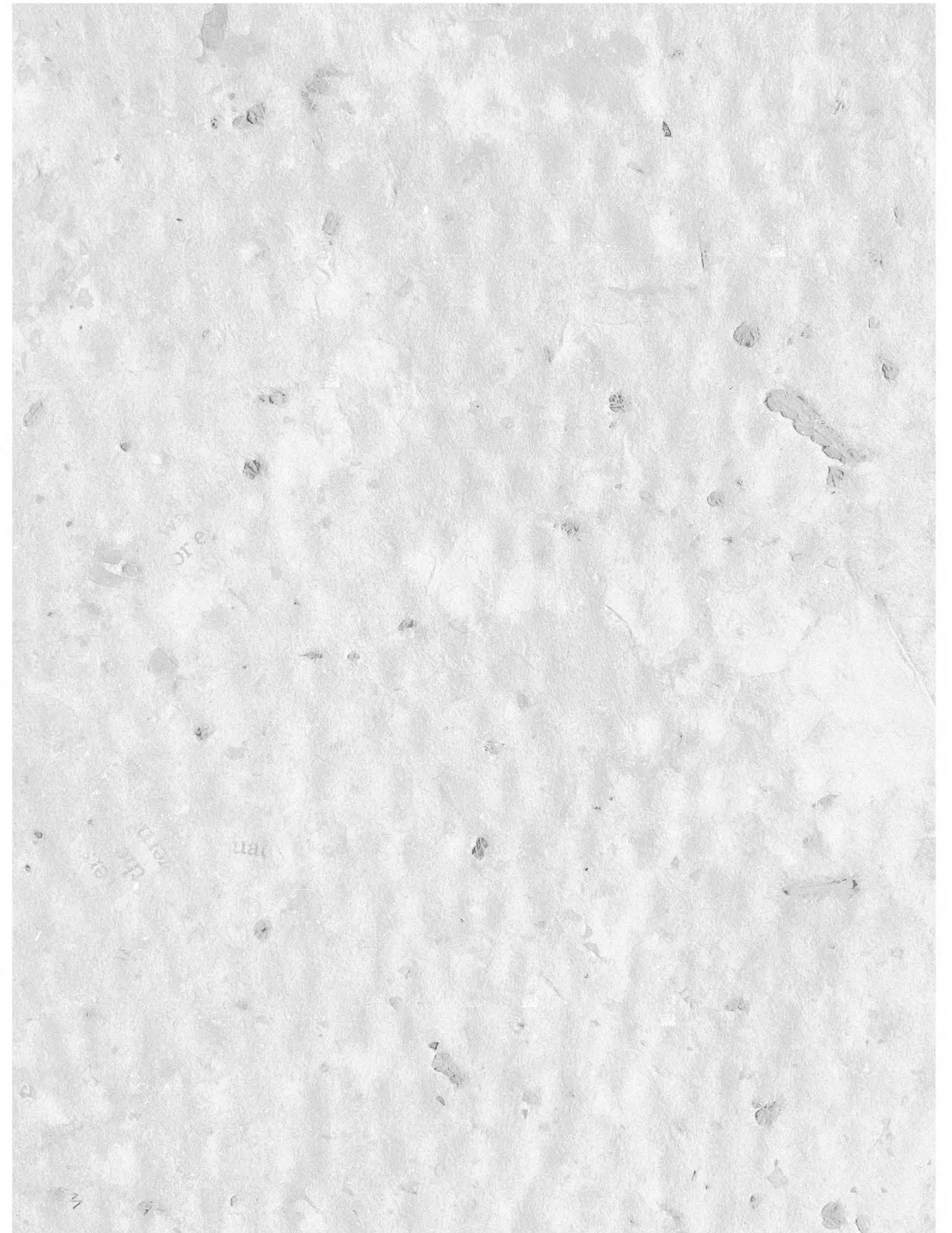
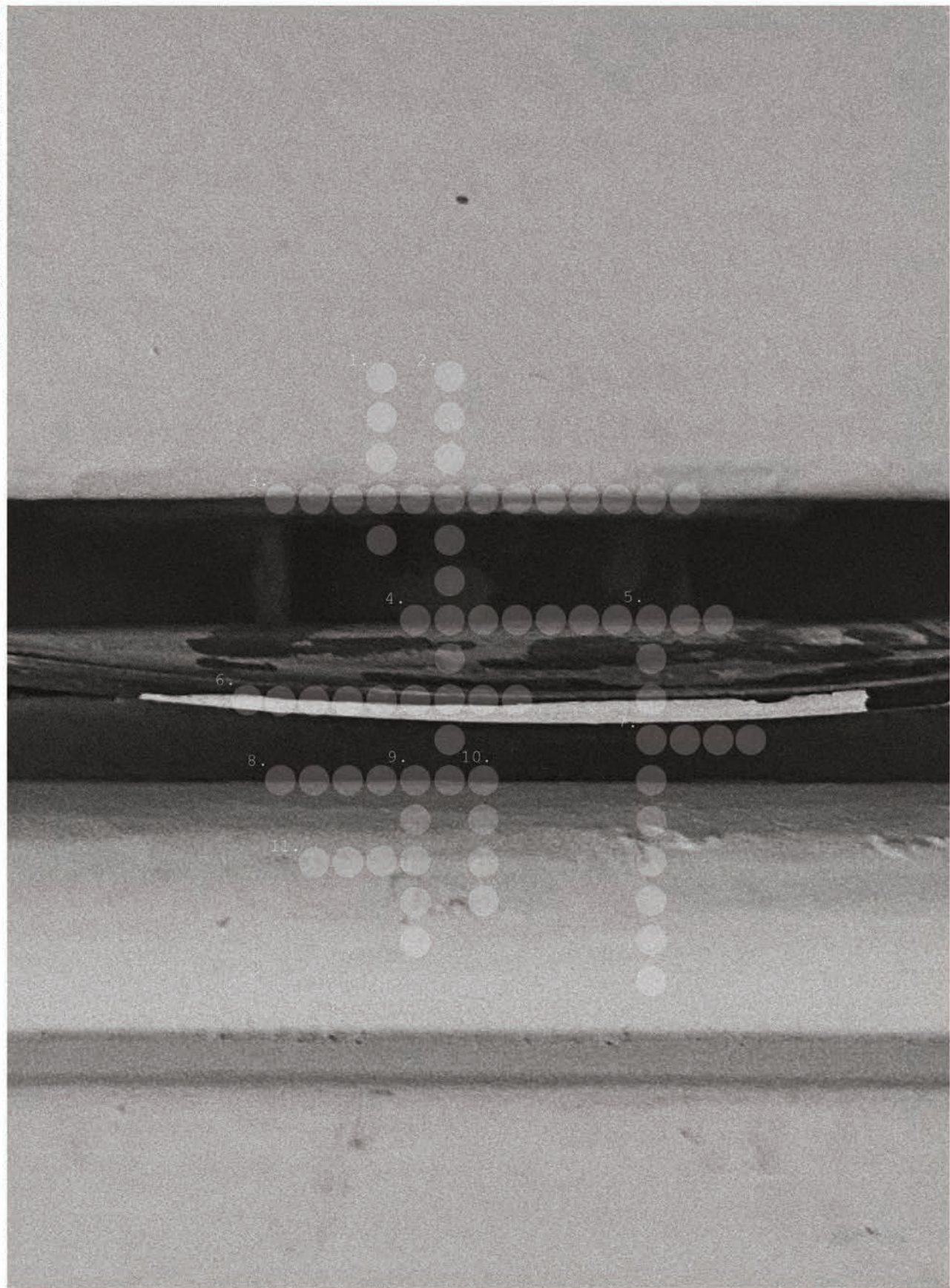


