

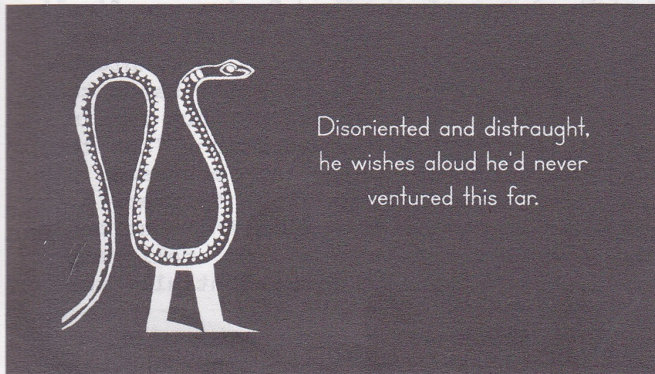
Stark often does, relies on her immediate neighbors in Los Angeles to both question and circumvent privileged access to the art world. *The Magic Flute* is no different, though this time she's selected a fairy tale about power, corruption, and innocent love with obvious appeal to children. It's a collection of diverse musicians who bring an indelible energy to these themes, driving home the integrity of their music to pass on a political message to other kids. Stark's clearly so taken with them that she rewrites the ending, which ordinarily celebrates love and reason, so the opera's high priest instead spotlights each musician. They deserve the accolades. Their music really does just as much of the talking.

3 HELEN CHO
You Remain Dismembered

Trinity Square Video, Toronto
By Gabrielle Moser

Translation is always a political act. As any multilingualist will confirm, every word choice obscures as much as it reveals, lending phrases (sometimes unintended) discrepant meanings from the original. Helen Cho's latest sculptural and video works probe the poetics of translation across diverse sources and media, turning life story into narrative film and transforming everyday materials into objects of contemplation. Cho isn't after an accurate or faithful rendering, though; her formal choices invite a polyphony of sounds and meanings, skirting opacity without ever straying into incoherence.

The promise of home is central to Cho's works. The single-channel video *So Many Wind* (2018) tells a story of immigration, loss, and settlement through archival photographs, first-person storytelling, and long takes of the narrator's everyday environment. The second in a trilogy of films about Tai Lam – a Vietnamese immigrant who came to Canada in 1986 by way of a refugee camp in Indonesia – the story unfolds naturally and nonlinearly, interweaving his childhood, harrowing journey, and present-day life in Canada where he works at a pizzeria. Filmed in almost imperceptibly low light, or through richly saturated red and blue filters, the video pans across a garden filled with lilies and daisies, studies a pigeon scratching at peanuts on the pavement, and fixes on a



man's polo-clad back as he deftly cuts and weighs out dough in an industrial kitchen. Birds chirp over the man's gentle voice, interspersed with chatter from customers and the sounds of a turn indicator and a car radio. The content is devastating, but it is Lam's delivery that sticks with the viewer: his voice halting, breaking, and pausing between words. Though this might be described as the "broken" English of newcomers, Cho revels in its poetry. Excerpts from Theresa Hak Kyung Cha's 1982 novel *Dictée*, which mixes English, French, and Korean, appear as intertitles along the bottom third of the screen, underscoring the lyricism of this fractured speech and lending the video its name.

A sculptural assemblage nearby continues these themes. On a *pyeong-sang* (low bench) covered in gold vinyl, the faux-leather petals of an oversized floral still life are flanked by or shield stones in *Materiality Reconstructing a Desire for Auspicious Life* (2018). Made from dough, these delicate stones act as a linking device back to the video, and underscore the ways everyday objects become provisional sites of transference for both the desires and realities of migrants.

4 FEMINIST LAND ART RETREAT
Free Rein

Audain Gallery, Vancouver
By Steffanie Ling

The concept of retreat implies a physical distancing, but what we are really trying to get away from is dominant ideology, or at least the images that circulate to reinforce it. Notions of feminist land art, or a feminist land art retreat, do not exclusively belong to the realm of art. Images of agency between women and land quickly reveal a political project: one of making visible ways of being that are not beholden to the terrain of men. In its exhibition of video and sculpture, the artist group Feminist Land Art Retreat (FLAR) cultivates subtle ways of

