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Journal Title: The dream of the audience, Theresa Hak Kyung Cha (1951-1982) , Constance M. Lewallen with essays by Lawrence R. Rinder and Trinh T. Minh-ha

Volume: Issue:

Month/Year: ©2001.**Pages:**

Article Author: Lewallen, Constance.

Article Title: Theresa Hak Kyung Cha : her time and place

Imprint:

ILL Number: -26930908



Call #: MACA Lower Level - Art Collection

Location: NX512.C48 A4 2001

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The Dream of the Audience

THERESA HAK KYUNG CHA (1951-1982)

Constance M. Lewallen

with essays by

Lawrence R. Rinder and Trinh T. Minh-ha

University of California Berkeley Art Museum

University of California Press BERKELEY / LOS ANGELES / LONDON

This book serves as the catalogue for the exhibition *The Dream of the Audience: Theresa Hak Kyung Cha (1951-1982)*, organized by the University of California, Berkeley Art Museum.

FRONTISPIECE: Theresa Hak Kyung Cha, 1979 (photo: James Cha)

Original photographs of objects for this book are direct digital images captured by a Better Light scanning back on a 4x5 view camera. Equipment and support courtesy of Better Light, Inc., San Carlos, California.
www.betterlight.com

University of California Press
Berkeley and Los Angeles, California

University of California Press, Ltd.
London, England

University of California, Berkeley Art Museum and Pacific Film Archive
Berkeley, California

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Library of Congress Cataloging-in-Publication Data

Lewallen, Constance.

The dream of the audience: Theresa Hak Kyung Cha (1951-1982) / Constance M. Lewallen ; with essays by Lawrence R. Rinder and Trinh T. Minh-ha.

p.cm.

Catalog of a touring exhibition organized by the University of California, Berkeley Art Museum.

Includes bibliographical references and index.

Contents: Theresa Hak Kyung Cha : her time and place / by Constance Lewallen—The plurality of entrances, the opening of networks, the infinity of languages / by Lawrence R. Rinder—White spring / by Trinh T. Minh-ha—Afterword / by Bernadette Hak Eun—Portfolio of images—Narrative chronology / by Susette Min—Checklist of exhibition.

ISBN 0-520-23287-9 (cloth : alk. paper)

1. Cha, Theresa Hak Kyung—Exhibitions. I. Rinder, Lawrence. II. Trinh, T. Minh-Ha (Thi Minh-Ha). III. Title.

NX512.C48 A4 2001

700'.92—dc21

2001027739

Manufactured in Canada

10 09 08 07 06 05 04 03 02 01

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The paper used in this publication meets the minimum requirements of ANSI/NISO Z39.48-1992 (R 1997) (*Permanence of Paper*).



Cha's hands, 1979 (photo: James Cha)

INTRODUCTION

Theresa Hak Kyung Cha—Her Time and Place

CONSTANCE M. LEWALLEN

Born in Korea, Theresa Hak Kyung Cha came of age as an artist in the San Francisco Bay Area of the 1970s, a decade of enormous artistic, cultural, social, and political transformation. By the time of her untimely and tragic death in 1982, she had created an extraordinarily rich and complex body of work that reflected the profound developments of her time and place—including the radical changes in art—and her own cultural displacement and alienation.

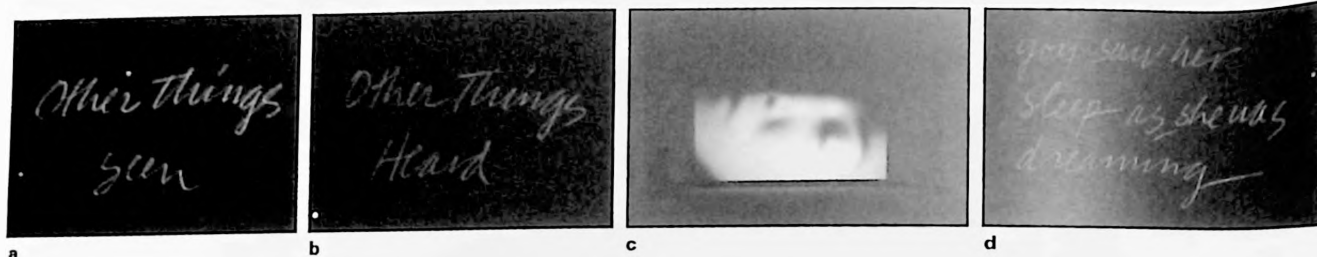
Much of this spirit of change was centered at the University of California, Berkeley, where Cha was a student from 1969 to 1978. Student protests against the United States involvement in the Vietnam War were raging, causing unexpected campus closures. The police often responded by spraying tear gas (this occurred at Cheney Hall, the dormitory where Cha first lived). Bertrand Augst, professor of French and comparative literature, recalls that at times the situation was so tumultuous that classes had to be moved off campus; Stephen Laub, a Berkeley student and later instructor in the art department, described the campus at the end of the 1960s as “terrifying and wonderful”; Dennis Love, another student, remembers the sense of liberation.¹ All three were associates of Cha. In this explosive and heady atmosphere, everything was up for grabs; experimentation was the norm.