SPITE HOUSE

<u>CHAPTER</u>		<u>PAGE</u>
<u>I</u>	<i>JUNIPER DR.</i>	3
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	ii a record of enclosed gates	
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	i quotidian	
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	iii rediscovered and remembered	
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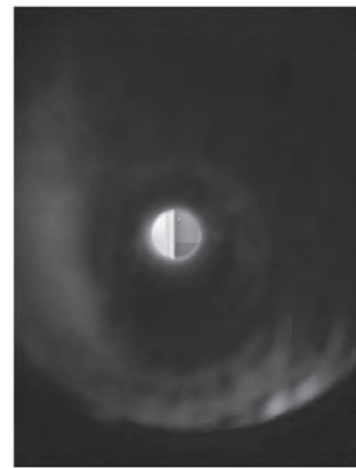
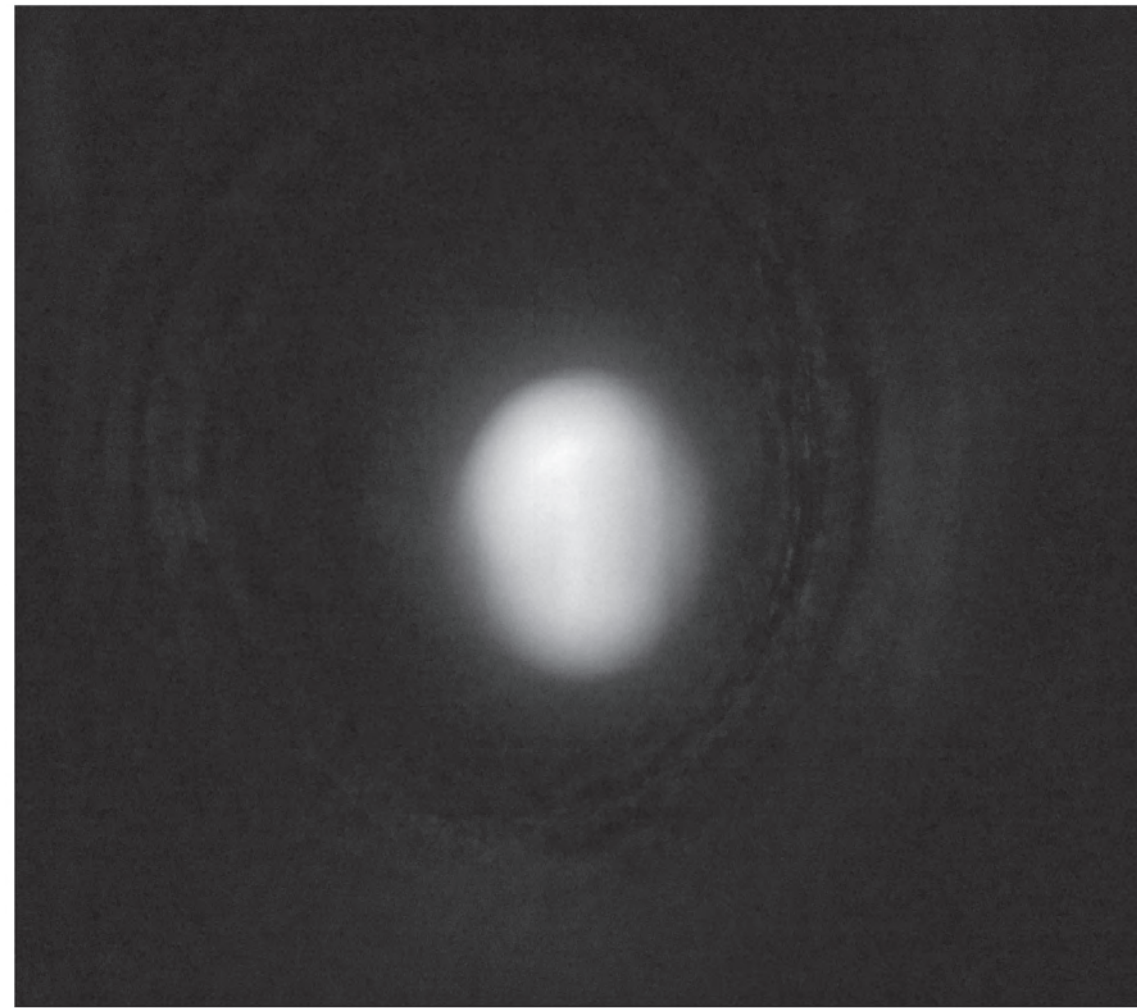
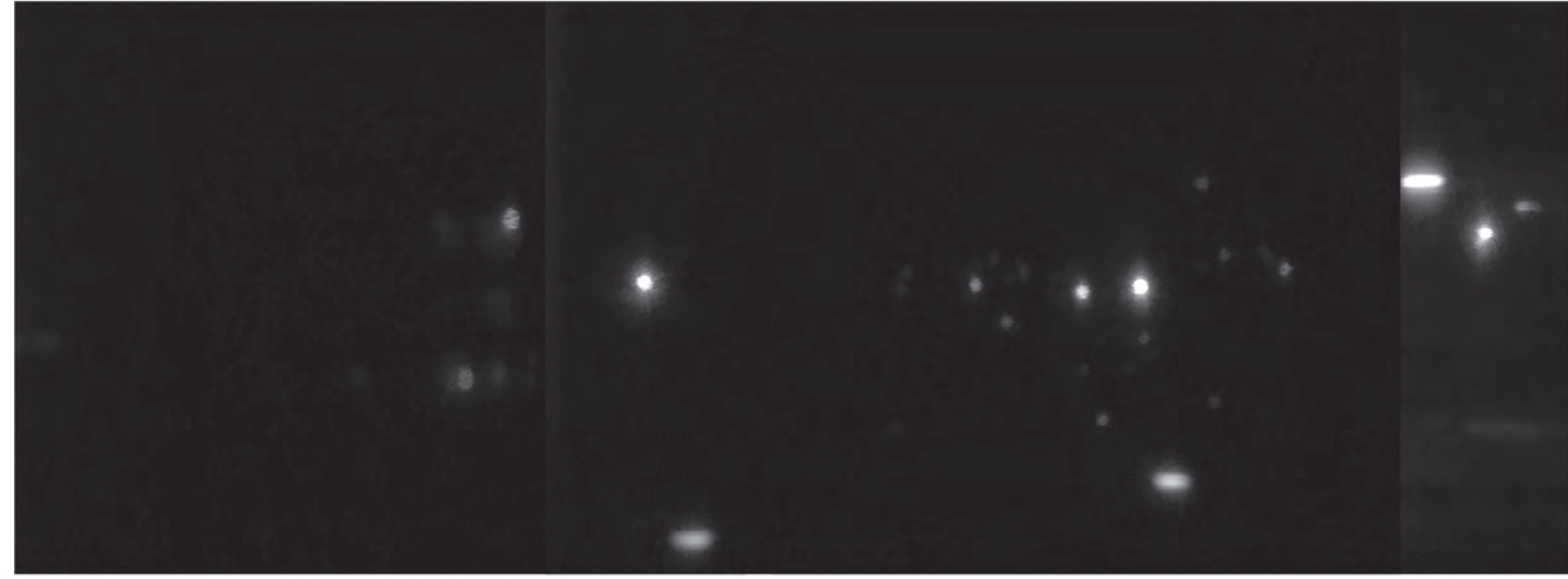


