

Helen Cho:  
*Space Silence*

List of works, exhibition map, bibliography

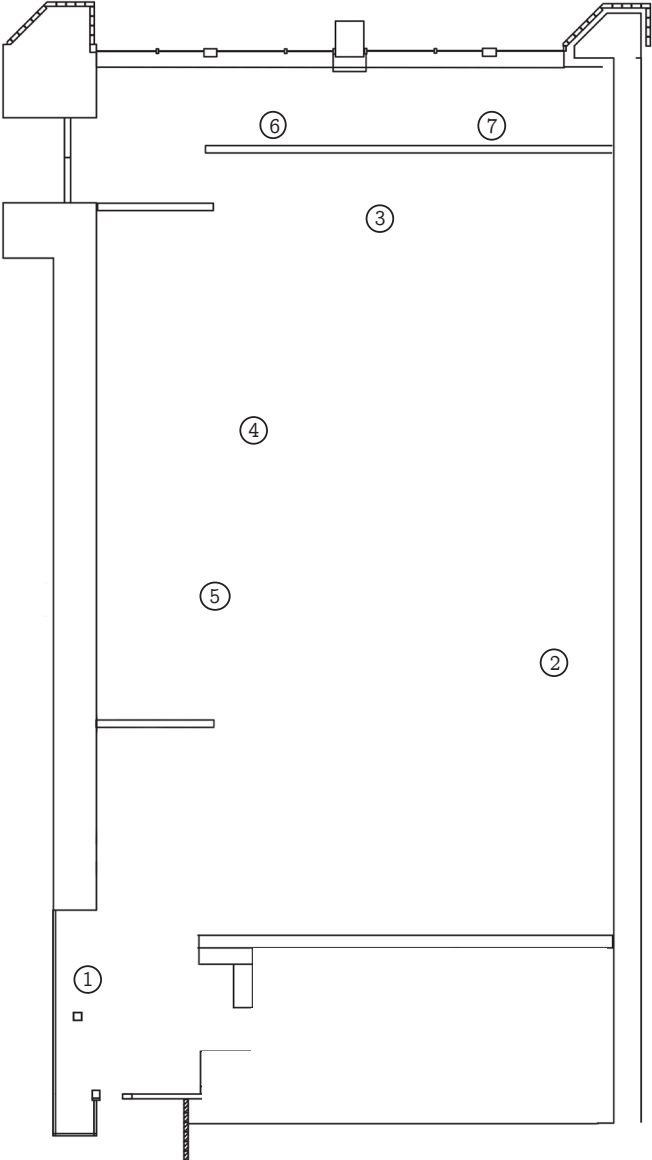
JAN 16 - MAR 14, 2020

AUDAIN GALLERY

## List of Works

1. Helen Cho  
*Objects and Tools for Studio Practice*, 2015 – 2020  
papier-mâché, craft paper, books  
Courtesy the artist and SFU Library
2. Helen Cho  
*To All Sentient Beings*, 14 minutes, 2020  
looped video installation, HD video projection and stereo sound  
Courtesy the artist
3. Helen Cho  
*So Many Wind*, 13 minutes, 2018  
looped video installation, HD video projection and stereo sound  
Courtesy the artist
4. Helen Cho  
*Materiality Reconstructing a Desire for Auspicious Life*, 2018  
vinyl, stoneware, celadon, bone china, dough, rock, wood  
Courtesy the artist
5. Helen Cho  
*Explorers and Adventurers: send back your ships*, 2020  
vinyl, stoneware, celadon, rock, plant, wood  
Courtesy the artist
6. Helen Cho  
*Tai Lam: memory of hunger finds its form*, 6 minutes, 2015  
looped video installation, HD video on monitor with sound  
Courtesy the artist
7. Helen Cho  
*Subterranean Harvest*, 2015  
photography and text on wallpaper  
Courtesy the artist

Exhibition Map



## Bibliography

### Related Texts

Katherine Behar, ed., *Object-oriented Feminism* (Minneapolis: University of Minnesota Press, 2016).

Shim Bo-Seon, translated by Chung Eun-Gwi and Brother Anthony of Taizé, "Fifteen Seconds Without Sorrow, and: An Unavoidable Road, and: Things That Lead Me to Disillusionment," *Manoa*, 27(2), 13 – 15.

Theresa Hak Kyung Cha, *Dictée* (New York: Tanam Press, 1982).

Charles Darwin, *The Formation of Vegetable Mould, Through the Action of Worms: With Observations on Their Habits* (New York: AMS Press, 1972).

Sarah Dowling, *Translingual Poetics: Writing Personhood Under Settler Colonialism* (Iowa City: University of Iowa Press, 2018).

Richard Grusin, ed., *The Nonhuman Turn* (Minneapolis: University of Minnesota Press, 2015).

Stacey Ho, *Green Lines* (Montreal: House House Press, 2019).

