

Between the Teeth  
Theresa Hak Kyung Cha  
Unbidden Tongues #5 &  
Manifold Books #14

# Checklist

Venue: Manifold Books

Exhibition title: Between the Teeth

Artist: Hadassah Emmerich

Exhibition dates: November 28 – January 22

Opening: November 28, 3-5 pm

Location: Kraijenhoffstraat 34,  
1018 RL Amsterdam

Artworks on view

01. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *Perte Loss*, *Monologue*, *From Dream to Awake*, *L'Image Concrete feuille L'Objet Abstrait*, *Perte Loss* and *Untitled (the sand grain story)*, Artist's Statement/Summary of Work, Narrative Account of Career II, *A Ble Wail* and *Re Dis Appearing*. Courtesy of Berkeley Art Museum and Pacific Film Archive.
02. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *Perte Loss*, *Untitled (the sand grain story)*, Artist's Statement/Summary of Work and Narrative Account of Career II. Courtesy of Berkeley Art Museum and Pacific Film Archive.
03. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *A Ble Wail*, *Re Dis Appearing*, *Perte Loss*, *From Dream to Awake*, *L'Image Concrete feuille L'Objet Abstrait*, *Perte Loss* and *Untitled (the sand grain story)*. Courtesy of Berkeley Art Museum and Pacific Film Archive.
04. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *Perte Loss*, *Untitled (the sand grain story)*, Artist's

- Statement/Summary of Work, Narrative Account of Career II and *Missing Page*. Courtesy of Berkeley Art Museum and Pacific Film Archive.
05. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: Artist's Statement/Summary of Work, Narrative Account of Career II and *Missing Page*. Courtesy of Berkeley Art Museum and Pacific Film Archive.
06. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *Untitled (Poem to Mother and Father)*, *Fin De Partis* and *Untitled (Hand Hearing)*. Courtesy of Berkeley Art Museum and Pacific Film Archive.
07. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *Re Dis Appearing*, *A Ble Wail* and *Untitled (Poem to Mother and Father)*. Courtesy of Berkeley Art Museum and Pacific Film Archive.
08. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: Narrative Account of Career II, script from *Re Dis Appearing*, *Untitled (Poem to Mother and Father)* and *Fin De Partis*.



Courtesy of Berkeley Art Museum and Pacific Film Archive.

09. Theresa Hak Kyung Cha. *Artist's Statement/Summary of Work*. Approximately 1979. Reproduction of typewritten text, two pages, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

10. Theresa Hak Kyung Cha. *Narrative Account of Career II*. 1982. Reproduction of typewritten text, 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

11. Theresa Hak Kyung Cha. *Narrative Account of Career II*. 1982. Reproduction of typewritten text, 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

12. Theresa Hak Kyung Cha. *Missing Page*. 1976. Typewritten text on paper, 8.25 x 11.75 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

13. Theresa Hak Kyung Cha. *Re Dis Appearing*. 1977. Two-page master script with handwritten additions (including installation floor plan), three pages in total, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum

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16. Theresa Hak Kyung Cha. *A Ble Wail*. 1975. Text stenciled in ink on burlap. 22 x 7.5 inches. 28 black-and-white photographs, 11.5 x 8.25 inches, manuscript. Documentation of performance, performed at the Wirth Ryder Gallery, UC Berkeley. Courtesy of Berkeley Art Museum and Pacific Film Archive.

17. Theresa Hak Kyung Cha. *Untitled (the sand grain story)*. 1977. Black-and-white photograph and typewritten text on paper, photocopy. 8.15 x 14 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

18. Theresa Hak Kyung Cha. *Perte Loss*. 1976. Manuscript, three sheets, typewritten text on paper, handwritten additions in pencil, page one 8.5 x 11 inches. Work not realised. Courtesy of Berkeley Art Museum and Pacific Film Archive.

19. Theresa Hak Kyung Cha. *L'Image Concrete feuille L'Objet Abstrait*. 1976. Artist book, black press type on paper, twelve sheets of paper, single page. 8.25 x 11.75 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

20. Theresa Hak Kyung Cha. *From Dream to Awake*. Not dated. Typewritten text on paper, 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

21. Theresa Hak Kyung Cha. *Untitled (Poem to Mother and Father)*. Not dated, stenciled ink on cloth, 18.5 x 27 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

22. Theresa Hak Kyung Cha. *Fin De Partis*. Not dated. Script for sound work, typewritten text on three pieces of paper, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

23. Theresa Hak Kyung Cha. *Fin De Partis*. Not dated, script for sound work, typewritten text on three pieces of paper, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

24. Theresa Hak Kyung Cha. *Fin De Partis*. Not dated, script for sound work, typewritten text on three pieces of paper, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

25. Theresa Hak Kyung Cha. *Untitled (Hand Hearing)*. 1976. Stenciled ink on burlap, edges sewn with thread. 14.5 x 14 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive.