- 1. the narrow between the knee and the ankle
- 2. the delivery of a blow
- 5. an enclosure with gates
- 9. device of mating mechanisms
- 10. any of the wild or cultivated

- 3. an undercarriage
- 4. clip working with a spring
- 6. a protective
- 7. the end rounded lump
- 8. a moveable obstruction
- 11. an elongated depression



in the candle, or in the hem of the curtain, behind the socket plate, beneath the rug, or taped behind the photograph of us, or in the deck under the shelf, beneath the vanity drawer or behind the headboard, beneath the drawer lining, under the chair, inside that book, or nowhere. With the plants, under the chest, within the hinge, or in the cup out there



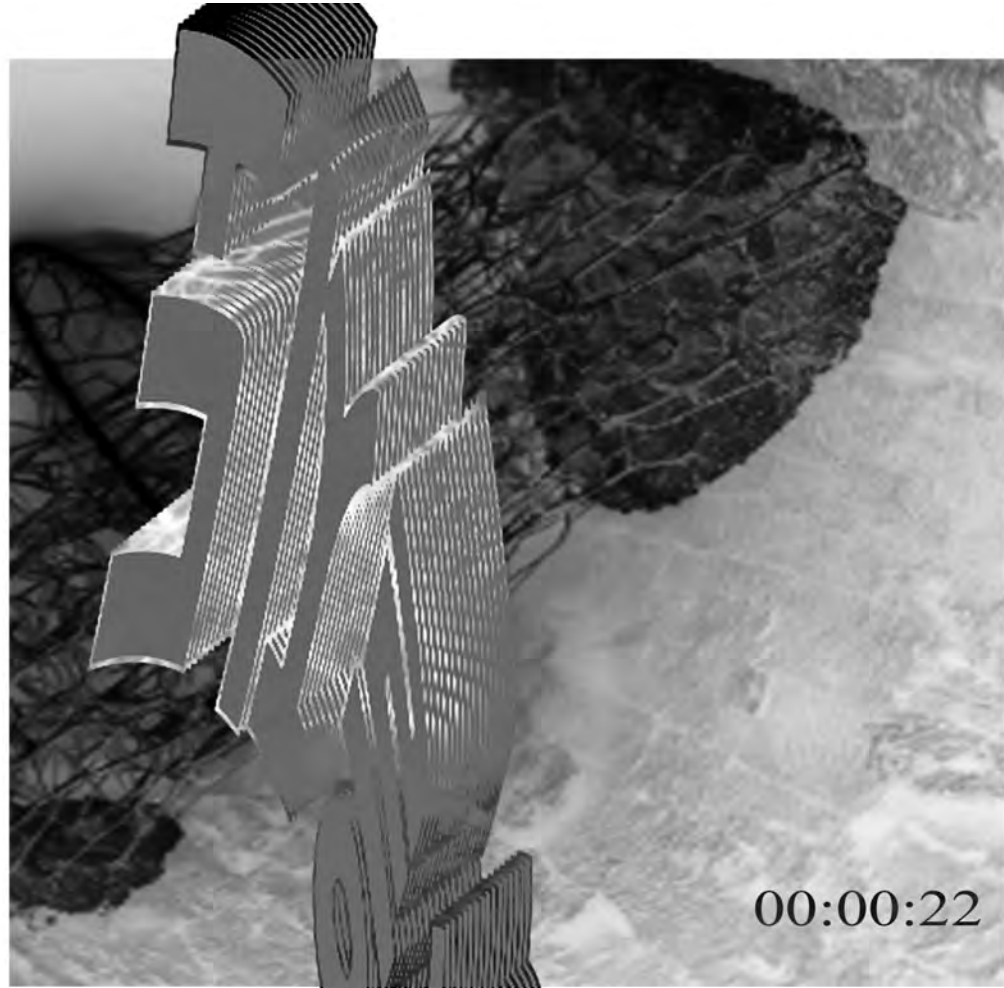
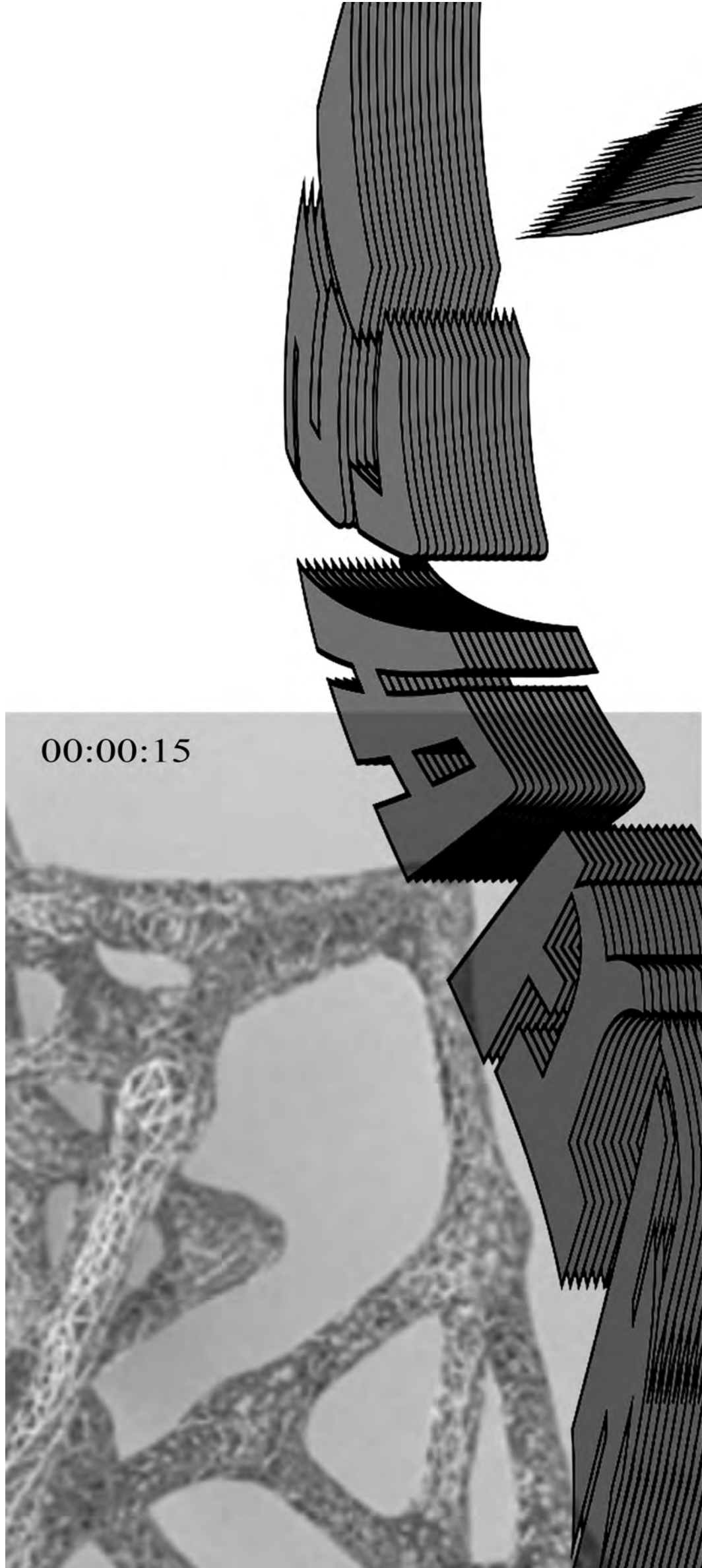
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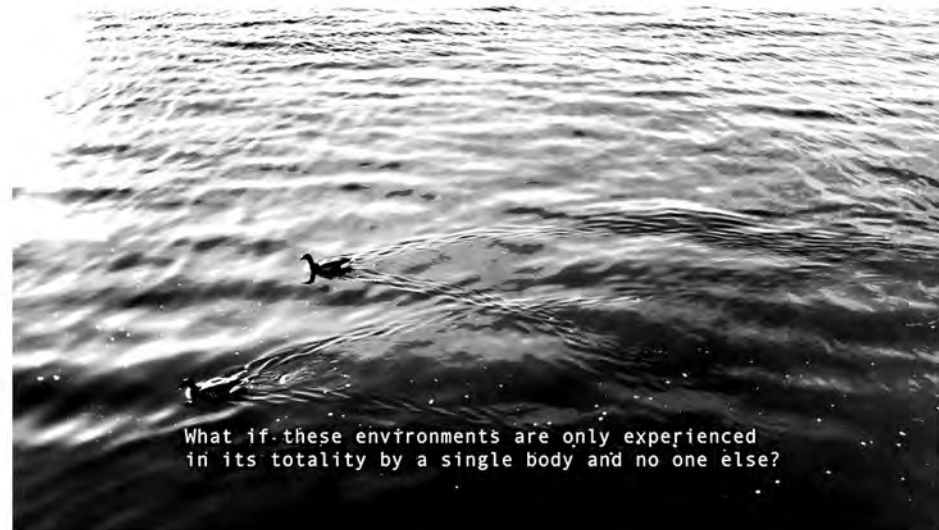
Fungible objects

- a. Quotidian
- b. Defamiliarization
- c. Rediscovered and remembered

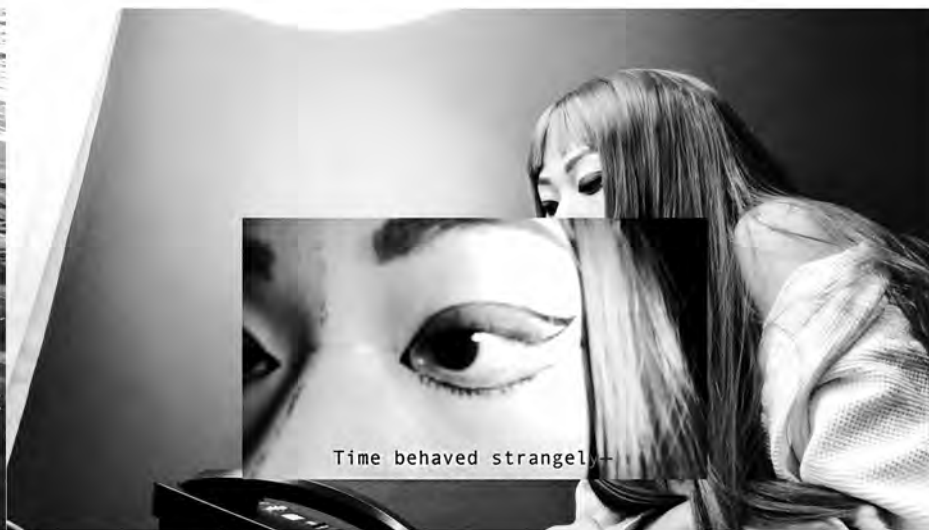




pws: dreams



What if these environments are only experienced in its totality by a single body and no one else?



Time behaved strangely.

