

Twin Islands

Sara Bichão & Violaine Lochu

Curated by Sara Bichão, Violaine Lochu & vaga

Twin Islands resulted from a month-long residency between March and April 2022: the visual artist Sara Bichão at the Créac'h lighthouse (Ouessant, France) and the performer Violaine Lochu at vaga (São Miguel, Azores).

Aiming to communicate from a distance and trying to translate their island experience, the artists have produced a body of work that crosses sculpture (with vernacular objects and other personal belongings), video, and performance, using an alphabet of sounds and movements created for the purpose.

*Ainsi semble-t-il que même les îles
aiment se tenir compagnie.¹*
(Hence, it seems that, after all,
islands like to stick together.)

Like shipwrecked women, Sara Bichão and Violaine Lochu live for a period of time separated on two Atlantic islands, near European shores. The first, who landed on the island of Ouessant, discovered vernacular materials, local legends, the right to brie² and isolation, posted in the watchroom of the Créac'h lighthouse, which served as her retreat. The second, landed on the island of São Miguel, in an intrinsically different context, where the swell and winds are more forgiving, and the sea brings back sounds from the depths.

Will they embark on a frantic journey across these island regions, hoping to find each other, like Werner Herzog on the ice road?³ Will they receive signals from the sea currents? What duality, reciprocity, or common experiences will result from these journeys? Thus, a long-distance communication is launched, awaiting the reunion.

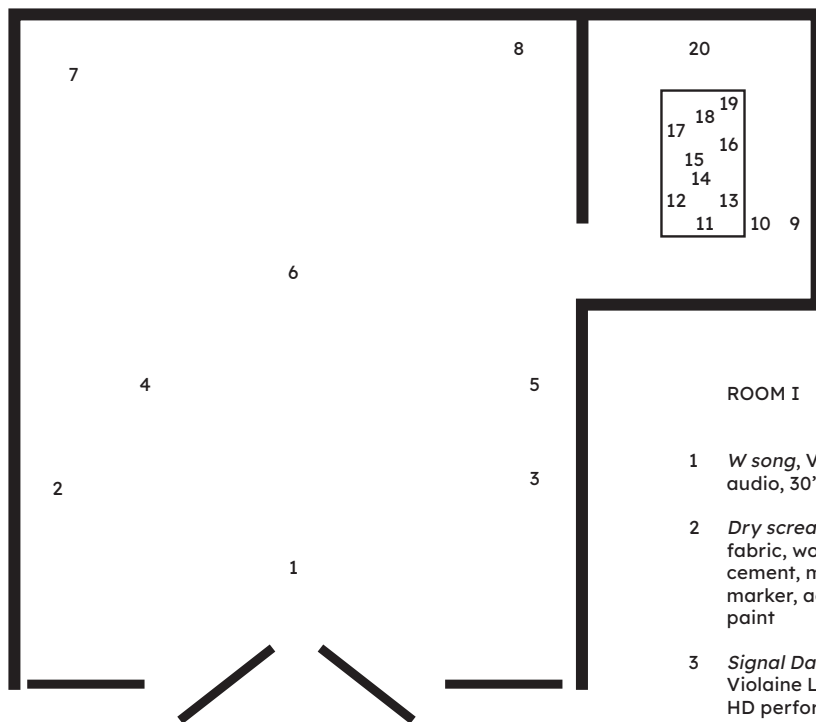
It is the environment that initially separates them that ends up connecting them. They are eaten and absorbed by this unpredictable giant organism that is the observed, surveyed, and fantasized space of the sea. From the islands, they look out into the distance. With their heightened senses, they look for each other and cannot keep their eyes riveted on the details of everyday life. Instead, they face the expanding time, listen to the whales, talk to the surrounding plants, become familiar with the language of the sea, and approach the spatialization above and below the horizon.