Photography: Maartje Fliervoet

## Press release

Unbidden Tongues #5 &  
Manifold Books #14  
*Between the Teeth*  
Theresa Hak Kyung Cha  
November 28 – January 22

Opening hours: Thursdays and Fridays from 1-5 pm, or by appointment

*Between the Teeth* is a collaboration between Isabelle Sully and Matt Hinkley (Unbidden Tongues) that will showcase diverse material from the legacy of Korean- American artist and writer Theresa Hak Kyung Cha (Busan 1951 - New York 1982) in partnership with the Berkeley Art Museum and Pacific Film Archive. Her multilingual oeuvre includes artists' books, mail art, performance, audio, video, film and installation, based on an embodied thinking about mother tongue and forced migration. Her non-conformist experimental novel *Dictée* is an influential work in the context of identity, ethnicity and gender.

*Between the Teeth* is part of a new series of exhibitions running until the summer of 2022. The title of this sequence, *Inwardly luscent*, is a quote from Theresa Hak Kyung Cha. *Inwardly luscent* emphasises opulent inner worlds, testifying to their capacity for resistance. In various ways, each exhibition deals with processes of figuring out one's own way of living within all kinds of imposed systemic limitations.

About Manifold Books:

Manifold Books is a platform that explores connections between art and books. With each exhibition a few titles are added to its book collection (all including artists' interventions). For further info, please refer to: [www.manifoldbooks.nl](http://www.manifoldbooks.nl).

This exhibition has been made possible by:

Koninklijke Fabrieken Posthumus B.V.

Prins Bernhard Cultuurfonds

Unbidden Tongues

Torpedo Theater

BAMPFA

de Appel

AFK





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06. Unbidden Tongues #5: Theresa Hak Kyung Cha – *Between the Teeth*. From left to right: *Untitled (Poem to Mother and Father)*, *Fin De Partis* and *Untitled (Hand Hearing)*. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.





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I have been working as a Visual Artist and Writer since 1972. My career has developed simultaneously with the education I have received, first in Korea, and the United States, and later in Paris, France.

I completed my degrees with honors at the University of California Berkeley, in Comparative Literature and Art during which I spent one year studying Film Semiology and History at the Centre d'Etudes Americaine du Cinema.

My art work and writing, including poetry have been exhibited continuously from 1974. The prizes I have been awarded are: the Eisner Prize for Film and Video, Stuart McKenna Memorial Award for the Photographic Medium, Film/Video Competition at the University of Nevada.

In 1979, I received a grant from the National Endowment for the Arts, (\$3,000) and the Chancellor's Post Doctoral Fellowship (\$15,000) from the University of California, Berkeley, to write and direct a film on Korea. I was awarded in 1981 in conjunction with Tanam Press, N.Y., to publish Dictee, by the National Endowment for the Arts, and a grant from the Beard's Fund in 1982, N.Y.

I have edited an anthology of writings by Film Theoreticians and Filmmakers called Apparatus which is being used as text books at University of California, Berkeley, Brown University, Harvard, Yale, and other campuses. My work was also published in Hotel, a collection of writings by Visual Artists.

Dictee is my latest published work, and the publisher is Tanam Press, New York.

I am presently teaching Video Art at the Elizabeth Seton College in New York, I am also a guest lecturer at the Nova Scotia College of Art and Design.



Hak Kyung Theresa Cha  
Born in Pusan, Korea 1951  
Immigrated to the United States 1962  
Education: University of California at Berkeley  
Comparative Literature, Art Practice, Film theory-practice,  
and Video.

The main body of my work is with Language, "looking for the roots of the language before it is born on the tip of the tongue."

Since having been forced to learn foreign languages more "consciously" at a later age, there has existed a different perception and orientation toward language. Certain areas that continue to hold interest for me are: grammatical structures of a language, syntax. How words and meaning are constructed in the language system itself, by function or usage, and how transformation is brought about through manipulation, processes as changing the syntax, isolation, removing from context, repetition, and reduction to minimal units.