1 My Dear Beloved,

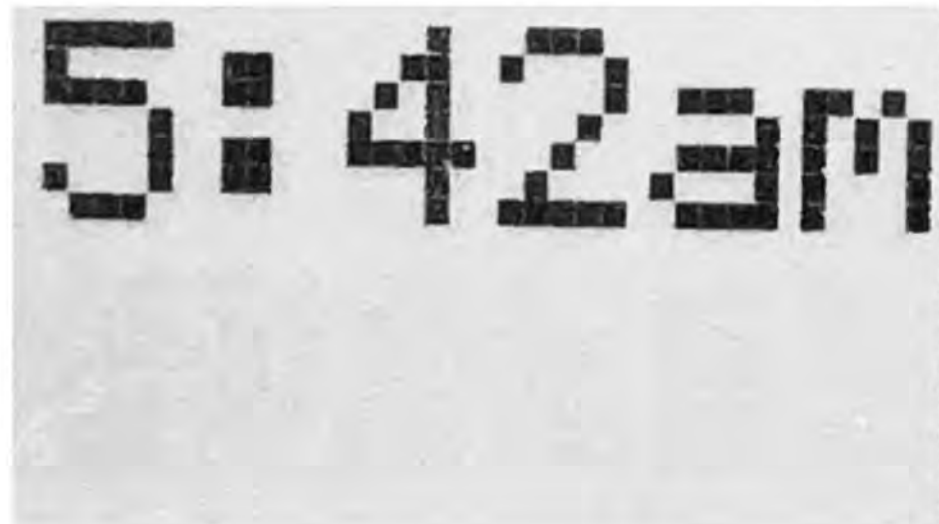
To watch episodes use your electronic device to scan the QR code.

Enter password: sunshine



Episode 1
Report No.41

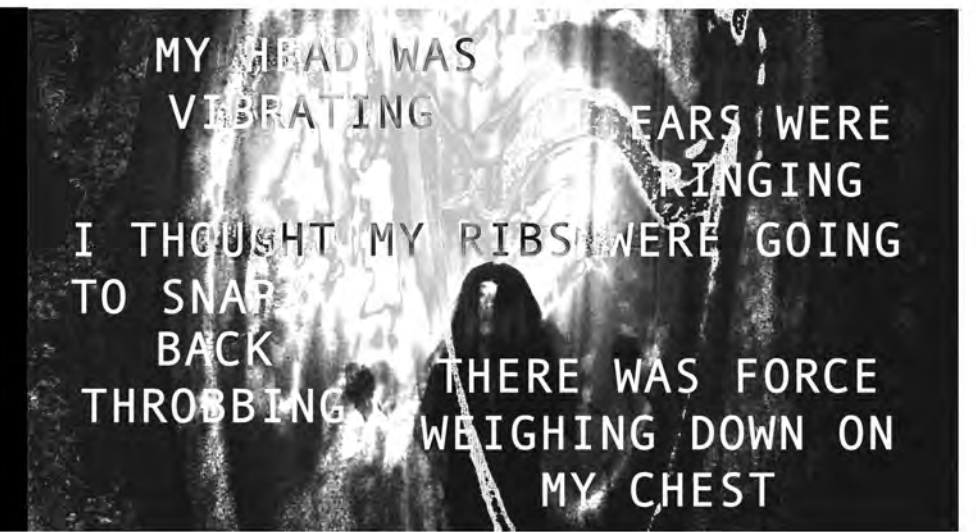
8 Arms outstretched like the dancers on a plain, encircling beneath the perfectly sound blue sky.
9 The ecstasy is idyllic and supposed in the union.
10 But at a certain point, the trance was interrupted.
11 There was a rupture left to an invitation.
12 You denied yourself of every memory.
13 Who is left to reconcile the illusion?



Does it matter, if you can't tell the difference?



How do you determine the actuality of what you see and feel?

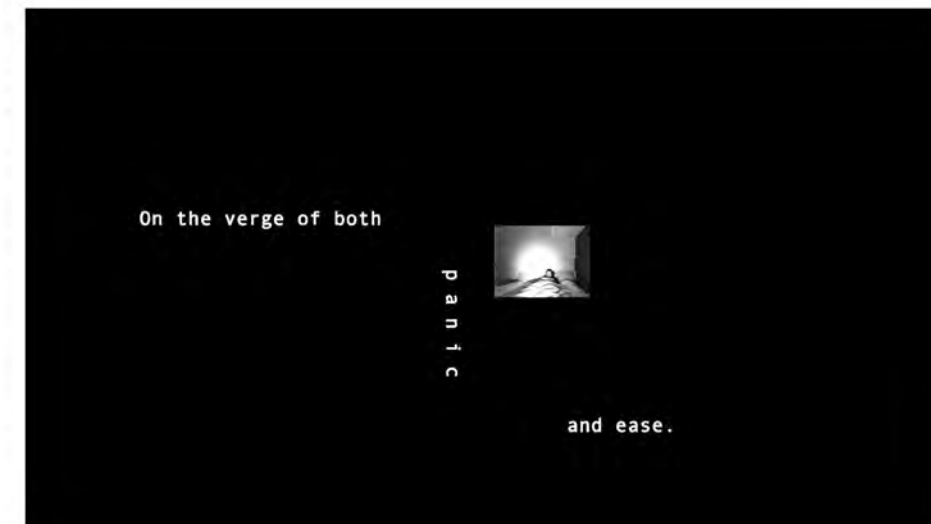


MY HEAD WAS VIBRATING
TEARS WERE RINGING
I THOUGHT MY RIBS WERE GOING TO SNAP BACK
THERE WAS FORCE WEIGHING DOWN ON MY CHEST

17 You asked, "Who will take me to the gates of Paradise?"
18 I answered, "Ready when you are," as we rowed together in a river towards Hell.
19 Threading through with paddles made out of uprooted foliage, we set foot upon the End.]



Episode 2
My Dear Beloved



On the verge of both

p a n i c

and ease.



limbo n.

*in-between. an other-place, a
waiting room. the cusp. stagnance.
stillness. a state of transition
and transformation*



