

Energy Systems / 4:

Lou Lou Sainsbury



19.09.2020 - 02.10.2020

*my hole is the place
where i call myself a mother*

*my hole is the place where i call myself a mother is viewable by apointment only.
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listen

my hole is the place where i call myself a mother

Lou Lou Sainsbury
(19 September - 2 October 2020)

Well Projects is excited to present '*my hole is the place where i call myself a mother*', a solo exhibition by Lou Lou Sainsbury, produced in collaboration with graphic design by Hannah Sakai, music by Marie Tučková and performance by Sarjon, and curated by Kris Lock.

Drawing on research into colonial histories, christian iconography, holes and trans motherhood, Lou Lou Sainsbury presents a multidisciplinary installation that extends through waxy poetics and knotted, spiraling time forms (sci fi time / vampire time / earth time / human time / celestial time / microscopic time / tree time) as a distillation of historical consciousness and an allegory for love, caring and listening.

Cutting through the pale monochromatics and historical erasures that pervade the current conversations around the 'anthropocene' and 'post-humanism', '*my hole is the place where i call myself a mother*' listens to the voices of the untold histories of colonialism, exploitation and dispossession that this planetary analytic has failed to address.

The eponymous video work within the installation opens with a cross section of a meteorite on fire in the dark, as the meteorite burns a disembodied voice is singing a slow rhythm.

By the time I am 60 I know that I will have learned how to listen to the voices in the holes of the trees ...

By the time I am 165, I will know what it is to be mucus at the base of the Hole's throat in the holes of the trees ...

By the time I am 4000, I will have begun to learn where the music is coming from ...

As the music continues, time stretches out, and living things unfold as little knots or collections of braided links that leak like wicker baskets. The beat of sonic histories permeates and connects all the things that spill out. Within this sonic space can be felt a very different type of world - a weird 'implosive whole' ¹

'If the 'beat' is the confession which recognises, changes, and conquers time. Then, history becomes a garment we can wear, and share, and not a cloak in which to hide; and time becomes a friend.' ²

In '*my hole is the place where i call myself a mother*', the beat, the rhythm, the whispers and the silence in between, sounds the sound of the living. The beat is metonymic with the pulse - the vitalism of the living, the digestion and excretions of holes (mouths, throats, black holes, assholes), the rebirths and morphogenesis of matter, and the cyclical movement of celestial bodies.

¹ Timothy Morton. *Subsistence*. [2017]

² James Baldwin. *Of the Sorrow Songs: The Cross of Redemption*. [1979]

Taking the pulse³ of this implosive whole* requires the delicate uncoupling of think and feel, a state of being in which meanings can unstick, come loose and become porous. This form of indexing beyond the material present is temporal as well as physical; a space where world sharing can be possible. By listening and taking a pulse, *'my hole is the place where i call myself a mother'* helps us enter into these worlds, sharing space and reorienting our relationship to holism (intimate interconnectivity).

*'A person is many more things than just human. A street full of people is more than just a city. When I die I become memories in you, pieces of crumpled paper in a wastebasket, a corpse, some loose change. These appearances exceed me and I'm distributed into a weird, intangible intimacy.'*⁴

The type of holism that has prevailed under the weight of colonial pasts and neoliberal condition sits within a theistic social space in which difference does not matter, or does not matter as much as being part of something bigger. The problem is that this 'bigger', is a bigger that strips historical specificity, race, class and gender from the human, divides the human from the non-human and relies on forms of inclusivity that can only exist in opposition to the excluded.

Within the colonial past and present of capital accumulation, this holism is visible. The pulse of human and non-human flows are ruptured by the pulseless material practices of mining and extraction. This leads to the dehumanisation and subsequent division of the human, non-human and inhuman in the forms of settler colonialism, forced displacement and slavery. Often these histories of

colonial violence are obscured with a narrative that does not extend to the legacies of these power structures; the transformation of land into territory⁵, the establishment of the petrochemicals industry, the proliferation of ecological monocultures and the imbalanced effects of the climate crisis along colour lines to name a few.

*'These counter histories are found elsewhere in the narratives and scene of subjection, in the excess of the complicated matrixes of colonial life, in literature and in music ... where the mind feels and the senses become theoreticians'*⁶

The space around Sainsbury's video work is blooming with pollinating plants. Lime and tuberous flowers are rooted with drippy wax mouths, poems can be found in the holes.