These concerns are experimented with in book-making, with written texts and images, incorporated still within another structure, qualities inherent in the material, that of the book.(page sequence, silences pauses, time, space)

Similar intention and processes follow in working with other media and material; video, film, slides, projection, and performance, but with references to their particular structures.

The audience-spectator is a major consideration, from conception to realization of the piece. She/He holds a privileged place in that She/He is the receptor and or activator central to an exchange or dialogue.

The importance of audience becomes especially clear when the nature of these works deal with narratives. The audience is the subject to whom the narrative is being transmitted to.

The narrative structure attempts to be free from the more traditional linear progression. The focus is in producing



Multiple Telling with Multiple Offering. The "narrating" is carried by a written text and or images that one sees on a screen, in an environment, with a text that one hears synchronously or non-synchronously. The content varies from sources that are highly personal, drawn from heritage, memory, et cetera, to that are more didactic.

Introducing the performance aspect to projection is to present a possible alternative to the projected image that continues to remain flat and two-dimensional. It is also to explore criteria as time, movement, (real, illusionist), the basic unit of time, movement in a gesture as simple as turning of a person's head for example. A direct interaction with the audience in same space and time is achieved as well as uniting the spectator with the "Absent" where and the "Absent" when the images and words were <sup>FIRST</sup> made.

52X COLTON 1188E  
BERKSHIRE  
BOND  
COPYABLE  
100



The attempt here is to accentuate the off space of the paper. the space that is naturally often taken for granted

Here, by marking as line drawn accentuate the negative space. the opposition that brings forth the once absent. state the presence of the absent.

Exit. determining of the receptive space interlocking of an action on a fluter stagnant area becoming active by the marking

Missing within a totality itself missing inseparable from the totality only once put on backwards as would with film, would it be possible to mark where

Indeterminable space without any quality or quantity of its own illimitable without the act of putting on a line there is no identification of this space

possibility of creating tension in this space and perhaps in union with it the force of the entrance of the other



LANEY COLLEGE  
MEDIA COMMUNICATION

# 3

Course T.V. PRODT. 31A Name CHA, THERESA HAK KYUNG Instructor FERRAGALLO  
SCHARLACH

Title RE Dis Appearing

Time	Video	Miscellaneous	Audio
0:00	1) FADE IN from Black to CAM.1	1) Title- White letters on Black background: RE Dis Appearing	
0:05	2) CAM high angle shot- SUPER CU CAM 2	2) Shot of a mirror set on a table filling the whole screen space	begin voice #1 où commencer. début. fin. begin voice #2 follow in english UHM MAH...AH PAH...
0:03	3) FADE OUT CAM 1.	3)	
0:08	4)	4) same shot as a hand comes in to the frame with a clear glass tea bowl with water in it and sets it on the center of the mirror	touvé dans un jardin le quel un bol. un bol du thé. thé vert. thé au someil
0:08	5) FADE IN CAM.1 SUPER CU	5) camera center the tea bowl as well as the reflection	reflété sur l'eau un arbre chauve des portraits fixes des feuilles déjà passé
0:03	6) CAM.2 FADE OUT	6)	célébration ici.
0:05	7) CAM.2 FADE IN CU	7) T.V. monitor set up with just the static on it	d'un poid du temps goût amer
0:02	8) CAM.1 CU DISSOLVE photo image #1		la dernière tasse déguisé masqué
0:02	9) CAM.2 CU DISSOLVE photo image #2		une camoufflage
0:02	10) CAM.1 CU DISSOLVE photo image #3		pas de jeu si, du jeu
0:02	11) CAM.2 CU DISSOLVE photo image #4		reite. avant l'acte de la voie de mot d'une langue du soi
0:05	12) CAM.1 FADE IN CU SUPER	12) high angle shot of mirror same shot as shot2)	

L461-1-14



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MEDIA COMMUNICATION

Course T.V. PRODT. 31A Name CHA, THERESA HAK KYUNG Instructor FERRAGALLO  
SCHARLACH

