

I COULD BE EASY TO SWALLOW

*What are the words you do not yet have? What do you need to say?
What are the tyrannies you swallow day by day and attempt to make your own,
until you will sicken and die of them, still in silence?*

Audre Lorde, *The Transformation of Silence into Language and Action*

I could be easy to swallow but yet I am not and it is quite visible that I do not fit into your mouth and imagine you did put me into your mouth, taste me, chew me, every bit of me stuck between your teeth and glued onto your tongue, swallowed me with all my words. Could you have swallowed my words ? Could you have carried my words inside you, all the words I have not needed to say yet, not dared to speak out yet and the words I have not had the time to imagine yet too ? Oh please, it is then that you do not know that I spend hours daily inventing my new words and that they are at times indigest. But I prefer indigest words than the tyrannies of silence, I prefer to be at times unsure, unstable, I prefer to slip and fall, and I even prefer to be wrong, than to be wordless.

Bringing together works of Aso Mohammadi, Nathalie Preisig, Gianmaria Andreetta and Ivan Cheng, *I could be easy to swallow* marks the first anniversary of Espace 3353 and the HOY collective and inaugurates a second annual programming cycle that gathers artistic practices focused on *voicing narratives* - questioning which and whose narratives are yet not voiced. The subject of this first exhibition is at turns dog, puppet, machine, mother - as it explores being still, moving, absent, same and transformed, invisible, too loud, multiple and unique - silent, resisting, forced and willing.



NATHALIE PREISIG

SHHH

Made from industrial and electronic materials transformed to function on their own, *SHHH* explores the theory of the uncanny valley, developed by Japanese robotician Masahiro Mori, which supports the hypothesis that anthropomorphic replicas of certain robotic entities could create a feeling of anxiety, rejection or even fear in humans. Composed of flexible channels connected to a system of valves that open and close to let the air pass through, thus triggering a choir of artificial breathing amplified by microphones, the installation evokes the systems and functioning of the human body - abstraction takes precedence over the anthropomorphic but suggests a possible identification.

ASO MOHAMMADI

FOLON

The two photographs presented are part of the FOLON series, which combines spontaneous and staged shots. Favours an instinctive and intimate approach to photographic practice, the series finds its linearity in the recurrence of places - home and street - and models - friends and family. The mother's face is covered here with a plastic bag that helps her breathe, or prevents her from doing so, while the dog's mouth is kept open to keep him from biting, or to force him to take out his canines.

GIANMARIA ANDREETTA & IVAN CHENG

CUFF WITHOUT DUCK / SMOG OU SOLEIL

**The crypt in the church I like
has two big crystal candles
with glass bulbs gone**

Produced for this exhibition, the work of Gianmaria Andreetta and Ivan Cheng consists of a metal sculpture, publication and performance. Inspired by the magician's box in which an assistant appears to be sawed in half, the case contains a 'puppet' previously animated by the two artists. The publication situates and fictionalises a visit of two characters to Donald Judd's loft in New York, recently restored into a cultural attraction. Interspersed with anecdotes and descriptions that travel through several places and times, it aligns in logic with the aluminum and brass case, invested in the relic; the object of value that is visible, hidden and preserved.

Special thanks to Bastien Gachet and Emilie Ferrat

With the support of : the city of Carouge, the BEA Foundation
for young artists, the FPLCE, the Loterie Romande.