The antiwar events of the 1960s and 1970s manifested a broader dissatisfaction with mainstream values that elevated materialist interests above all and ignored minority voices and viewpoints. Liberation movements arose among women, ethnic groups, and gays and

lesbians, and resulted at UC Berkeley in entirely new academic departments, such as Ethnic Studies (1969), which included Asian American, Chicano, and Native American studies; Afro-American Studies (1974); and Women’s Studies (1976). In art, traditional ways of making, exhibiting, and marketing work were rejected by many young artists. They invented new forms, such as performance, video, installation, and earthworks, which, with their emphasis on idea and process rather than product, were outside the traditional gallery and museum system.

The Bay Area was fertile ground for artistic experiments. Historically, San Francisco’s distance from New York and Europe had fostered an often iconoclastic individualism. While this was still somewhat the case in the 1970s, it is also true that for the first time the Bay Area avant-garde had solid links to like-minded artists nationally and internationally. *Avalanche* magazine, although based in New York, covered what finally became known as Conceptual Art activity worldwide and without hierarchical bias. Artists from New York and Europe performed and exhibited in the Bay Area, and local artists were invited to present their works in New York and abroad.²

Alternative, not-for-profit exhibition spaces better suited to accommodate the new art proliferated and were encouraged by funding from the National Endowment for the Arts (established in 1965). Mostly artist run, these galleries served as both exhibition venues and social centers. During the 1970s there were at least fifteen such alternative art spaces in the Bay



Other Things Seen, Other Things Heard (Ailleurs), 1978.
Cha first performed this work at the San Francisco Museum of Modern Art. It consisted of two slide projectors and one film projector, projected images on the wall, recorded voices, and sandy powder on the floor. Cha inserted her own body into the projected imagery.

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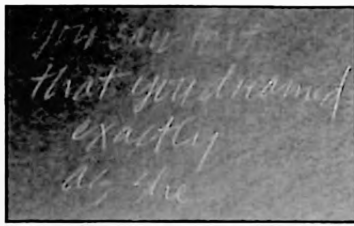
Area, including the Museum of Conceptual Art, Site, La Mamelie, 80 Langton Street, San Francisco Camerawork, Southern Exposure, and 63 Bluxome Street. Even local museums, such as the M. H. de Young Memorial Museum, the Oakland Museum, and the San Francisco Museum of Modern Art, as well as art schools, university museums in San Francisco, Berkeley, Davis, and Santa Clara, and a few San Francisco galleries (most notably Reese Paley), made room in their programs for works in new media.



The Cha family moved to San Francisco from Korea in 1964, after a year's sojourn in Hawaii. Theresa Cha was thirteen years old. After attending a private Catholic high school and one semester at the University of San Francisco, she enrolled at UC Berkeley in 1969. Although at first she enjoyed and showed considerable talent in ceramics, it was James Melchert's introduction to sculpture, in which he exposed students to the possibilities of performance, that had profound and enduring impact. Cha's early talent for combining materials in inventive ways stands out in Melchert's memory: "She had a thing about texture that set her apart."³ Later, as a graduate student, Cha became Melchert's teaching assistant and close friend. It was also in Melchert's classes that Cha met her artist peers Reese Williams and Mark Thompson.

Concurrent with her art studies, Cha studied comparative literature, earning a BA in 1973. Bertrand Augst remembers her attraction to the poetry of Stéphane Mallarmé and the plays of Samuel Beckett. According to Augst, she felt an affinity with Mallarmé's associative and restrained use of language. It is conceivable that her introduction to unconventional typographic design, which became a constant in her work, was through Mallarmé's long poem "Un Coup de Dés." Certainly, aspects of Beckett's highly reductive theater found echoes in the spare settings of Cha's performances. Her study of film theory with Augst had an even greater effect. Augst taught his students structural and semiological film analysis, frequently using an Athena projector, which can slow a film to a single frame.⁴ This frame-by-frame study of film no doubt had something to do with Cha's choice to construct virtually all of her films and videos as a series of stills.⁵

Cha formed close friendships with fellow film students Judith Barry and Susan Wolf and, with Wolf, augmented her formal study of film with nightly screenings of foreign and experimental structuralist films at the Pacific Film Archive, where she worked as an usher and cashier from 1974 to 1977. Cha became intensely interested in the work of Carl Dreyer, Marguerite Duras, Jean-Luc Godard, Alain Resnais, Chris Marker, Yasujiro Ozu, and Andrei Tarkovsky, as well as Andy