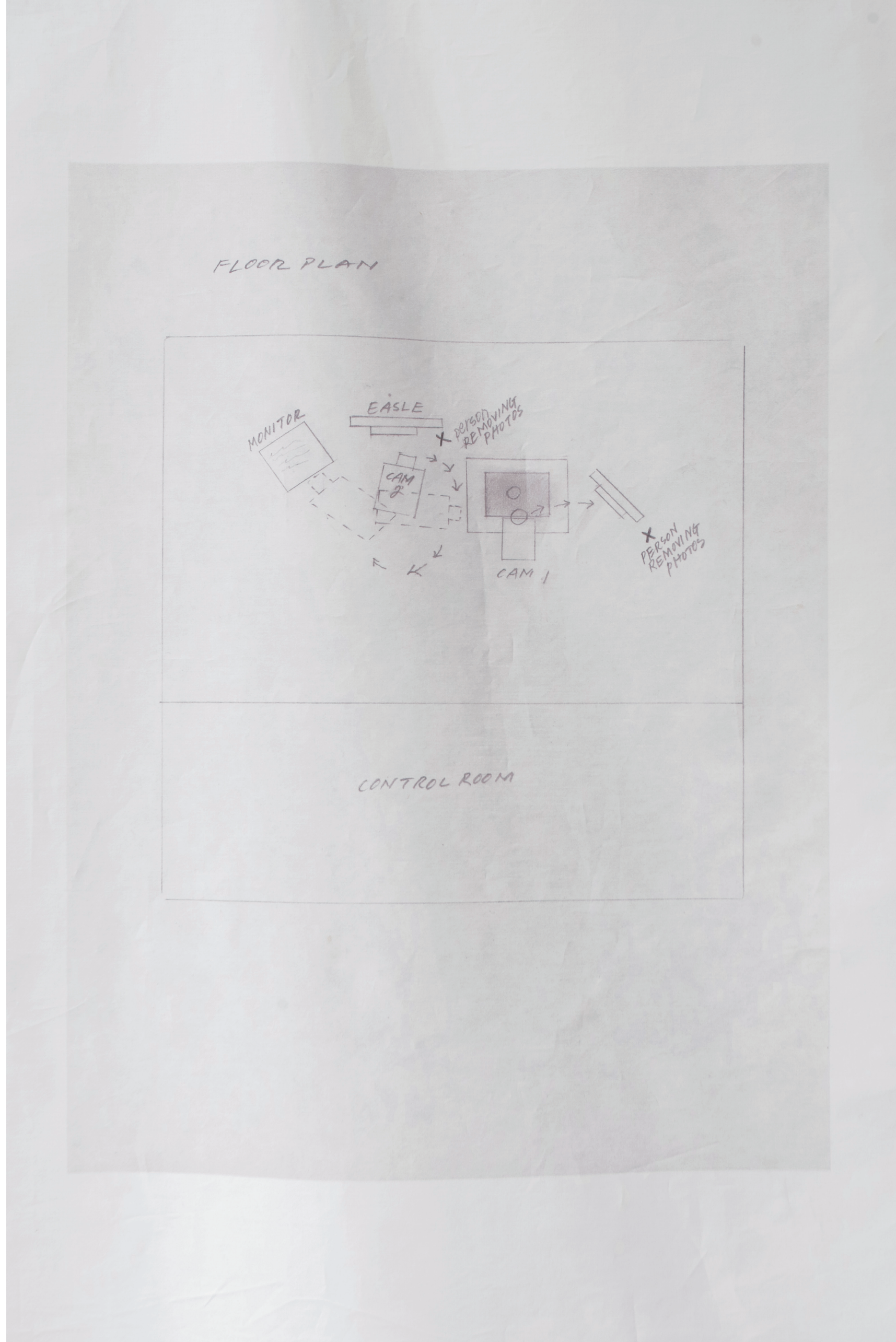
Title \_\_\_\_\_

Time	Video	Miscellaneous	Audio
0:03	13) CAM2 FADE OUT		et puis, le jardin.
0:03	14) CAM.2 SUPER FADE IN	14) Roll title RE Dis Appearing and credits	du the.
0:03	15) CAM. 2 FADE TO BLACK		
0:05	16) CAM 1. Slow FADE TO BLACK		audio translation: where to begin. begin. end. found in a garden which a bowl. a bowl of tea. tea bowl. tea green. tea of sleep reflected on water the bald tree fixed portraits leaves already past passed celebration here. of a certain time's weight bitter taste last cup disguised masked a camouflage not of game yes, of game rite. before the act o the way of word the way of a tongue of self and then, the garden. the tea.