'Listen!
What is being said here is not the point
Listen to peoples outside this room'⁷

The sonic histories evoked in *'my hole is the place where i call myself a mother'* demands the presence of multiple temporalities and demands that we listen to the histories that have been made invisible. Her work offers a series of time machines that we might enter into, when we make a morning coffee, look up into the sun, make love, blow a kiss to a loved one, listen to the voices in the trees.

³ Ed Keller. Time, Ethics, Intelligence. [2011]

⁴ Michel Serres The Origin of Language: Biology, Information Theory & Thermodynamics. [1982]

⁵ Eduard Glissant. Poetics of Relation [1997]

⁶ Kahryn Yusoff. A Billion Black Anthropocenes or None. [2018]

⁷ Rahsaan Roland Kirk, "Listen!", Unknown Citation

Collaborators:

Performance → Sarjon

Music → Marie Tučková

Graphic Design of the Fungus → Hannah Sakai

Artworks:

- *my hole is the place where i call myself a mother*, 2020.
Single Channel HD video, 20.25 mins.
- *Sunbeam's frenz (the Solar Anus)*, 2020.
Hand dyed & felted sheep's wool, tumeric, madder root, indigo, cochineal bugs.
- *the holes in my bedroom in space*, 2020.
Sound piece, 10 mins, in collaboration with Marie Tučková.
- *the holes in my bedroom in space: fungus from a study group*, 2020.
Installation, text piece through plants, wax, paper, hand dyed sheep's wool, wire, Citrus Vulcan Hystrix Tree, Canna, Echinacea Purpurea (PowWow White Swan), Begonia, Salvia.

Further Reading:

- *Light in the Dark/Luz en Lo Oscuro: Rewriting Identity, Spirituality, Reality*, Gloria E. Anzaldúa, 2015, Duke University Press.
- *Heliogabalus, or, The Crowned Anarchist*, Antonin Artaud, 1934.
- *The Solar Anus*, Georges Bataille, 1931 - Georges Bataille, *L'Anus Solaire*. 1931, Editions de la Galerie Simon.
- *Fledgling*, Octavia Butler, 2005.
- *The Color of Reason: The Idea of "Race" in Kant's Anthropology*, Emmanuel Chukwudi Eze, *The Bucknell Review*; Lewisburg, Pa. Vol. 38, Iss. 2, (Jan 1, 1995): 2000.
- *On Difference Without Separability*, Denise Ferreira da Silva, for the catalogue of the 32a São Paulo Art Biennial, 2016.
- *Cante Moro*, Nathaniel Mackey, 1991.
- *Hole Theory*, William Pope.L, 2002.
- *In the Wake: On Blackness and Being*, Christina Sharpe, 2016, Duke University Press.
- *Listening in Detail: performances of Cuban music*, Alexandra T. Vazquez, 2014, Duke University Press.
- *A Billion Black Anthropocenes or None*, Kathryn Yussof, 2018, University of Minnesota Press.

Further Listening:

<https://open.spotify.com/playlist/0EdQtQ0KsCt9uWUFJ3gH5n?si=dG6jeJAuQLqJNIX2wLkxiQ>

Lou Lou Sainsbury (she/they) is a trans artist, filmmaker and writer based in Margate, UK & Arnhem, Netherlands. They self-identify as a time traveller, making things that unwrite histories of living beings into mythopeaic dreamscapes, informed by queer & ecological activisms. They often seek intimate approaches to understand technology, power, and how living beings transform within these worlds; using sloppy words, noisy performances and unstable images to create tricksterish fables for utopian thinking.

In 2017, Lou Lou was an associate artist at Open School East. Since 2018, they have been an associate of Conditions in Croydon. They are currently studying DAI Art Praxis MA at the Dutch Art Institute.