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(photos a–b, d–f, h: Richard Barnes; photo c: James Cha; photo g: *Hiroshima Mon Amour* film still, courtesy New Yorker Films)

Warhol, Stan Brakhage, and Michael Snow. She pursued her study of film theory in 1976 at the UC Education Abroad Program, Centre d'Etudes Américain du Cinéma, in Paris.⁶ Her teachers included theorists Jean-Louis Baudry, Raymond Bellour, Thierry Kuntzel, Monique Wittig, and Christian Metz. *Apparatus—Cinematographic Apparatus: Selected Writings* (1980), the anthology Cha edited for Reese Williams's Tanam Press, brings together many of their writings. The title refers to Metz's psychoanalytic elaboration of the correspondence between cinema and dream brought on by the basic apparatus of cinema, sometimes called the flicker effect.⁷ According to Baudry and Metz, the film audience experience compares to the infantile state prior to ego formation. Moreover, the viewer completes the work of the filmmaker. "In watching a film," Metz wrote, "I help it to live, since it is in me that it will live and it was made for that, to be seen, to come into existence, only at the moment when it is seen."⁸ Time and again in her videos and films, Cha strove to induce this state of heightened receptivity in her audience by using lap dissolves (fades). She also translated the filmic experience into other formats, as in the flicker of the mirrored candle reflections in *A Ble Wail* (1975). "In this piece," she said, "I want to be the dream of the audience."⁹ The critic Robert Atkins attests to the hypnotic power of Cha's performances:

"I left [*Other Things Seen, Other Things Heard (Ailleurs)*] feeling suspended between consciousness and unconsciousness, as if I had been dreaming someone else's dream."¹⁰ Filmic sequencing is echoed in her ordering of images, words, and blank pages in her book works, almost all black-and-white. While Mallarmé might have suggested new ways to arrange the printed word in space, Cha was no doubt also aware of similar experiments by the Russian Constructivists and by Dada artists.¹¹ The Russian El Lissitzky had already noted the potential for cinematic book design in 1922, when he wrote, "Printed words are seen and not heard. A sequence of pages make the book look like cinema."¹²

Cha's concern for the audience is expressed in her text work *Audience Distant Relative* (1977):

you are the audience

you are my distant audience

i address you

as i would a distant relative

as if a distant relative

*seen only heard only through someone else's
description*

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Other Things Seen, Other Things Heard (Ailleurs), 1978
(both film stills from *La Passion de Jeanne d'Arc*, courtesy
Gaumont Photographs)



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That Cha found other sources of inspiration in the art activity around her is evident. Although there has been little analysis of this aspect of her development, identifying these influences enriches the understanding of her work. While one cannot know precisely what art exhibitions or performances Cha experienced firsthand, her friends and fellow students Mark Thompson, Yong Soon Min, and Judith Barry recall that they habitually attended shows on both sides of the Bay. So much performance activity occurred in the San Francisco Bay Area during the 1970s that one could easily see performances several times a week. Artists' video was equally available—during the 1970s the Bay Area was considered, along with New York, one of the two major centers for video art. Although access to the avant-garde cinema was limited when compared with today, Tom Luddy, then director of the Pacific Film Archive, regularly invited filmmakers and theorists to show and talk about their work. In 1976 and 1977 alone, guests included Michelangelo Antonioni, Alain Robbe-Grillet, Werner Herzog, Marcel Ophuls, Bertrand Tavernier, Frederick Weisman, and Wim Wenders. Lectures by visiting artists at the university were also important. Reese Williams said of Robert Irwin's lectures, "I don't think any of us were quite the same after those lectures—the space he would open up." Barry remembers that on at least one occasion she and Cha met Michel Foucault at the airport and drove him to the campus for a lecture engagement.¹³

While French film theorists and philosophers like Foucault were important to Cha, according to August, "She didn't seem to be interested in abstract thought per se. For her it had always to be connected either with poetry or with film or music." Dennis Love, who worked with Cha at the Pacific Film Archive, said she simply liked the magic of film, "the shadows on the wall in a dark room."¹⁴ While Cha employed elements from Godard and Resnais—tableaux, voice-over narration, sharp dark and light contrast—in her performances, her works are even more abstract than theirs and make no attempt to tell a story. Cha was

influenced by many films, among them Godard's *Alphaville*, in which the female protagonist must relearn language to regain her individuality. This must have struck a chord with Cha, who was fascinated by the structure and power of language. Another film that no doubt deeply affected her was *Last Year at Marienbad*, a collaboration between Resnais and Robbe-Grillet. Memory, real or imagined, is its subject, and memory is one of Cha's persistent themes.