L461-1-14

14. Theresa Hak Kyung Cha. *Re Dis Appearing*. 1977. Two-page master script with handwritten additions (including installation floor plan), three pages in total, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.





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this is one of the pages  
where the sand grain story begins.  
this is one of the pages  
where the sand grain kept itself.  
has since left.           thirteen years ago.  
it was thirteen years ago.           maybe fifteen.  
i wonder if you remember.  
this was when i came to be introduced to,  
this One grain, sand of sand soil of soil  
it was more real  
than any real  
more imaginary  
than most imaginary.  
i went with it each pocket, each stone,  
each trouser cuff, each skirt hem, and shoe.  
each eye where would be  
tear caused  
listening to stories carried by  
this sand seed  
heard by this One each place rested touched  
is lost.           each person rested touched  
is never lost.

i still see the round sun drawn  
just behind child head child arms  
and beneath beneath one of which would be  
this one particular grain would be  
this one particular sand grain.

*1/7 January 1977 - La Jolla, California - Theresa*

17. Theresa Hak Kyung Cha. *Untitled (the sand grain story)*. 1977. Black-and-white photograph and typewritten text on paper, photocopy. 8.15 x 14 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.



PERTE LOSS

Dimanche encore demain lundi encore

Mon Lundi

Tues Mardi

Wed Mercredi

Thurs jeudi

Fri vendredi

Sat samedi

Sun dimanche

Jan wuhl 一月 十月 *repetition / Rhythmen*

Feb wha 二月 十一月

Mar soo 三月 十二月

April mok 四月

May kuhm 五月

june toh 六月

july il 七月

aug dissolves-movements in the present

sept intercut frozen time

oct superimpose

nov intercut with images or black.

dec

quick cuts

real time

digital

8:00

8:00

8:02

8:03

Lost Loss of time (relative) everyday having the same value -worker

Everyday with different value meaning with change of context.

passage of time -time interval everything always in the past. the present is mere acknowledgement, confirmation of the past. simultaneous time, synchronous time, as opposed to the present always a result of the past. someone's present is always the past of the other.

Loss- memory, therefore image therefore language to describe the image, to recall. the passage of time as each moment complete in itself absolute present each movement of time.

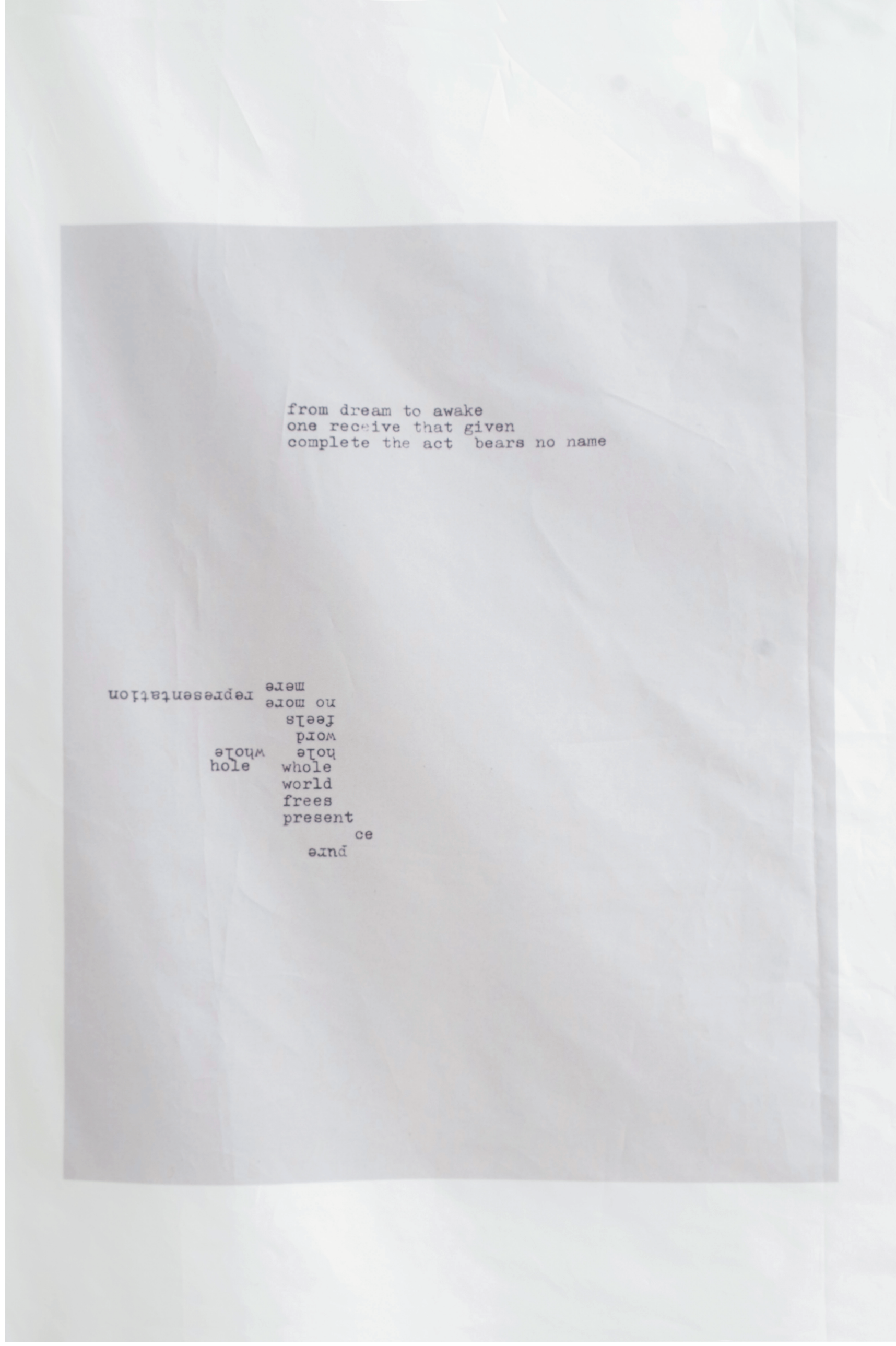
waiting time-different value all together. fades to black.





