Portfolio
2026

Magali Dougoud

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Born in Switzerland in 1986

MFA Arts Visuels HKB - Berne
BFA Arts Visuels HEAD - Geneva



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Magali Dougoud

Magali Dougoud (1986-CH) is a visual artist based in Lausanne (CH), with a BA from HEAD–Geneva and an MA in Fine Arts from HKB–Bern. She was co-curator of the independent art space Urgent Paradise in Lausanne from 2012 to 2020. Magali Dougoud's personal work has been shown in various art spaces and museums including her last solo exhibition in the Musée d'art du Valais in 2025 (CH), at La Ferme-Asile, Sion in 2026 (CH), at the last Kyiv Biennale in 2021 (UKR), the Safiental Art Biennale in 2024 (CH), SALTS City and Kunstforum Baloise Park in Basel (CH), Ausstellungsraum Klingental in Basel (CH), Akademi Autovnomia in Athens (GR), French Institute and National Museum of Kinshasa (RDC), Modern Art Museum in Chiloe (CL), Contemporary Art Center Los Cerrillos in Santiago (CL), Errant Sound Art Project Space and Kronenboden in Berlin (DE), Art Center l'Antre Peaux in Bourges (FR), Kunstpavillon in Lucerne (CH), Centre PasquArt and lokal-int in Bienne (CH), standard/deluxe in Lausanne (CH), espace 3353 in Geneva, Stadtgalerie in Bern (CH) and Manoir of the city in Martigny (CH).

Her videos and performances have been shown at the Théâtre national de Chaillot, Paris (FR), the Cinematheque of Skopje (MK), the Zürich Art Week (CH), the Festival of Experimental and Different Cinema in Paris (FR), the Bogotá Experimental Film Festival (CO), the Festival Les Instants Vidéos in Marseille (FR), the Unseen Festival in Denver (USA), the Blackslash Festival in Zürich (CH). In 2026, she took part in a residency at *Akademie Schloss Solitude*, Stuttgart (DE). She has already taken part in several residencies, including at *La Ira de Dios*, Buenos Aires (AR) with Pro Helvetia in 2025, at *Kin ArtStudio*, Kinshasa (RDC) with Pro Helvetia in 2022, at the Cité internationale des arts Paris (FR) in 2021, at Air Berlin Alexanderplatz (DE) in 2020 at the CAB in Tierra del Fuego, Puerto Yartou (CL) in 2019 with Pro Helvetia. In 2024 and 2026, she received the Pro Helvetia co-creation grant and several Pro Helvetia Work Grants (2020, 2022, 2024). She also received the ArtPro Wallis Grant in 2022 for three years and the Vaud Canton Fine Art Grant in 2020.

Magali Dougoud dismantles dominant historical and scientific narratives to find other possible subjectivities. She develops an emancipatory feminist imaginary through notions such as liquidity - as a means of heterogeneous connection - violence, collective mourning, plural and interspecies intelligence. Her work, mainly video, but also text, sound and installation, is inspired by hydrofeminism[1], the idea that we are all "bodies of water". Water, as an omnipresent motif in her work, enables ambiguous, hybrid figures, often in revolt, to create new narratives. From the Womxn Waves in *The Blue Continuum* (2021, 45 min) - the resurgence of female bodies feminicided in Berlin's waterways - to the Caryatids in *The Uprising of the Caryatids* (2021, 15 min) - who make the city of Paris flow -, to the *Zombie Mermaids* series (2023-2024), in which ghostly mermaids haunt water pipes of houses to bring dissidents to the promised waters - the characters that run through her work inscribe other kinds of narratives and negotiate reconstructive and restorative post-violent futures.

[1] NEIMANIS Astrida, *Bodies of Water: Posthuman Feminist Phenomenology*, Bloomsbury Academic, 2019

Greening : around Hildegard von Bingen, Emma Kunz and Kimpa Vita

9 September 2026

Akademie Schloss Solitude, Stuttgart (DE)
by Rencontres Plurielles
(Orakle Ngoy and Magali Dougoud)

with Laure Boer



Performance view, with plants, ventilators, videos HD, 30 min, 2026

Greening : around Hildegard von Bingen, Emma Kunz and Kimpa Vita

9 September 2026

Akademie Schloss Solitude, Stuttgart (DE)
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Greening : around Hildegard von Bingen, Emma Kunz and Kimpa Vita
performance