*password
" spitehouse "*

*visit the moon
archive*



tracklist

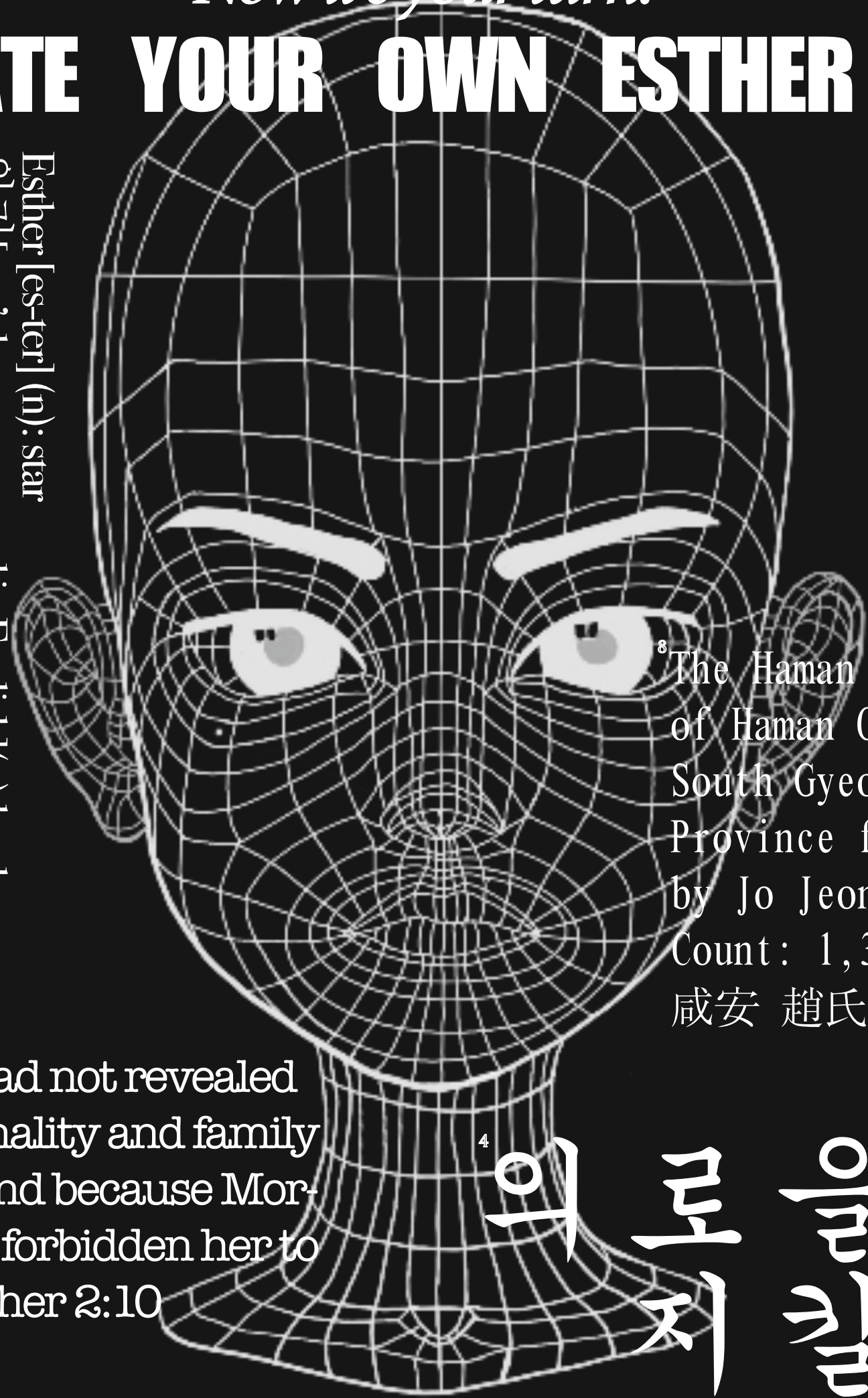
*I retrograde
II if the sky is a mirror
III a garden grows in absence*

I wasn't always Esther Cho. I was Eui Ree Cho and I am still partially Eui Ree Cho. Circumstances had me adopt a new name - Esther Cho. Now I am both Esther Cho and Eui Ree Cho.

Now it's your turn.

CREATE YOUR OWN ESTHER CHO.

Esther [es-ter] (n): star
 1 의리 [can't be pronounced in English] (n): loyalty



⁸The Haman Jo Clan of Haman County in South Gyeongsang Province founded by Jo Jeong. Count: 1,347,340. 咸安 趙氏.

⁴의리
 이
 리
 지
 리

⁵“Esther had not revealed her nationality and family background because Mordecai had forbidden her to do so” Esther 2:10

¹⁰The American who speaks Korean, The Korean who speaks English.

- ⁹ Esther Cho
- Minjung Cho
- Hayoung Kwon
- Hee Suh Cho
- Esther Cho
- Jisoo Cho
- Esther Hajin Cho
- Eui Ree Esther Cho
- Da Seul Cho
- Yoona Esther Cho
- Jae Hyun Esther Cho
- Esther Sarah Katie Cho
- Sookyung Cho
- Hyun Soo Lee Cho
- Esther Eliz Cho
- Hyun Sung Cho
- Yisoo Cho
- Kwak Hyun Cho
- Esther Cho
- Oh-Kyung Byun Cho
- Yushin Cho
- Esther Gahyun Cho
- Heejung Kwon Cho
- Esther Narang Cho

⁷The three letter root of Esther in Hebrew is s-t-r (סתרת), "hide, conceal". The passive infinitive is (סתור), "to be hidden"



¹²black-haired foreigner

²조이리

³ Esther Cho is a fraud.
 Esther Cho is a mask.
 Esther Cho is a cover.
 Esther Cho is a fake.

⁶poog aq oq to be good

¹¹*You only are free when you realize you belong no place - you belong every place - no place*

named NAME
 Nguyen Viet Nam
 an American named "Nam"

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SUMMARY: Vietnamese refugee Mr. SC has reported that in 1
 SUMMARY: Vietnamese refugee, Mr. reported observing 1
 SUMMARY: Vietnamese refugee, SC reported that on 1
 SUMMARY: Vietnamese refugee, Mr. reported 1

1978, while a detainee at the Yen Bai Reeducation camp, he observed 2
 a Caucasian male, whom he believed was an American, while on a 2
 three occasions, between 1976 - Sep 1977, he observed a Caucasian 2
 observing a Caucasian male on two occasions operating a movie 2

a Western-looking male foreigner. He stated the foreigner was 3
 labor detail in 1976 at camp T3, Yen Bai reeducation camp, Hoang 3
 male while at Camp 12, Yen Bai, Hoang Lien Son Province, northern 3
 projector at Camp 12, Yen Bai, Hoang Lien Son Province, northern 3

fishing from a bridge at the Yen Bai reeducation camp, Hoang Lien 4
 Lien Son Province, northern Vietnam. Later, he was told that the 4
 Vietnam. Source was told by a North Vietnamese cadre that the 4
 Vietnam. Source was told that the Caucasian was an American named 4

Son Province, northern Vietnam. A PAVN cadre told him that the 5
 Caucasian was an American named "Tran Van Nam." 5
 Caucasian was an American named "Nam." Source observed the 5
 "Nam." Source observed the American from about three meters. 5

foreign was a Cuban.