19. Theresa Hak Kyung Cha. *L'Image Concrete feuille L'Objet Abstrait*. 1976. Artist book, black press type on paper, twelve sheets of paper, single page. 8.25 x 11.75 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.





from dream to awake  
one receive that given  
complete the act bears no name

no more  
representation  
feel  
word  
hole  
whole  
world  
free  
present  
ce  
and

20. Theresa Hak Kyung Cha. *From Dream to Awake*. Not dated. Typewritten text on paper, 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.



아버님

날 낳으시고

어머님

날 기르시니

두분께 아니면

이몸이 살았으려

하늘 같은 은덕을

어디에 대하랴 감사오리



FIN DE PARTIE

VOICE 1	VOICE2	VOICE 3	VOICE 4
Finis			fini
c'est fini		c'est fini	fini
ça va finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini
ça va peut etre finir	ça va finir	c'est fini	fini

22. Theresa Hak Kyung Cha. *Fin De Partis*. Not dated. Script for sound work, typewritten text on three pieces of paper, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.



VOIX 1	VOIX 2	VOIX 3	VOIX 4
	Les grains s'ajoutent aux grains		
		les grains s'ajoutent aux grains	
un			a un
un			a un
	un	a un	
un		a un	
	un		a un
un	a un		
		un	a un
un	a un	un	a un
et un jour	soudain		
		soudain	
			soudain
c'est un tas	un tas		
		tas	
tas			tas
	tas		
tas	tas	tas	tas
un petit tas			
	tas	tas	tas
tas	tas	tas	tas
l'impossible tas			
	tas tas		
		tas	tas tas
tas	tas tas		tas tas

23. Theresa Hak Kyung Cha. *Fin De Partis*. Not dated. Script for sound work, typewritten text on three pieces of paper, each 8.5 x 11 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.



VOIX 1	VOIX 2	VOIX 3	VOIX 4
	On ne peut plus me punir		
on	ne	peut	
plus			me punir
Je m'en vais dans ma cuisine			
	un		
		deux	
			trois metres
sur	un		
		deux	
			trois metres
sur	un		
		deux	
			trois metres
attendre qu'il me siffle			
		siffle	
	siffle		
siffle			sifle
	Ce sont de jolies dimensions		
			je m'a ppuird a la table
en attendant		qu'il me siffle	
qu'il me siffle	qu'il me siffle		qu'il me siffle
siffle		siffle	

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25. Theresa Hak Kyung Cha. *Untitled (Hand Hearing)*. 1976. Stenciled ink on burlap, edges sewn with thread. 14.5 x 14 inches. Courtesy of Berkeley Art Museum and Pacific Film Archive. Photo: Maartje Fliervoet.