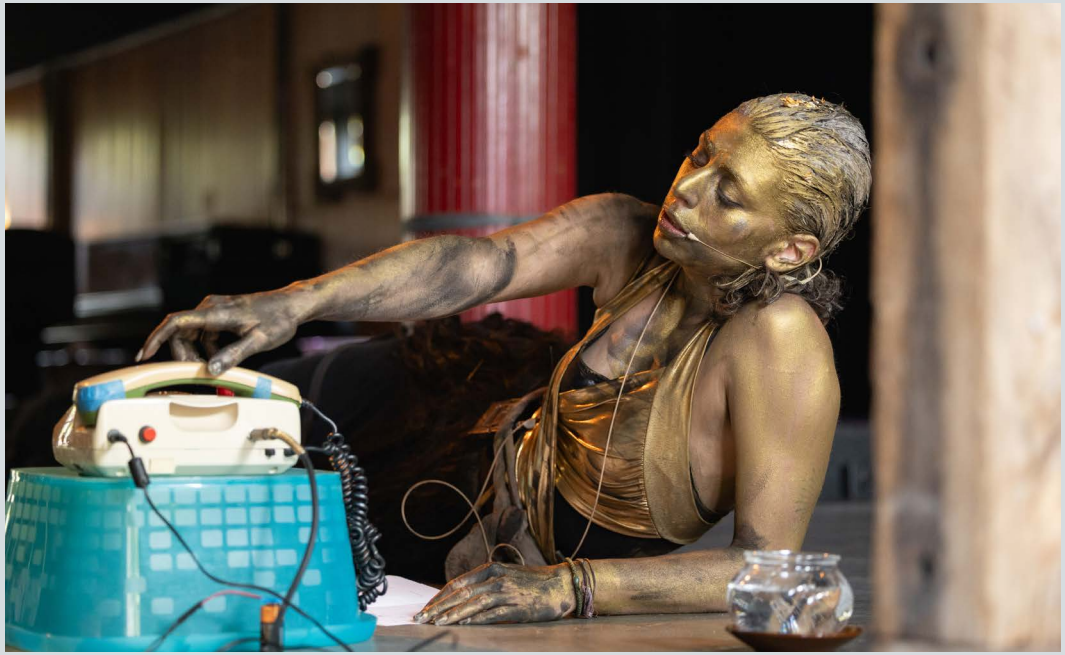
by Rencontres Plurielles with Laure Boer
2026

Greening : around Hildegard von Bingen, Emma Kunz and Kimpa Vita brings into dialogue the visions and healing practices of three women. Hildegard von Bingen was a German nun, botanist and composer, Emma Kunz a Swiss artist and healer, and Kimpa Vita a Congolese prophetess. The performance explores healing as a feminist gesture and a way of reweaving relationships between territories and the bodies that inhabit them. Intertwining these three women's stories also traces a geopolitical history in which their voices are amplified. Their visionary experiences become spaces from which to rethink the relationships between knowledge, power, care and resistance.

The performance combines video projection, spoken word and the sonic amplification of fragments of a garden inspired by those associated with Hildegard von Bingen. The projected images consist of extreme close-ups of gardens and Emma Kunz's grotto. They reveal the textures, transformations and flows within living and mineral matter. Contact microphones, hydrophones and geophones capture the vibrations, resonances and subtle movements of plants, minerals, water and soil. In Greening, the garden becomes a living space of listening, amplification and connection, where human bodies and voices resonate with those of plants, stones, water and soil.

with :
Rencontres Plurielles (Orakle Ngoy and Magali Dougoud), Laure Boer (music)

Zombie Mermaids - A Song For Future Waters 2 May 2026 Ferme-Asile, Sion (CH)







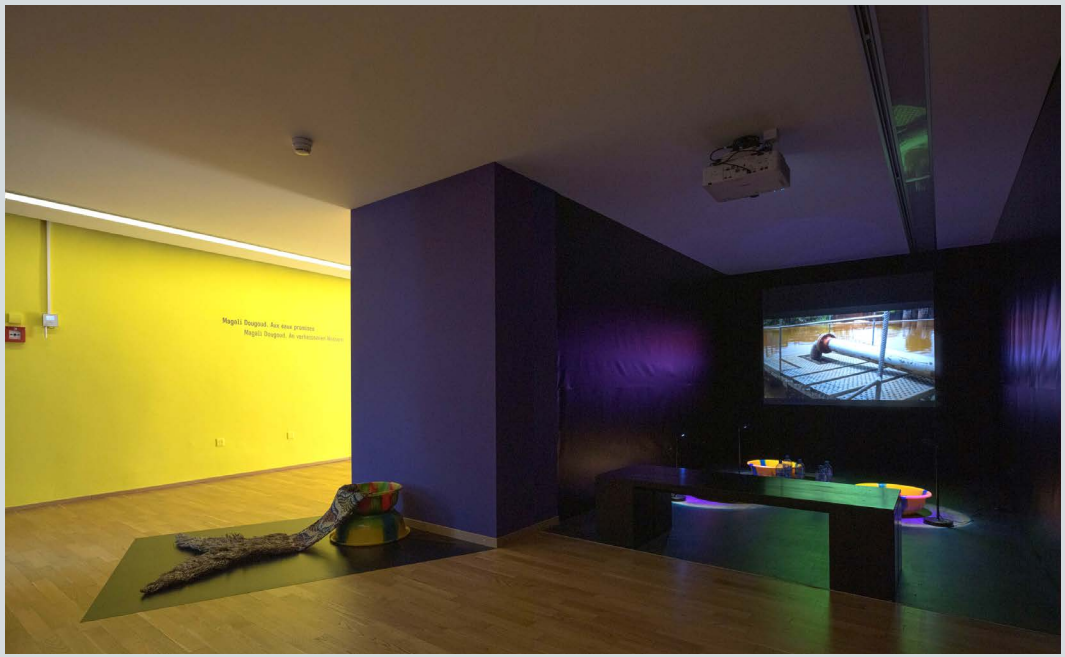
performance "Zombie Mermaids - A song for future Waters" 35 min., with Laure Boer, Magali Dougoud, Myriam Jarmache