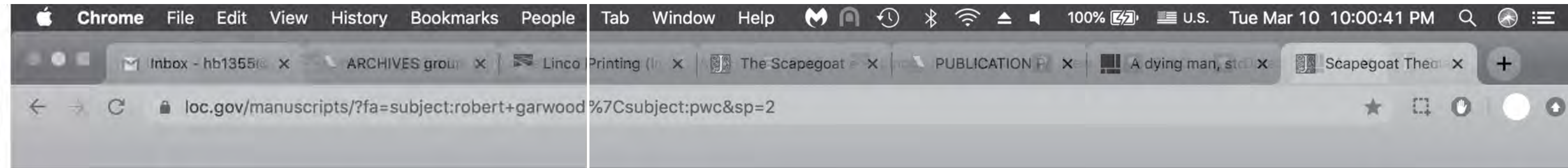
American from about three meters.

he had for men to look up to. "Actually," he said
 had to be very careful not to be accused of being a
 brownnose."

In Forest-Gump style, Garwood went overboard on re-
 quired assignments, a trait that got him into serious trou-



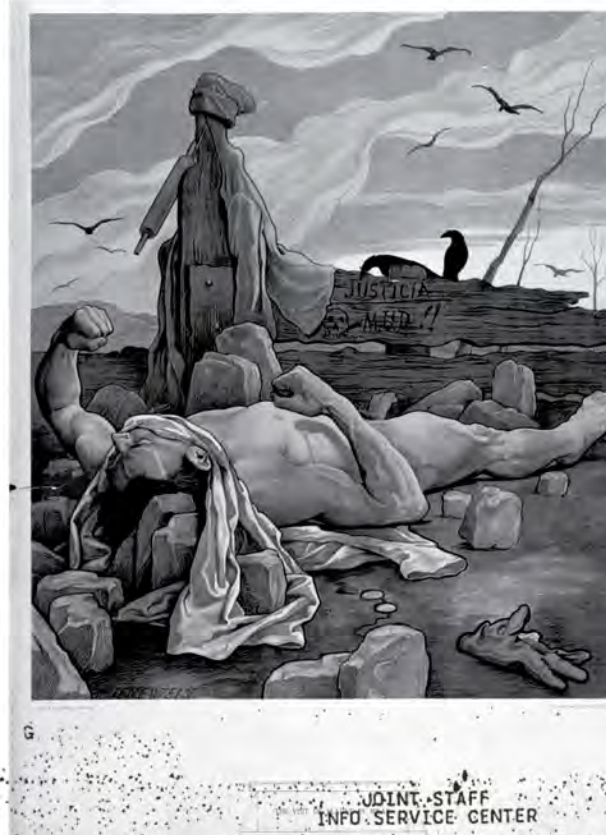
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 DOF-3 PLEASE PASS TO PN-MIA
 SUBJECT: STONY BEACH BIOGRAPHIC REPORT
 RE: DATA
 1. NAME: SOURCE
 2. DPOB: (UNK), UNK.
 3. CITIZENSHIP/ETHNIC GROUP: VN/VN.
 4. SEX: M.
 5. RELIGION: UNK.
 6. BOAT/REFUGEE NUMBER: DATA
 7. CURRENT ADDRESS: DATA

PROVIDED BY VIETNAMESE REFUGEE SC
 Vietnamese refugee SC reported that on 22 December 1979,
 A fellow prisoner, SSC told Mr.
 SSC that he had also seen the Caucasians
 SSC allegedly
 SC said
 According to SSC,
 indicated by SC state that
 to SC

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Item Details
 OPEN ARTSTOR
 Creator: DEFENSE INTELLIGENCE AGENCY
 Jenewein, Felix
 Culture: DIA EVALUATION OF POW/MIA INFORMATION PROVIDED BY VIETNAMESE REFUGEE (SOURCE (14258))
 Title: DEFENSE INTELLIGENCE AGENCY A dying man, stoned on suspicion of spreading the plague. Colour lithograph after F. Jenewein, 1899.
 DIA EVALUATION OF POW/MIA INFORMATION PROVIDED BY VIETNAMESE REFUGEE Alleged prints. Lithographs.

Date: 1901
 Material: lithograph, printed in colour ;
 Measurements: image 43.4 x 37 cm.
 Description: 1 print : Subject described by Karel B. Madl as follows: "The suffering and misery are on the increase. There seems no end of them, the minds of men grow confused, and finding no help they seek the causes of these irresistible attacks of death, and in their frenzy seize anyone, whom they suspect of spreading the poison, and who is unable to afford them help. The Black Death used to be followed by bloodshed. Here lies one victim of it. From a naked body life is escaping in a pool of blood. The infuriated people stoned a physician, because he was suspected to be the originator of the plague, or that he refused them help." Felix Jenewein: Pestis. F. Jenewein. 1899.