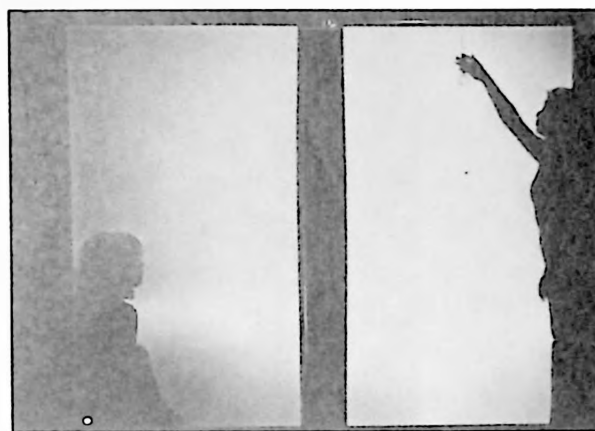
The new University Art Museum (UAM), Berkeley, opened its doors on November 6, 1970, with several days of lectures, poetry readings, concerts, and performances. Among the performances were Melchert's *Location Projects #1 and #2*, full-scale projections of two or three people engaged in an activity. In subsequent years at the museum, Cha would have seen performances, exhibitions, and video works by many of the major participants in the burgeoning Bay Area Conceptual scene, including Terry Fox, Howard Fried, Lynn Herschman, Tom Marioni, and Linda Montano, as well as nationally known performers ranging from the bawdy (Kipper Kids and Paul McCarthy) to the narrative (Terry Allen and Eleanor Antin). In San Francisco, Cha likely saw works by Paul Kos, Bonnie Sherk, and Bruce Nauman, whose made-for-video studio actions were seminal for almost anyone working in the field, as were the body-oriented performances of Vito Acconci and Chris Burden, and dances by Simone Forti and Yvonne Rainer, among others. In July 1975, Cha took a dance workshop with Forti and Rainer's mentor Anna Halprin.

Terry Fox seems to have had the most profound influence on Cha. His 1973 solo exhibition at the UAM, curated by Brenda Richardson, occupied two rooms, one with objects and photographs, the other sealed off with a muslin curtain and observable only through the glass windows on the exterior balcony of the museum. Fox remembers that Cha came each of the three days of the performance and watched as he and his brother Larry interacted in the second space with various materials and objects, including a metal

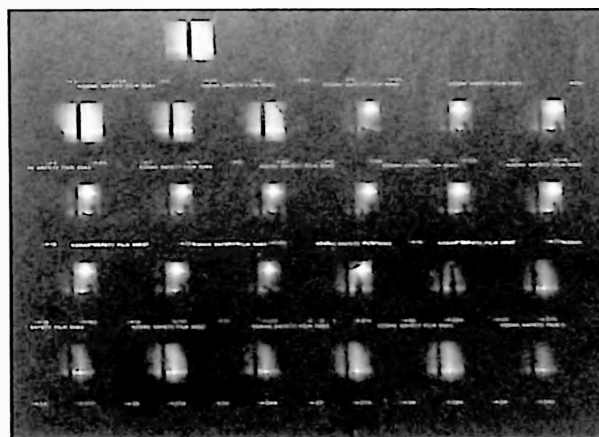
bowl, yeast, flour, water, and a mirror.¹⁵ As Richardson describes it, the austere asceticism of Fox's work and the slow, ritualistic manner in which events unfolded must have appealed to Cha's sensibility.¹⁶ Moreover, the translucent veil employed by Fox to demarcate and isolate his performance space was a device Cha herself used in her 1975 *A Ble Wail* and in *Pause Still*, performed in 1979 with her sister Bernadette. Candles, bamboo sticks, flour—props often used by Fox—also turn up in several of Cha's performances, among them *Barren Cave Mute* (1974), *From Vampyr* (1976), *Reveill  dans la Brume* (1977), and *Other Things Seen, Other Things Heard (Ailleurs)* (1978), and in video works like *Passages Paysages* (1978).

A more important similarity is the slow and deliberate, almost trancelike pace of Fox's and Cha's motions. Fox, who saw Cha perform *Reveill  dans la Brume* at Fort Mason, San Francisco, remarked on the measured way she moved in the space, barefoot, not making a sound, "as if she were floating." (The name of the performance suggests an oneiric state.) Melchert, speaking of *A Ble Wail*, remarked that "her sense of timing was exquisite."¹⁷ Although the only extant video documentation of a performance by Cha is a ten-minute segment of *Reveill  dans la Brume* (in the Cha Archive of the Berkeley Art Museum¹⁸), many who saw her have remarked on her grace and compared her movement to both traditional Korean dance (which she learned as a child during the family's 1963 sojourn in Hawaii en route to San Francisco) and tai chi chuan, which she studied under Fu Tung Cheng in Berkeley and practiced daily.