Photos : Ferme-Asile



Exhibition view with *Le Bisse des Dissidentes*, video hd, 27 min, 2025









Aux eaux promises,
with *Le Bisse des Dissidentes*, 27 min, 2025, *Mati Wata Water*, 43 min, 2025, *Aquatic Narratives*, wax, palm nuts barks, 2024

Pictures by Olivier Lovey

Le Bisse des Dissidentes 2025

Filmed in Switzerland, in the mountainous region of Valais, *Le Bisse des Dissidentes* (2025) immerses us in the complex geography of the bisses. Built along mountainsides between the 12th and 20th centuries, these irrigation channels were designed to carry water to orchards, meadows and vineyards, and gave rise to an entire collective system governing water rights. Documentary images give way to long-haired silhouettes who reinvent, while universalising, the gestures involved in maintaining the bisses, work traditionally carried out by women in Valais. They are followed by three mysterious figures: Amazons, witches or futuristic mermaids, these strange creatures sing, immerse themselves in the water, smell, touch, rub and strike the channels, echoing the hammer blows once used to signal that the water was flowing properly through the bisses. Their song takes the form of an opera about the resistance of the *Zombie Mermaids*, born from the love between a river and a woman, who rise up against established power and the domination of men over female bodies, nature and waterways.

with:
Laure Boer (music)
Djanel'ange (performance)
Myriam Jarmache (performance/song)
Magali Dougoud (performance)
Cédric Dupire (editing and color grading)
Alejandra Garcia Lopez (design)
Liliana Dias (camera)
Nicolas Wagnières (camera)
Michal Krajczok (sound mixing)
Saadia Mirza (translation)
production:
Musée d'art du Valais, Sion (CH)
Apophyse Production (CH)
Chakalaka Films (FR)





Le Bisse des Dissidentes, 2025, video HD, 27:00, video stills





Mati Wata Water, 2025, video HD, 43 min

Mati Wata Water 2025

Mati Wata Water explores the many waterways that run through the city of Kinshasa and, more broadly, the Democratic Republic of the Congo. The country holds some of the largest water resources on the African continent, yet paradoxically remains one of those where access to safe drinking water is most limited. To explore this contradiction, the artist immerses herself and her camera in the waters of the Congo and Kwilu rivers, as well as in the Makelele, Kalamu and other waterways, creating a kind of murky visual hydrography. While public drinking-water networks are almost non-existent in some neighbourhoods of the capital, international bottled-water companies such as Swissta dominate this lucrative market, supplying supermarkets with plastic bottles. These containers eventually find their way back into rivers and waterways, perpetuating a destructive cycle. Developed in collaboration with several Congolese actresses, performers and artists, Mati Wata Water takes on a hybrid form combining documentary and magical realism. It brings forward the everyday difficulties faced by Congolese women in relation to water and gender. The work also features water carriers and other mythical beings, including Mati Wata figures, who are carried from one neighbourhood to another, across the capital and throughout the country.