4. GUIDANCE
 A. 1
 Data
 SECTION 02 JF 02
 Data



**A POCKET-SPACE
TO EMBRACE AND TO HOLD
CONCEALED ARCHIVAL
OBJECTS OF
MEMORIES AND STORIES**

HAEWON HAN

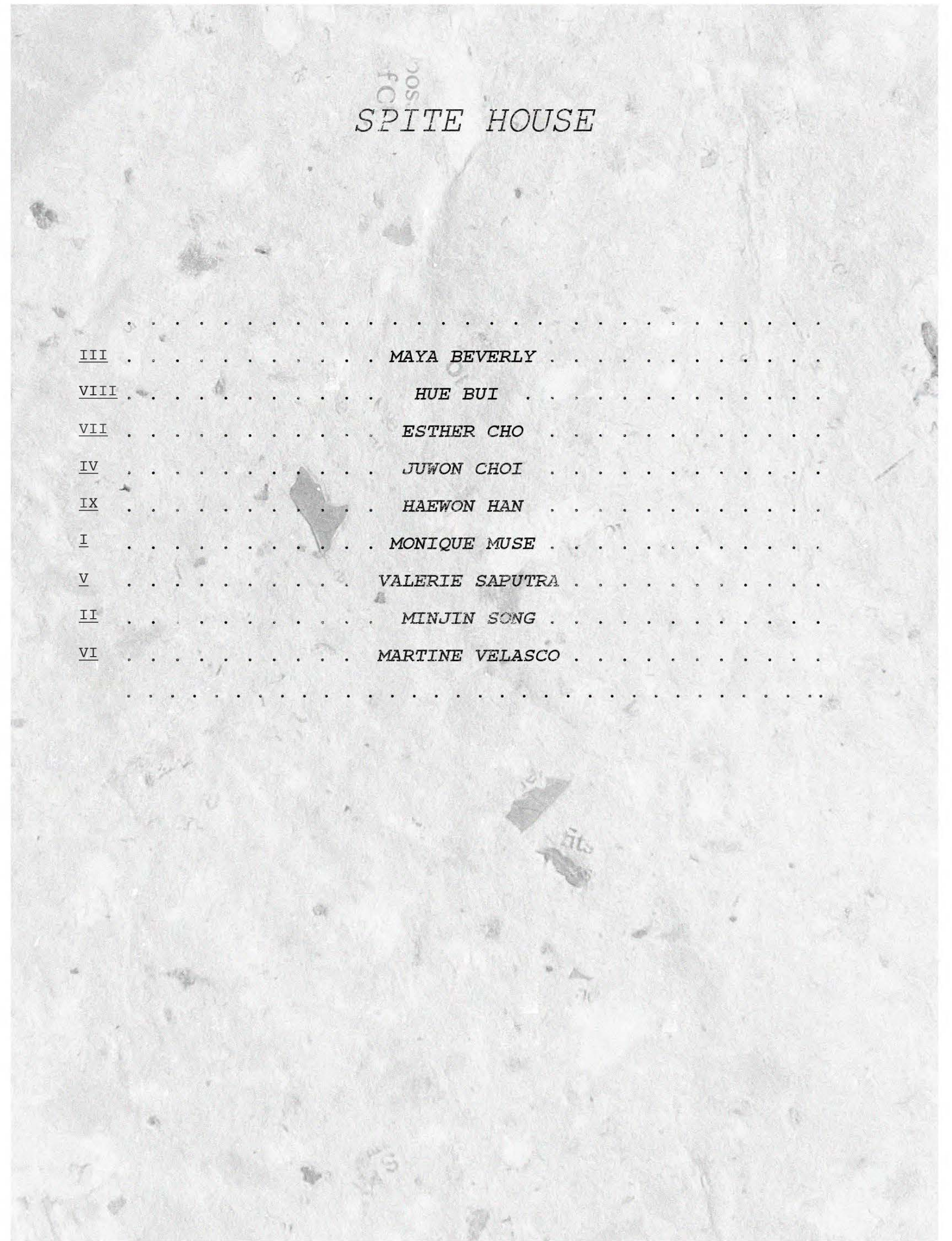


FC 905
SPITE HOUSE

.....

<u>III</u>	.....	MAYA BEVERLY	.....
<u>VIII</u>	.....	HUE BUI	.....
<u>VII</u>	.....	ESTHER CHO	.....
<u>IV</u>	.....	JUWON CHOI	.....
<u>IX</u>	.....	HAEWON HAN	.....
<u>I</u>	.....	MONIQUE MUSE	.....
<u>V</u>	.....	VALERIE SAPUTRA	.....
<u>II</u>	.....	MINJIN SONG	.....
<u>VI</u>	.....	MARTINE VELASCO	.....

.....



What does and doesn't get saved? Who does the saving?

*Fear and lessons
passed down traditions
circulation
ephemerality
the oral archive.*

*Rebuilding material history
histories lost
constructed or faked
the owner of the archive
an imagined archive.*

*Surveillance and memory
truth and lies
looted cultural treasures
animism and colonialism
an invented documentary.*

"A spite house is a building constructed or substantially modified to irritate neighbors or any party with land stakes. Spite houses may create obstructions, such as blocking out light or blocking access to neighboring buildings, or can be flagrant symbols of defiance." ("Spite House." Wikipedia. Wikimedia Foundation. Accessed May 12, 2020. https://en.wikipedia.org/wiki/Spite_house.)

"Is it possible to exceed or negotiate the constitutive limits of the archive? By advancing a series of speculative arguments and exploiting the capacities of the subjunctive (a grammatical mood that expresses doubts, wishes, and possibilities), in fashioning a narrative, which is based upon archival research, and by that I mean a critical reading of the archive that mimes the figurative dimensions of history, I intended both to tell an impossible story and to amplify the impossibility of its telling." (Hartman, Saidiya. "Venus in Two Acts." *Small Axe* 12, no. 2 (2008): 1-14. <https://www.muse.jhu.edu/article/241115>.)

What you are holding dwells within the formation of the "spite house", in this context a framework of existing "to spite" or "in spite of" a gap. Each chapter has been individually contributed as a way to "build or fill" the gap, be it within personal archives or collective ones.^{1,2,3,4,5}

Footnotes:

1 "Granted full access to Old Salem's extensive archives and artifacts during a three-month residency, Mr. Wilson pieced together an image of a community that in its earliest stages allowed slaves to worship among its members and to become accomplished artisans." (Shapiro, Stephanie. "Fred Wilson Retrieves Memories for Carolina Exhibit." *The Baltimore Sun*, December 4, 1994. <https://www.baltimoresun.com/news/bs-xpm-1994-12-04-1994338210-story.html>.)

2 "For Julie Ault, chronologies are not merely a tally of dates and events...They are 'narrative armatures.' And in their formation, they can critically engage with bedrock questions that the artist, writer, curator, and activist has long confronted throughout her career: how is history recorded and shaped? How does one make various perspectives visible to the public? What types of information are subject to elision? And who is served from such attempts at structuring the world?" (Weisburg, Madeline. "In Part: Writings by Julie Ault." *The Brooklyn Rail*, April 2018. https://brooklynrail.org/2018/04/art_books/In-Part-Writings-by-Julie-Ault.)

3 "[Theaster Gates'] first major art project, *Plates Convergence* (2007), at Hyde Park Art Center, Chicago, saw him host a seated dinner for one hundred guests, serving traditional Southern food while introducing the audience to the work of Shoji Yamaguchi, a legendary Japanese ceramist whose plates are specifically designed for the food of African Americans. With each guest seated at a specific spot to ensure dynamic and thought-provoking conversations, the event was a resounding success, even as it became clear that the story of Yamaguchi was entirely fabricated." (Whitney, William. "Theaster Gates: Amalgam: Essay." *Gagosian Quarterly*, 2019. <https://gagosian.com/quarterly/2019/12/12/essay-theaster-gates-amalgam/>.)

4 "In 1667, the Dutch traded Manhattan for the English colony of Rhun, one of Indonesia's nutmeg-rich Banda "Spice" Islands. "Rhunhattan: A Tale of Two Islands" bridges indigenous communities that continue to be impacted by this history to tell their own stories..." (Glow, Beatrice. "RHUNHATTAN: A Tale of Two Islands." Beatrice Glow, 2016. <https://beatriceglow.org/rhunhattan>.)

5 "The Equality House is a symbol of compassion, peace, and positive change. The house is located in Topeka, Kansas directly across from the Westboro Baptist Church hate group." ("Equality House." *Planting Peace*. Accessed May 12, 2020. <https://www.plantingpeace.org/campaign/equality-house/>.)