Common to almost all of Cha's performances was her use of slide projection, likely inspired by Melchert and by Stephen Laub's performances in which he merged his body with slide imagery. Cha similarly moved in and out of the projections in *Reveill  dans la Brume* and *Other Things Seen, Other Things Heard (Ailleurs)*, because, as she wrote: "Introducing the performance aspect to projection is to present a possible alternative to the projected image that continues to remain flat

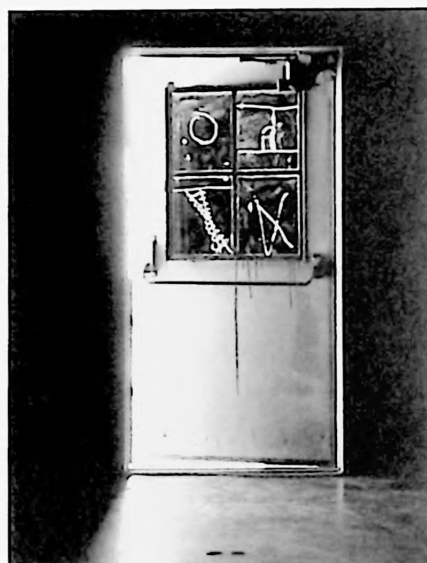


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Pause Still, 1979. Cha presented this piece with her sister Bernadette at 80 Langton Street, an alternative space in San Francisco. The two women performed simple actions behind a scrim. (photos: James Cha)

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Reveillé dans la Brume (Awakened in the Mist), 1977. Cha performed this work on an enclosed pier at Fort Mason, San Francisco, as part of the *San Francisco Art Institute Annual*. The performance consisted of the artist speaking ("fire fly/glow worm/fire flies/glow worms," etc.) and moving slowly toward a door on which images were projected. (photos: Richard Barnes)

and two-dimensional. It is also to explore criteria such as time movement (real, illusionist), the basic unit of time, movement in a gesture as simple as the turning of a person's head, for example."¹⁹

Perhaps the most distinctive element of Cha's performance was sound—the sound of her voice, live and recorded. Her voice was at once soft and penetrating—hypnotic. Augst said: "There was something about her voice. She always spoke very softly but whenever she did these performances, she had this almost incantational way of speaking. Very measured . . . she would even whisper sometimes."²⁰

Language, spoken and written, is fundamental to all of her work. In 1978 she wrote: "My video, film, and performance work . . . are explorations of language structures inherent in written and spoken material, photographic, and filmic images—the creation of new relationships and meanings in the simultaneity of these forms."²¹

While many New York and European Conceptual artists based their work in linguistic structure, Cha's use of language seems to come from other sources. For Koreans, the issue of language is emotional, since under the long Japanese occupation (1909–1945) they were not permitted to speak in their native tongue. Additionally, Cha recognized, "As a foreigner, learning a new language extended beyond its basic function as communication as it is generally for a native speaker, to a consciously imposed detachment that allowed analysis and experimentation with other relationships of language."²² In an earlier statement, Cha wrote, "The main body of my work is with language."²³

Cha, who was fluent in Korean, English, and French, literally takes apart language or languages in her work. In her video *Mouth to Mouth* (1975), she stresses the very fundamentals of her native tongue as she silently mouths the eight Korean vowel graphemes. Video snow nearly obliterates the image, suggesting, as Lawrence Rinder observed, "a loss of language over time."²⁴ She refers to French lessons in much of her

subsequent work, most pointedly in the title and text of her final work, the book *Dictée*, published by Tanam Press in 1982. She finds new meanings in her deconstructions and also invents words, such as *Vidéoème* (1976), the title of a video that plays on the word fragment *vide*, French for "empty." She begins her meditative 1980 film/video installation *Exilée* ("exiled" in French) by breaking up the word into successive semantic units—Exil, Exile, Ile, E, EE—which function as words or word fragments but also as visual images. Similarly, she puts the word *commentaire*, the title of the long text piece (1980) she included in *Apparatus*, through various permutations and as many meanings. *Commentaire*, French for "commentary," is shortened to *comment*, both an English word and French for "how"; *taire*, part of *se taire*, means "to be silent." The piece continues with "multiple variations of words related by sound and meaning . . . playing again on delicate movements and changes in meaning."²⁵

By 1978 Cha was being invited to perform and exhibit at various Bay Area alternative spaces and museums, including the San Francisco Art Institute Annual, La Mamelles, the San Francisco Museum of Modern Art, 80 Langton Street, and 63 Bluxome Street. She showed *Passages Paysages*, a three-monitor video work, at her MFA show at the UAM in 1978 and again at the San Francisco Art Institute in 1979. *Exilée*, the first major work she made after receiving her MFA, was shown at the San Francisco Art Institute in 1980 and the San Francisco Museum of Modern Art in 1981.

