out"

Ashley Sanchez (she/her)

"Untitled Collage"

Billy Golden (he/him)

"Frankenstein Narratives"

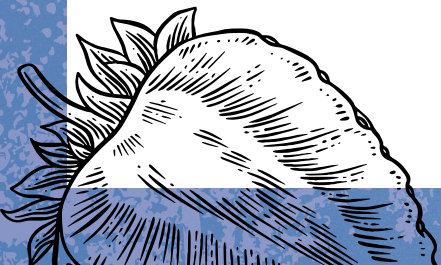
Instagram: @guttercatbilly

Nancy Mullin

"Meet Us Where We Are: Therapy on the Margins"

Instagram: @harmreductionpsychologist

Dr. Nancy Mullin has provided therapy to adults and youth in a variety of settings for over a decade. She has an abiding love of harm reduction and the way that it views both the person seeking help and the therapeutic relationship. She focuses her community work on providing therapy to people who use drugs and works from a relational perspective, seeking to meet people where they are, offering spaces of connection, respect, and safety. She shares her time between working in private practice and providing therapy at a community organization in San Francisco called Homeless Youth Alliance.



Contributor Biographies

Michelle Johnson-Covell (she/her)

"Transforming Perception: Art, Morals, and the Power of Choice"

Email: theanalyticalmouse@gmail.com

I am not to sure where I heard it, read it or viewed it but I know that we are all connected which means I cannot fully take credit for anything that crosses my mind nor can I take full credit for my art. I get high and then the voices get super hardcore with the fear tactics Which allows me to become extremely humbled filled with the unconditional Love that God has for every single one of us and that thought and the gratitude I have for the opportunity to adjust my emotional state brings to light some of the darkest but incredibly enlightened souls to work through me. So thank you for inspiring and aiding me to see that there is a broader spectrum in which to view life.

Cheyenne Cambri (they/them)

"Please Talk About How I Did Drugs"

Cheyenne is a harm reductionist and former drug user from the San Francisco Bay Area, where many of both their working and non-working hours are spent using their own experiences with homelessness and substance use to help others struggling with or recovering from the same things. They are a writer whose work centers around drug use and recovery, overdose death and grief, and anger at the systems in place perpetuating overdose deaths. You can follow Cheyenne on Instagram @cheyster__ or their Substack for more writing cheyennewinter.substack.com



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Folklore Editorial Board

(in alphabetical order)

Dana Fleetham (she/her) - Co-founder of Drug Spotters Support Union and Devastation Born Writing Collective. She is a fierce and unapologetic harm reductionist, Mama, and Mimi. More about Dana is at <https://dot.cards/danafleetham>

Tessa Frohe (she/her) - Tessa is a harm reductionist and Assistant Professor at the University of Washington, specializing in addiction psychology. Currently, her work focuses on community-driven approaches to integrate more digital health and harm reduction resources into permanent supportive housing.

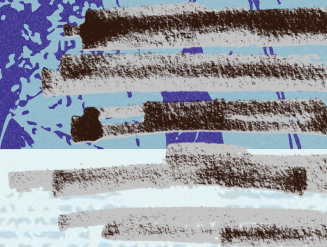
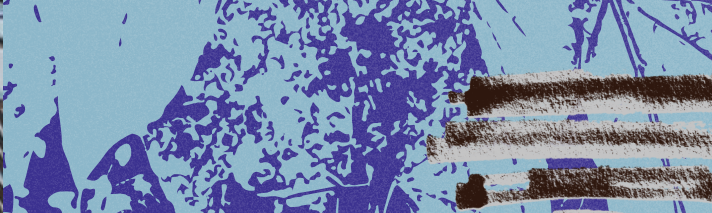
Ronnie Grigg (he/him) - Ronnie has done a long apprenticeship in supervised drug consumption spaces. He is the founder and Executive Director of Zero Block Society, one of the originators of Folklore Zine, and recently also took on the role of Executive Director of Vancouver Area Network of Drug Users (VANDU).

Scott Maxwell (he/him) Scott is a community organizer and researcher in Vancouver's Down Town East Side.

Jenna van Draanen (she/her) Jenna is a community-engaged researcher at the University of Washington and a dedicated harm reductionist.

Cece Wettemann (they/them) - Cece is a research Coordinator for Research with Expert Advisors on Drug Use (READU), long time harm reductionist.





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