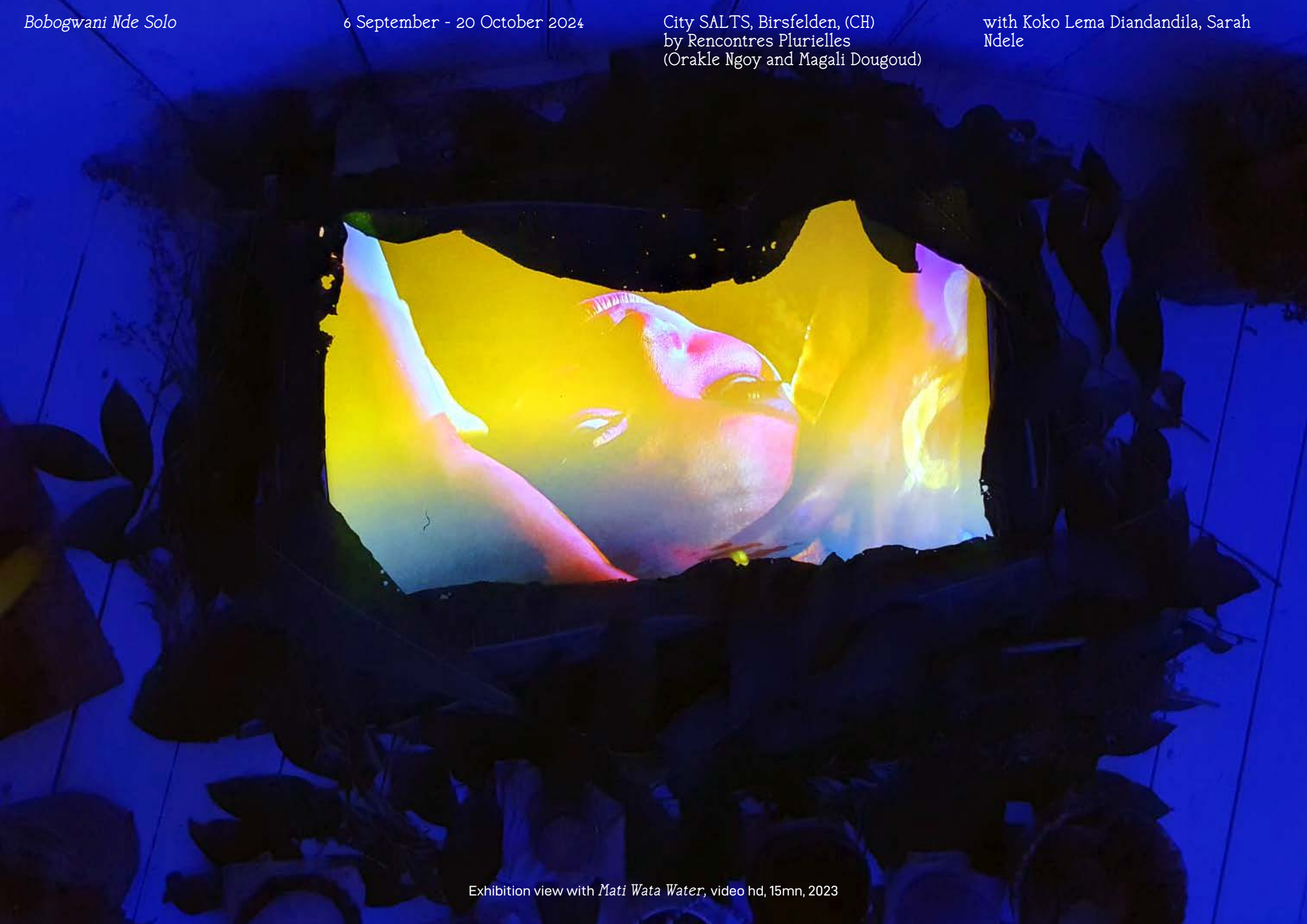
production:
Musée d'art du Valais, Sion (CH)
Apophyse Production (CH)

Bobogwani Nde Solo

6 September - 20 October 2024

City SALTS, Birsfelden, (CH)
by Rencontres Plurielles
(Orakle Ngoy and Magali Dougoud)

with Koko Lema Diandandila, Sarah Ndele



Exhibition view with *Mati Wata Water*, video hd, 15mn, 2023

Bobogwani Nde Solo

6 September - 20 october 2024

City SALTS, Birsfelden, (CH)
by Rencontres Plurielles
(Orakle Ngoy and Magali Dougoud)

with Koko Lema Diandandila, Sarah Ndele



Masque Matsuela, mask and videos, Sarah Ndele, 2024



All that you change, Installation and video, with *Mati Wata Water* by Magali Dougoud, 15mn, 2023