She was also included in several women's performance events, such as *Seven Sundays After the Fall* (1977), organized by artist Judith Barry. The great majority of performers in local alternative spaces were men, but in the course of organizing *Seven Sundays After the Fall*, Barry discovered more than eighty women performance artists in the region, and she and other women worked to raise their visibility. Barry and others came together to present their work and to study and read critical theory, especially as it related to issues of



White Dust from Mongolia, 1980



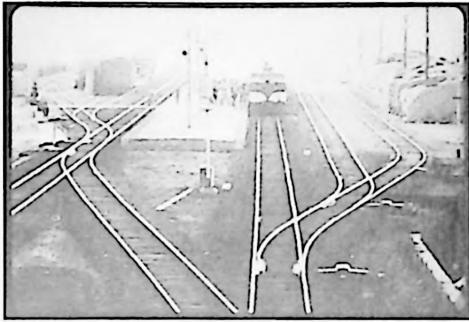
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representation. Laura Mulvey's now much-studied article "Visual Pleasure and the Narrative Film" (1975) became a "linchpin" for debates, as Barry notes.²⁶ Cha, while not formally in a discussion group, followed the readings. Barry sees Cha's practice as representative of "how language structures the unconscious by destroying conventions about what constitutes her/our symbolic order, a radical reworking of not only her identity as Asian, as non-native anywhere—and her place in that identity as a woman, but which also deeply subverted notions about how time and space, sound and light might produce meaning."²⁷ Cha identified with women across history and cultures—from her mother, Hyung Soon Huo, to the Korean martyr Yu Guan Soon, the Catholic martyrs Ste. Thérèse of Lisieux and Jeanne d'Arc (especially as represented in Carl Dreyer's 1928 silent film), and Dreyer's Gertrud, from the 1964 film of that name, all of whom Cha writes about in *Dictée*.

In 1979 Cha made her first trip back to Korea since her departure seventeen years before. She had expressed longing and anticipation for such a return in *Exilée*, describing the flight in terms of the sixteen time zones that separate San Francisco from Seoul. It was a poignant trip, one filled with memories. In a postcard to Yong Soon Min, Cha wrote, "Here I am finally, childhood gone, apparently I am forced to experience as adult." The joy of return was diminished by the cool reception she received from her own people, to

whom she was simply a foreigner. In late 1980 she traveled to Japan and then again to Korea, this time to work on a film, *White Dust from Mongolia*, for which her brother James was the cinematographer. But the film was never finished. It was a time of crisis in South Korea; after the assassination of President Park Chung Hee the previous May, martial law was declared, and there was a real sense of danger. Cha and her brother were harassed by suspicious South Korean officials who thought they might be North Korean spies. During that trip, Cha wrote to Yong Soon Min, "I am in spite of everything seeing the great presence of women, the woman's space, the woman holding the weight of all Asian societies, or is that a grandiose generalization?"²⁸

In 1980 Cha moved to New York to pursue her art career. Following their first project, *Apparatus*, Cha approached Reese Williams with the idea for *Dictée*, which she worked on during the next year. According to Richard Barnes, whom she had met when they were students in a drawing class at UC Berkeley and married in May 1982, things were going well for them. He was getting jobs as a photographer; she was beginning to show her work and had recently received a fellowship from the Beard's Fund.²⁹ She was also working on a piece for a show at Artists Space that involved hands portrayed in paintings throughout art history and was planning to turn *White Dust from Mongolia* into a book, having abandoned hope of realizing it as a film. Nonetheless, she wrote to her sister Bernadette that she



was increasingly unhappy in New York and was ready to move back to San Francisco.³⁰

Cha has been described to me as strong, fragile, ambitious, reticent, emotional, disciplined, tragic, funny, hypersensitive, pure, and intelligent. She was probably all of these. How she and her work might have developed and changed we will never know. On November 5, 1982, Theresa Hak Kyung Cha was murdered by a security guard in the Puck Building on Lafayette Street in lower Manhattan. She had gone there to meet Barnes, who was documenting the renovation of the building.

Just a few weeks later, Tanam Press released *Dictée*, which many see as her most significant work. *Dictée*, an altogether original conception and remarkable for a young artist in its scope, combines family history, ethnic consciousness, autobiography, stories of female martyrdom, poetry, and images. In this one book Cha explores all the major themes of her work: language, memory, displacement, and alienation. In *Writing Self, Writing Nation*, a collection of essays on *Dictée*, Elaine Kim, chair of UC Berkeley's Ethnic Studies department, remarks on the book's complexity: "*Dictée* is in many ways a contradictory text, its paradoxes rooted in Cha's location in the interstitial outlaw spaces between Korea and America, North and South, inside and outside. . . . For her, the in-between is a personal dwelling place that makes survival possible, and to ignore the

importance of her Korean American identity is to deny that existence and selfhood."³¹