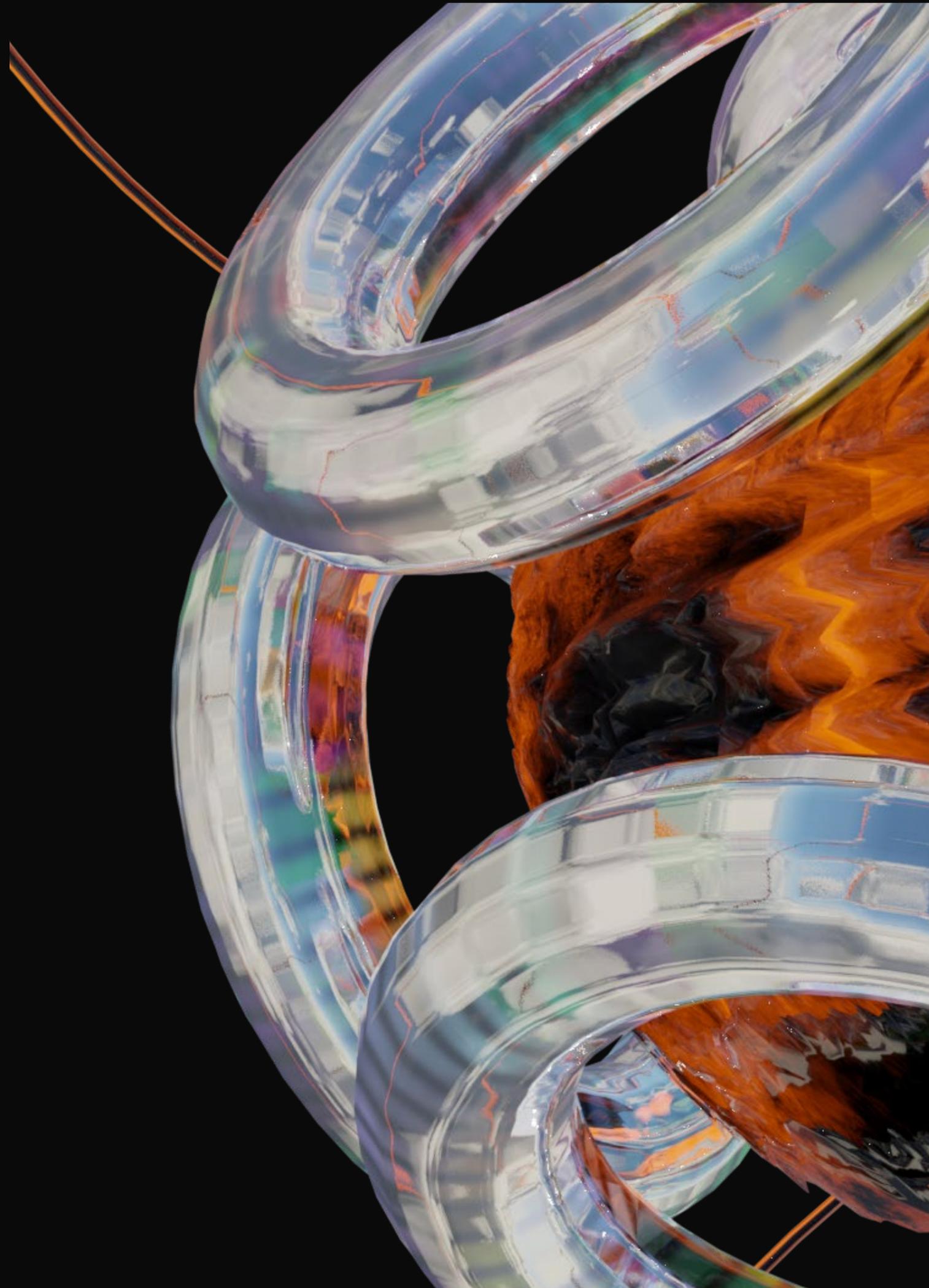
Lou Lou's projects have been shown internationally in galleries and film festivals including: / La Casa Encendida (2020) / Tate Modern (2019) / Yaby - Madrid (2019) / Nottingham Contemporary (2019) / ODD - Romania (2018) / Flat Time House - London (2018) & Alchemy Film Festival - Scotland (2017).

loulousainsbury.com

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Well Projects CIC is a Margate-based, artist-led community space founded in 2018. Well Projects organises contemporary art exhibitions & public events including workshops, lectures & reading groups. Well Projects aims to support early-career practitioners by providing worthwhile development opportunities with a specific research focus; and provide opportunities for the local community to participate in the arts through a range of accessible exhibitions and events.

Energy Systems is a series of 6 exhibitions that include both online & offline content, a series of live online events & workshops, and a publication with contributions from 22 artists and academics.

For more information please visit: www.wellprojects.xyz



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