Rencontres Plurielles : All that you change, performance archive, 20 mn, 2024

Pictures by the artist

All that you change 13 June 2024

City SALTS, Birsfelden, (CH)
by Rencontres Plurielles

with Anne Sylvie Henchoz, Chanelle Adams,
Koko Lema Diandandila, Sarah Ndele









Rencontres Plurielles : all that you change, performance, 35 mn, 2024

Pictures by Nicolas Gysin / SALTS

Zombie Mermaids - a song for future Waters
performance and sound installation

6 July - 20 October 2024

Biennale Art Safiental, Safiental, CH

in collaboration with
Myriam Jarmache and Laure Boer



Zombie Mermaids - a song for future Waters
performance and sound installation

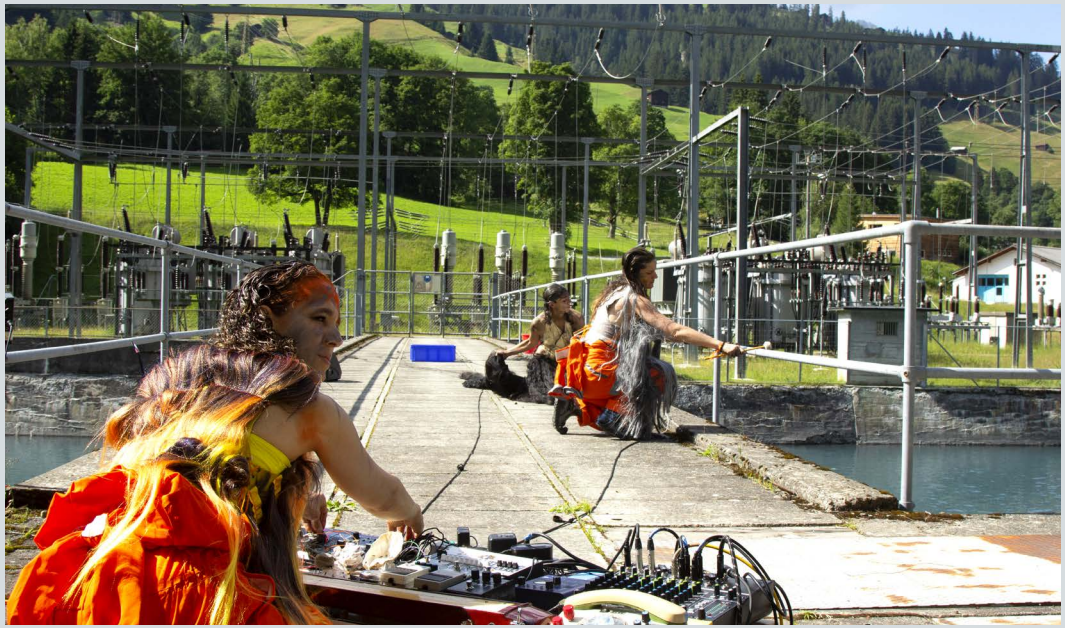
6 July - 20 October 2024

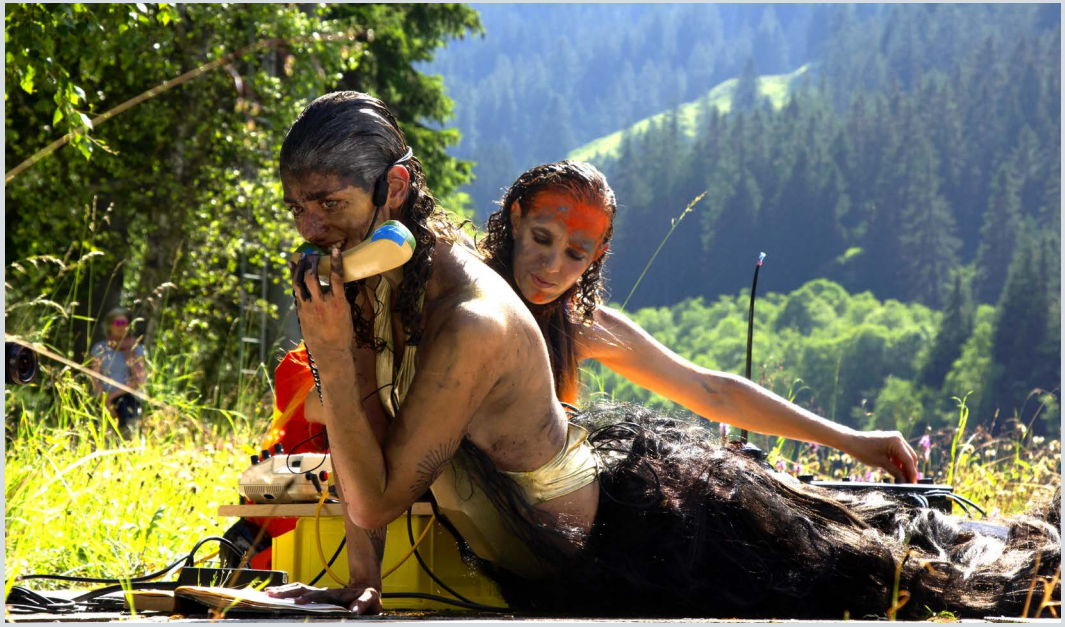
Biennale Art Safiental, Safiental, CH

in collaboration with
Myriam Jarmache and Laure Boer



Zombie Mermaids - a song for future Waters, sound piece, 39 mn, 2024





Zombie Mermaids - a song for future Waters, performance, 35 mn, 2024

Pictures by Luc Isenschmid





Zombie Mermaids - A Song for Future Waters, performance, 35 min, 2024

Zombie Mermaids - A Song for Future Waters 2024
performance and sound piece

Zombie Mermaids - A Song for Future Waters is a speculative opera about the anger and resistance of the Zombie Mermaids. Born of a love affair between a river and a human, they rebel against the power of men and the interconnected forms of domination over nature and feminized bodies. Inspired by local Swiss mountain legends, which associate female beings with rivers, Dougoud creates a contemporary feminist fable that reinterprets contamination as a political tool, the control of rivers and their future disappearance. In an ultimate act of resistance, the Zombie Mermaids will try to lead all dissident entities to the promised water. The opera speaks of destruction, extinction, evolution, transformation and extinction in a loop, suggesting that after each massive extinction, new species will emerge. What new collective and political bodies will emerge from these ruins and ashes? The opera is born of the collaboration between Magali Dougoud, the lyric singer and performer Myriam Jarmache, the musician Laure Boer and the river on site, recording sound, water and light using hydrophones and DIY light-sensitive sensors on oyster shells. In the installation, the sound itself is produced by the environment, thanks to the sun's fluctuating energy.

with:
Myriam Jarmache (performance) / Laure Boer (music) / Magali Dougoud (text) / Saadia Mirza (English translation) / Alejandra Garcia Lopez (costume) / Michal Krajczok (sound mixing) / Casper Montalta (live mixing)