Homer, *The Odyssey*, translated by Emily R. Wilson (New York: W. W. Norton & Company, 2018).

Cathy Park Hong, *Dance Dance Revolution: Poems* (United States of America, W. W. Norton & Company, Inc., 2007).

Hyun Yi Kang, Norma Alarcón and Elaine H. Kim, eds., *Writing Self, Writing Nation: A Collection of Essays on Dictée by Theresa Hak Kyung Cha* (Berkeley: Third Woman Press, 1994).

Danielle LaFrance, *Friendly + Fire: Poems*, (Vancouver: Talonbooks, 2016).

Danielle LaFrance, *Just Like I Like It*, (Vancouver: Talonbooks, 2019).

Ursula K. Le Guin, *The Dispossessed: An Ambiguous Utopia* (New York: Harper Paperbacks, 1991).

Pauline Oliveros and Peter William Ward, *The Roots of the Moment* (Therwil: Hat Hut, 1988).

Pauline Oliveros, *Software for people: Collected writings 1963 – 80* (Baltimore: Smith Publications, 1984).

Shazia Hafiz Ramji, *Port of Being* (Halifax: Invisible Publishing, 2018).

Shazia Hafiz Ramji, *Prosopopoeia* (Toronto: Anstruther Press, 2017)

Lisa Robertson, *Occasional Work and Seven Walks from the Office for Soft Architecture* (Toronto: Coach House Books, 2011).

Timothy Lee Scott, *Invasive Plant Medicine: The Ecological Benefits and Healing Abilities of Invasives* (Rochester: Healing Arts Press, 2010).

## Texts about the Artist

Emilia – Amalia, eds., *Translation / Annotation* (Toronto: Emilia – Amalia, 2017).

Renske Janssen, ed., *21 Objects for Hesitation and Reimagining Their Many Selves* (Eindhoven: Onomatopee, 2015).

Gabrielle Moser, "Helen Cho: You Remain Dismembered," *Flash Art* no. 322, 2018.

Daniella Sanader, *Familiarity, chance, weight, giving, work: 5 Small Essays for Helen Cho at G Gallery* (Toronto: G Gallery, 2015).

Fan Wu, *Homeland: Broken Waves / Pizza Parlour* (Toronto: Trinity Square Video, 2018).

Fan Wu, ed., *Himalayan Musk Rambler* (Toronto: IMPULSE [b:], 2016).

## Artist Biography Exhibition Acknowledgments

Helen Cho is a Toronto based artist whose practice spans sculpture, video, performance, drawing, text, and photography, and pulls from translations of language, tradition and the sites and materials of everyday habits. She holds an MA in Fine Art from Goldsmiths College, University of London (UK) and has exhibited internationally.

The bibliography accompanies a library space produced as part of *Space Silence* at Audain Gallery. SFU Library has been instrumental in supporting the building of this library by sourcing and lending many of the materials present.

Gratitude is extended to the following people and institutions who have supported the material and conceptual development of this exhibition: Paula Viitanen Aldazosa, Gina Badger, Centre A, Eric Emery, Kara Ditte Hansen, Miles Lavkulich, Jonathan Middleton, Alex Muir, Robert Pedersen, the Polygon Gallery, Sylvia Roberts, and the Vancouver Art Gallery.

The artist would like to thank the Toronto Arts Council, the Ontario Arts Council and the Canada Council for the Arts.

## Public Programs

Opening Reception  
WED, JAN 15, 7 – 9PM  
Audain Gallery

Conversation: Helen Cho and Shazia Hafiz Ramji  
SAT, FEB 22, 2PM  
Audain Gallery

Workshop: Plant Meditation with Blackberry  
Facilitated by Gina Badger  
Registration is required. Please email [audaingallery@sfu.ca](mailto:audaingallery@sfu.ca)  
SUN, FEB 23, 1 – 2:30PM  
Audain Gallery

Workshop: THIS IS HOW DISTANT I AM: A WORKSHOP INTERSECTING  
THE WORKS OF HELEN CHO, THERESA HAK KYUNG CHA'S *DICTEE*,  
AND THE SELF ABOLISHED THROUGH THE WRECKAGE OF CONTEXT  
Registration is required. Please email [audaingallery@sfu.ca](mailto:audaingallery@sfu.ca)  
WED, MAR 4, 6 – 8PM  
Audain Gallery



Canada Council  
for the Arts

Conseil des Arts  
du Canada



AUDAIN GALLERY

SFU Goldcorp Centre  
for the Arts  
149 West Hastings Street  
Vancouver BC  
V6B 1H4

778.782.9102  
[sfugalleries.ca](http://sfugalleries.ca)  
[audaingallery@sfu.ca](mailto:audaingallery@sfu.ca)  
TUE – THU, SAT / 12 – 5PM  
FRI / 12 – 8PM