It took time for the Asian American community to embrace *Dictée*. Perhaps, some Asian Americans initially felt, as Kim did when she first read it, that *Dictée* "with its seemingly incongruous juxtapositions, its references to Greek mythology, and its French grammar exercises seemed far afield from the identity [they were] after."³² However, in the two decades since its first publication (it is in its third printing), the relevance of *Dictée* has become clear, and as *Writing Self, Writing Nation* testifies, it is now embraced by many artists and scholars, including many of Asian descent.³³ Kim notes that critics in recent years have been "attracted to its affinities with postmodern notions of indeterminacy, fragmentation, and free play among shifting multiple identities," but she cautions that such analyses of the text should not ignore the fundamental fact of Cha's Korean heritage, which makes the experience of reading *Dictée* particularly empowering for Asian American students.³⁴

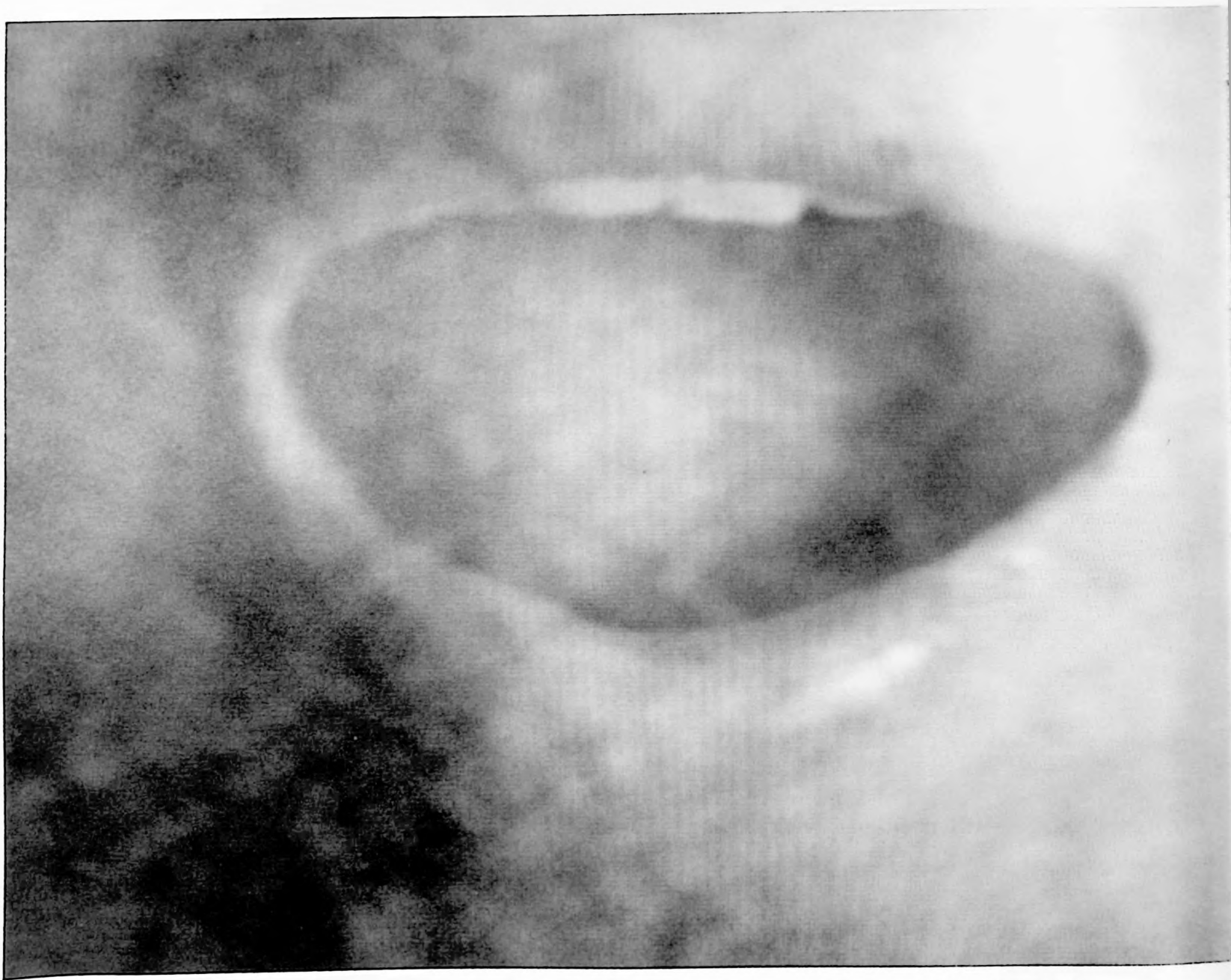
In her extraordinarily moving book, Cha both speaks to and transcends her own particular circumstance as a Korean American. In her eloquent, idiosyncratic, and ultimately poetic voice, she tells of loss, the fragility of memory, of longing and love.