Exhibition view with *The Blue Continuum*, video hd, 45 min, 2021

Le Continuum Bleu 28 October - 5 December 2021 Ganioz Project Space, Manoir de la Ville de Martigny (CH)



Exhibition view with *Le Continuum Bleu,* video HD, 45 min, with posters of *Dans la Pénombre Sonore des Femmxs Vagues*

The Blue Continuum 2021

The video *Le Continuum Bleu* links together all the womxn that have died or been killed in the waterways of Berlin. Mixed in with the other bodies, human and more than human, a population has emerged from this violence and loss: the Womxn Waves. According to scientists, they have lost the memory of silencing the second X chromosome in their DNA, thus altering their own identity. But it was by reappropriating the sounds, grains and intervals of their voices that they began to transform themselves. Once the liquid inside them had joined the liquid surrounding them, they were ready to build a body together in rebellion. With a poetic approach and a narrative aesthetic akin to speculative fiction, *The Blue Continuum* questions violence against minorities, and women in particular, by correlating it with the domination exercised by Man over nature.

with:
Amélie Chérubin Soulières (actress)
Lara Khattabi (actress)
Natalia Wilk (water dancer)
Nicolàs Cifuentes (camera)
Vanessa Bosch (music)
Julie Magnenat (music)
Magali Moronval (sound)
Claire Nicolas (casting)
Stéphanie Rosianu (proofreading)
production:
Apophyse Production (CH)
Chakalaka Films (FR)

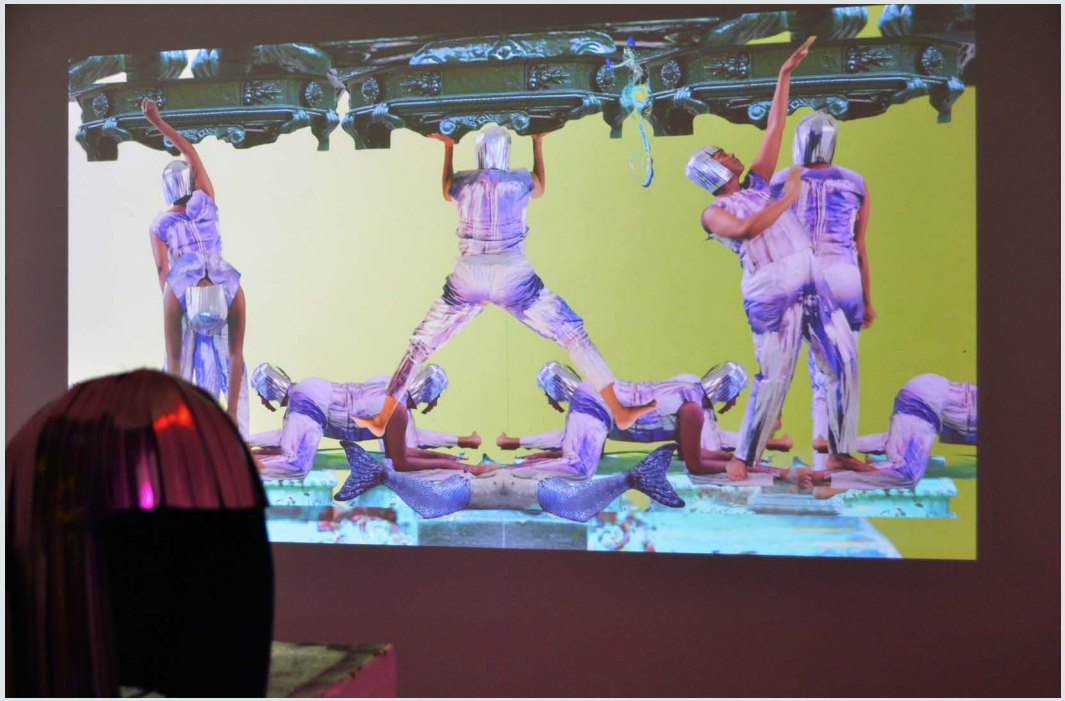
with the support of Canton de Vaud and Pro Helvetia

