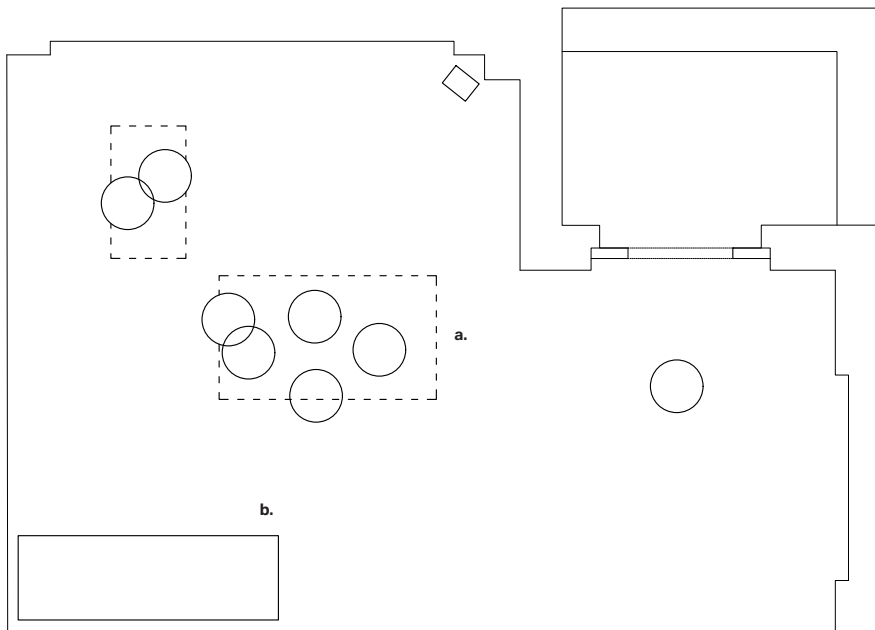


## Courants soniques

Une exposition duo de Lisa Mazenauer et Emilie Moor  
avec un texte de Stella Succi



### a. Lisa Mazenauer

#### Rivières Revers, 2024

steel cables, brass, micro-contacts, audio cables, speakers, Arve/Rhône water (water, polychlorinated biphenyls, tillite, calcite, escherichia coli, fluorine, mercury/silver, carbonic acid, tears, bacillariophyta, guano, phosphorus, dinoflagellata, perfluorooctanoic acid, sweat, polychlorinated biphenyls, adrenalin, mercycism).  
Variable dimensions

### b. Emilie Moor

#### feuille, caillou, ruisseau, 2024

galvanised steel mesh, paper, mixed metal powder, coton, resin, 20 min sound loop.  
247x80x225 cm

## EN

For the exhibition *Courants soniques*, the artists conceived of Espace 3353 as a ruin - a remnant of the last ice age - referring to Carouge's stories and histories. Built on and around moraines, sediment deposited over thousands of years by melting ice, the city is connected to the Rhône Glacier and the Mer de Glace by 332 kilometers of moving water. From their sources, the Rhône and Arve flow through meadows, lakes, factories, towns, water bodies, crops and roads. Supplying the groundwater from which drinking water is drawn, propelling first mills and then turbines for hydraulic power, these rivers have long been envisaged as exploitable elements to quench our varied thirsts.

And yet, in their depths, the traces of changing histories can be heard; geological and human whispers conjure up multiple clues to the effects of time on its territory. In a reenactment of aqueous metamorphoses, water from the Arve and Rhône trickles drop by drop to activate a sound sculpture, while a rough cavity hides stories told on its banks. Fragmented narratives are revealed through sound to evoke memories, either retained or lost in the melting.

The exhibition includes a text by Stella Succi.

**Lisa Mazenauer** (\*1996) graduated from the ECAL after studying sociology and art history. Influenced by her family's mining heritage, and navigating the intersection of geography, history and the extraction of raw materials, she weaves complex links between past and present. Through installations and moving image, she offers poignant reflections on the profound interaction between human ambition and the landscapes that we shape. She has recently exhibited at Galerie C, Matadero Madrid, Photoforum Pasquart, Videorex, MBAL, IPFO.

**Emilie Moor** (\*1989) is a film producer and distributor. In parallel, her artistic practice combines writing, the mobilization of archives and sound-visual installation to question the social and environmental impact of industrialization in the Swiss Alpine valleys. She questions the national imaginary carried by these places from a geological and personal point of view. *Courants soniques* is her first exhibition.

**Stella Succi** is an art historian and member of *Altalena*, a research group focused on transdisciplinarity, communal life, hermitage, subconscious, play, storytelling, time, and the Unknown. She has been editor of several Italian and international magazines and now coordinates *Il Tascabile*. She also works as a dramaturg for the choreographer and dancer Annamaria Ajmone and as a researcher at *least [laboratoire écologie et art pour une société en transition]*.

3353  
as slow as possible

Espace 3353, 9 rue du Tunnel  
1227 Carouge

Ouvert les samedis 14h à 18h  
et sur rdv

**Exposition**  
11.05.2024 - 15.06.2024

**Vernissage**  
10.05.2024 | 18h

Espace 3353 est régulièrement soutenu par :

La Ville de Carouge, La FPLCE, La Loterie Romande, Le FCAC (Fonds Cantonal d'Art Contemporain), Le FMAC (Fonds Municipal d'Art Contemporain), Le Pour-Cent Culturel Migros, ProHelvetia, l'association Inarema, la Fondation BEA pour jeunes artistes.

You may sit on the work to listen to the sound recording using the headphones. The books available for consultation have deeply nourished the exchanges between the artists and their respective works for this exhibition:

bell hooks, « Belonging »

Carla Demierre, « L'école de la forêt »

Tobias Bauer, Greg Crough, Elias Davidsson, Frank Garbely, « Alusuisse 1888- 1988 Une histoire coloniale en Valais et dans le monde »

Ursula K. Le Guin, « Danser au bord du monde, mots, femmes, territoires »

Ursula K. Le Guin, « The Wave in the Mind »

S. Corinna Bille, « Emerentia »

Patricia Purtschert, « Colonial Switzerland »

Donna Haraway, « Vivre avec le trouble »

Diane Scott, « Ruine, invention d'un objet critique »

Astrid Neimanis, « Bodies of water »

Alexander Kuge, « Pluriverse »

Clarice Lispector, « Água Viva »

Matthew Fuller, Eyal Weizman, « Investigative Aesthetics, Conflicts and Commons in the Politics of Truth »

Elie Ayache, Adam Berg, Amanda Beech, Mat Dryhurst, Jeremy Lecomte, Anna Longo, Matthew Poole, Patricia Reed, Daniel Sacilotto, Christine Wertheim, Inigo Wilkins, Anil Bawa-Cavia, « Construction Site For Possible Worlds »

Ailton Krenak, « Ideas To Postpone The End Of The World »

Philip Dietachmair, Pascal Gielen, Georgia Nicolau, « Sensing Earth, Cultural Quests Across a Heated Globe »

Uriel Orlow, « Time is a Place »

Alessandro Baricco, « Océan mer »

Laura Tripaldi Parallel minds

Roger Caillois, « L'écriture des pierres »

Laurie Tremblay Cormier, « Archéologie glaciaire. Vestiges des cimes »

Val Plumwood, « Dans l'oeil du crocodile »

Stacy Alaimo, « Bodily Natures: Science, Environment, and the Material Self »

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