As if caught up in this time and space that seems to stretch endlessly before their eyes, Violaine Lochu and Sara Bichão return with singular experiments and a collection of sounds, signs, and forms that they communicate to us through fabulous objects. From silence, sculptures with raw forms and instinctive manufacturing are born. This set of objects produced by Sara is then activated by Violaine, who, through a vocal and choreographic composition, transmits to us notes from the sea bed to us. Wearing the suit created in the Créac'h watch room and bearing the writings of an oracle that has come down to us, this human being does its double reading of this experience.

Ann Stouvenel

T — Tic tac	I — Invert
W — Whale	S — Signal
I — Ignition	L — Latitude
N — Necessary	A — Antena
	N — Noise ?
	D — Daboecia Azorica
	S — Silence.

1. D.H. Lawrence, *L'homme qui aimait les îles*, Éditions de l'Arbre vengeur, 2021, p.17.
2. The droit de brie was the right during the Ancien Régime to give ownership of wrecks and cargoes of wrecked ships to the islanders. In Ushant, it is still customary to place a stone on the found and coveted object. Thus reserved, it remains waiting to be picked up by its owner.
3. Werner Herzog, *Sur le chemin des glaces*, Éditions Payot et Rivages, 2009.



ROOM I

- 1 *W song*, Violaine Lochu, 2022
audio, 30'
- 2 *Dry scream*, Sara Bichão, 2022
fabric, wood, rope, paintbrush,
cement, metal, shells, glass,
marker, acrylic and synthetic
paint
- 3 *Signal Dance*,
Violaine Lochu, 2022
HD performance video, color,
sound, 7'41", 5 + 2 EA editing
- 4 *Feet in, feet out*,
Sara Bichão, 2022
fabric, wood, plastic, shells,
stone, rope, leather, metal,
pigment, marker, acrylic and
synthetic paint
- 5 *At night all curves are blind*,
Sara Bichão, 2022
wood, shells, glass, nails,
fabric, acrylic paint, ink
- 6 *Duplo V*, Sara Bichão, 2022
fabric, shells, sheepskin, wood,
marker, pencil, acrylic paint,
string
- 7 *CQ*, Violaine Lochu, 2022
video, color, sound, 4'30"
- 8 *TIME ZONE*, Sara Bichão, 2022
Fabric, rubber, plastic, cotton,
cement, shells, metal, wood,
pigment, marker, clay, acrylic
and synthetic paint

ROOM II

- 9 *Heart*, Sara Bichão, 2022
wood, ceramic, shells, aluminum,
sheep hair, acrylic paint
- 10 *Cloud*, Sara Bichão, 2022
metal, fabric, thread,
acrylic paint
- 11 *Bowie Wind*, Sara Bichão, 2022
wood, stone, styrofoam, shells,
metal, feather, thread, rubber,
cane, sheep hair, acrylic paint
- 12 *Antic*, Sara Bichão, 2022
fabric, shells, rope, thread,
vegetal remains, elastic,
plastic, sheep hair, acrylic
paint
- 13 *Tower 1*, Sara Bichão, 2022
- 14 *You or I*, Sara Bichão, 2022
stone, metal, shells, wood, bone,
glass, sheep hair, acrylic paint
- 15 *Reflector (bird)*,
Sara Bichão, 2022
wood, thread, metal, vegetal
remains, acrylic paint
- 16 *Sky*, Sara Bichão, 2022
metal, sea plant, stone, fabric,
thread, plastic, acrylic paint
- 17 *Farewell*, Sara Bichão, 2022
wood, shells, tissue, fabric,
metal, wax, plastic, stone,
wood, cane, sheep hair, thread,
acrylic paint
- 18 *Human trace of the horizon (2)*,
Sara Bichão, 2022
glass sphere, metal, cane,
rope, glove, fabric, nails,
thread, cotton, sheep hair,
acrylic paint
- 19 *Tower 2*, Sara Bichão, 2022
- 20 *Twin islands*,
Violaine Lochu, 2022
HD video performance, color,
sound, 10'32", edition of 5 + 2 EA