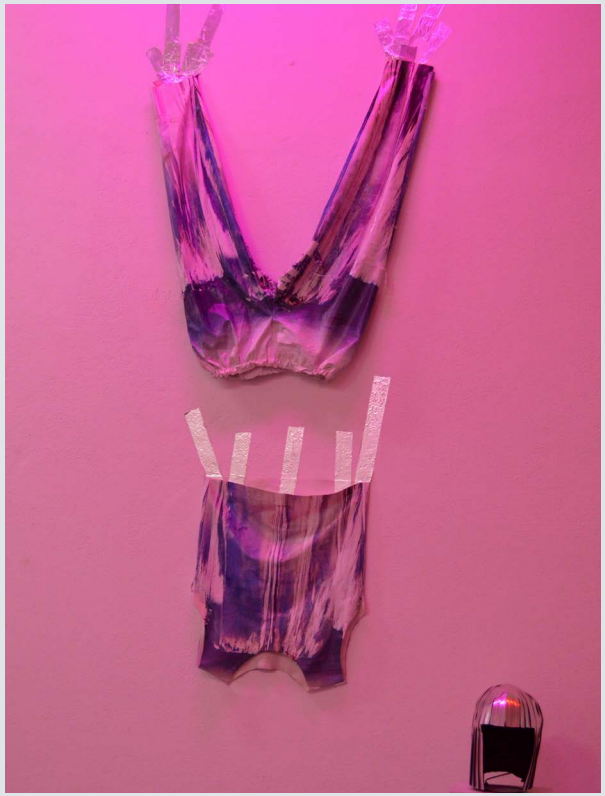


The Blue Continuum, 2021, video HD, 45 min



Exhibition view with The Uprising of the Cariatids, 2021, video HD, 15:00





The Uprising of the Cariatids, 2021,
video HD, 15 min, exhibition views

The Uprising of the Cariatids 2021

In *The Uprising of the Cariatids* the caryatids of the Wallace fountains in Paris rebel. As an act of reversal, of detour, of unleashing, they began to dance, entering into a trance, and let go of the fountain roofs. The water then gushed out of the city. Contrary to what had been written on the mottos and pavilions beaten by the waves, the city of Paris sank. The caryatids reappropriated the dances, made of cracks, of ecstatic and hallucinated movements, of infinite circles, of tremors, and being anchored at the same time in the past and the future. In this new submerged space, containing at the same time our aquatic past, our uncertain present and our oceanic future, the caryatids imagined subversive, submersible and erotic movements able to bring out the drowned, killed, thrown overboard bodies. After we have all danced to exhaustion with them, what revolts will emerge from the Seine river?

with:
Patricia Badin (dancer)
Nicolàs Cifuentes (camera)
production by Apophyse Production (CH)
Chakalaka Films (FR)

with the support of Canton de Vaud –
Cité Internationale des Arts de Paris (F)

Photos: Alessandra Carosi,
previous pages: idem



Exhibition view with Juana Llancalahuen et les Fausses Orques, 2020, photo series
Photo: Jérémie Carron

Moi homme Toi femme 2019 NMB, Bienne (CH)



Exhibition view with Juana Llancalahuen and the False Killer Whales, Time 1 to 4, PVC Print (left); *Lake Club*, video HD, 14:40, 2018 (right)
Photo: Patrick Weyeneth

Juana Llancalahuen and the False Killer Whales - Times 1 to 4 2019

Juana Llancalahuen and the False Killer Whales - Times 1 to 4 develops a radical, emancipatory and inter-species female imagination. In this video, filmed in Puerto Yartou, Chile, during a residency at the Casa Museo Alberto Baeriswyl (in partnership with Pro Helvetia), water and liquidity are connecting paths and fluctuating limits between time and space. The narrative, divided into four chapters, takes place in Tierra del Fuego in Patagonia. Hundreds of female false killer whales have stranded themselves on the coast bordering the Strait of Magellan to protest against the femicide of Juana Llancalahuen. Her body was found in a boat floating offshore and she is the first woman buried in the cemetery of the region. Violence is at the heart of this contemporary mythology; the violence directed against womxn and intrinsic to society, and the violence behind the historical and scientific stories written by and for the privileged. With an aesthetic close to magical realism, this video constructs a narrative in which the past, present and future are drawn in a circle, thwarting the linearity of time.





Juana Llancalahuen and the False Killer Whales, Time 1 to 4, 2019, video HD, 23 min

Tiempo Profundo 2019

Contemporary Art Center
Los Cerrillos, Santiago (CL)