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Untitled, 1982

1. Bertrand Augst, interview by author, 1 November 2000; Stephen Laub, interview by author, 1 November 2000; Dennis Love, interview by author, 1 October 2000.
2. In the 1972 international exhibition *Documenta V*, John Fernie and James Melchert made installations, Paul Cotton and Terry Fox did performances, and Howard Fried showed videotapes.
3. James Melchert, interview by Moira Roth, 31 December 1988.
4. Bertrand Augst, interview by Moira Roth, 2 January 1989.
5. Chris Marker's *La Jetée*, with which Cha was familiar, was also an influence in this regard.
6. During that year, Cha also traveled to the Netherlands and Belgium, where she forged links with artists involved in mail art, Fluxus, and other Conceptual forms.
7. The film apparatus, the sound and look of the projector, is of primary importance in Cha's *Exilée*, which consists of a film projected onto a video monitor.
8. Christian Metz, "The Fiction Film and Its Spectator: A Metapsychological Study," in *Apparatus—Cinematographic Apparatus: Selected Writings*, ed. Theresa Hak Kyung Cha (New York: Tanam Press, 1980), 386. Originally published in *New Literary History* (fall 1976).
9. Theresa Hak Kyung Cha, unpublished statement, 1975, Theresa Hak Kyung Cha Archive, Berkeley Art Museum.
10. Robert Atkins, "Other Things Seen, Other Things Heard (Ailleurs)," from an unpublished review for the *San Francisco Bay Guardian*, 1978, Cha Archive.
11. Cha based her work *Pravda/ISTINA*, designed for and published in *Heresies: A Feminist Publication on Art and Politics* 14 (1982): 34, on Russian Constructivist design.
12. El Lissitzky, quoted in Richard Hollis, *Graphic Design* (London: Thames and Hudson, 1994), 47.
13. Reese Williams, interview by author, 23 March 2000; Judith Barry, interview by author, 17 October 2000.
14. Augst, interview by Roth; Love, interview by author.
15. Terry Fox, interview by author, 15 September 2000.
16. Brenda Richardson, *Terry Fox* (Berkeley: University Art Museum, 1973), unpaginated.
17. Fox, interview by author; Melchert, interview by Roth.
18. In 1996, the museum changed its name to the UC Berkeley Art Museum.
19. Cha, undated statement (after 1976), Cha Archive.
20. Augst, interview by Roth.
21. Cha, statement, 1978, Cha Archive.
22. Cha, "Personal Statement and Outline of Independent Postdoctoral Project," ca. 1978, Cha Archive.
23. Cha, undated statement (after 1976), Cha Archive. For extended quote, see Lawrence Rinder's essay, 19–20.
24. Lawrence R. Rinder, "The Theme of Displacement in the Art of Theresa Hak Kyung Cha and a Catalogue of the Artist's Oeuvre" (MA thesis, Hunter College, City University of New York, 1990), 6, Cha Archive.
25. Susan Wolf, "Theresa Cha: Recalling, Telling, Retelling," *Afterimage* (summer 1986): 12.
26. Laura Mulvey, "Visual Pleasure and the Narrative Film," in *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York: New Museum of Contemporary Art; Lincoln, Mass.: David R. Godine, 1984), 361–73.
27. Judith Barry, "Theresa Hak Kyung Cha: Then and Now," transcript of symposium, Whitney Museum of American Art, New York, 19 January 1993.
28. Yong Soon Min, interview by author, 26 August 2000; James Cha, interview by author, 17 November 1999.
29. Richard Barnes, interview by Moira Roth, 29 December 1988.
30. Bernadette Hak Eun Cha Silveus, interview by author, 31 August 2000.
31. Elaine H. Kim, "Preface," in *Writing Self, Writing Nation: Essays on Theresa Hak Kyung Cha's Dictée*, ed. Elaine H. Kim and Norma Alarcón (Berkeley: Third Woman Press, 1994), 21.
32. Ibid., 3. Brian Kim Stefans writes, "*Dictée* had been dismissed by the Asian American critical establishment and was labeled 'white' and not concerned with community or feminist issues" ("Korean American Poetry," *Korean Culture* [winter 1997]: 5).
33. Allan deSouza writes, "Her highly influential book *Dictée*, published in 1982, reached a primarily white avant-garde audience until a panel convened in 1991 at the annual Association of Asian American Studies conference. Critical attention has since been rekindled within a largely academic Asian American audience" ("The Spoken Word: Theresa Hak Kyung Cha's *Dictée*," *Third Text* 24 [autumn 1993]: 73). Anne Anlin Cheng notes that the essays in *Writing Self, Writing Nation* "broaden the notion of identity in *Dictée*—featuring pioneering analysis into Cha's political negotiations, examining the difference and multiplicity that exist on the levels of self, nation, and gender" (*The Melancholy of Race* [New York: Oxford University Press, 2000], 141).
34. Kim, "Preface," 21–22.



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