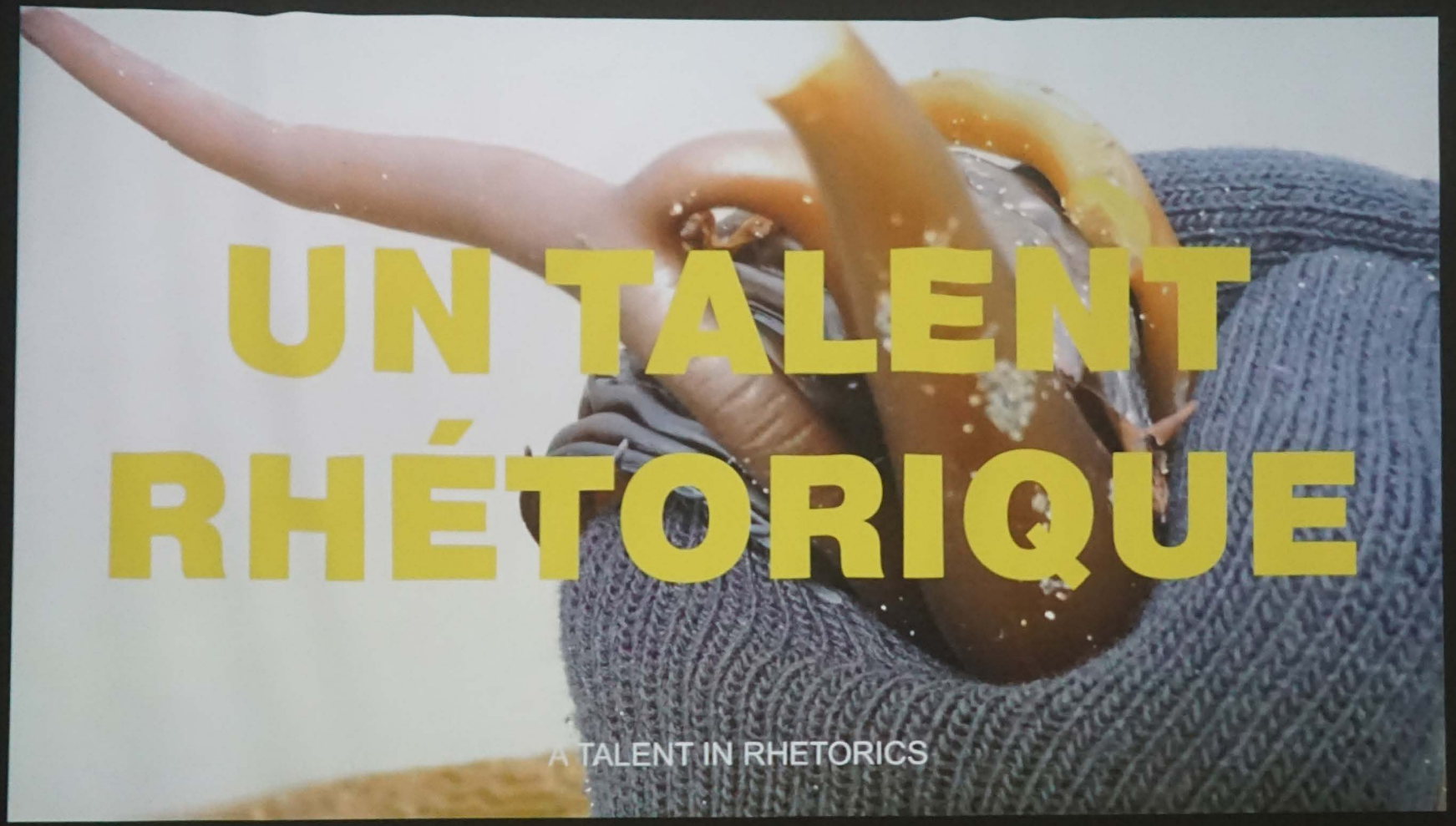


Exhibition view with Juana Llancalahuen and the False Killer Whales, Time 1 to 4, Blueback prints, 2019 (left);
Juana Llancalahuen and the False Killer Whales, Time 1 to 4, video HD, 23 min, 2019 (right)
Photo: Maria Luisa Murillo

Sirens and Echoes:
for more than one voice

2019

Lokal-int, Bienne (CH)



Exhibition view with Sirens and Echoes, vidéo HD, 29 min, 2019

Sirens and Echoes:
for more than one voice

2019

Lokal-int, Bienne (CH)



Sirens and Echoes, vidéo HD, 29 min, 2019



Readings of the voice over of the videos *Nadia C; Lake Club; and Juana Llancalahuen and the False Killer Whales - Times 1 to 4*

texts by Magali Dougoud, readings by Prescillia Amany Kouame, Lara Khattabi, Nastassja Tanner

Photos: Myriam Ziehli
previous page: idem

Sirens and Echoes 2019

Sirens and Echoes are two female mythological figures who, beyond the different stories they are told and the roles assigned to them, share a vocal story. Their words are considered harmful by patriarchal society. The art of vocality that they master is considered a tool of pride, death or corruption. The artist mixes the stories of these two figures with personal film archives. The different narratives intertwine to propose a new, non-linear form made up of fragments, sensations, spaces and languages. In their succession, a new image is constructed that "flows" or "pulsates", inducing a liquid movement made of frenetic repetitions similar to waves that end up crashing into the rocks. The waves, currents and vibrations extend the bodies and connect them to others, to other imaginary ones and to other voices.





Sirens and Echoes, 2019, video HD, 29 min

There Is No I In Team 2018 Standard/deluxe, Lausanne (CH) with Nicolas Raufaste



Exhibition view with Lake Club, video HD, 14:40, 2018; *Standard/deluxe*, adhesive tape, variable size, 2018



Nadia C, video HD, 17:20, 2018



Standard/deluxe, adhesive tape, variable size, 2018



Standard/deluxe, adhesive tape, variable size, 2018

Photos: Virginie Otth - Myriam Ziehli
previous page: idem

Lake Club 2018

Lake Club was filmed at Lake Baikal in Russia, one of the oldest lakes in the world. While diving there, the artist weaves a fragmented narrative mixing different sources and carried by a documentary-like voice-over. She undertakes to search for a place original to humanity and questions the possibility of a collective link that would unite everything, starting from water as a space of recognition in perpetual movement. In a kind of immersive and blurred quest, the video questions the patriarchal appropriation of the master narratives of history and its representations.



Lake Club, 2018, video HD, 14 min 40, 2018