

Portfolio
2025

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Born in Switzerland in 1986

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

Magali Dougoud



Magali Dougoud (1986-CH) is a visual artist based in Lausanne (CH), with a master from HEAD-Geneva and HKB-Bern in Fine Arts. 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 the Musée d'art du Valais in 2025 (CH), the last Kyiv Biennale in 2021 (UKR), the Safiental Art Biennale in 2024 (CH), SALTS City and Kunstforum Baloise Park in Basel (CH), Austellungsraum 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 Cerillos in Santiago (CL), Errant Sound Art Project Space and Kronenboden in Berlin (DE), Art Center l'Antre Peaux in Bourge (FR), Kunstpavillon in Lucerne (CH), Centre PasquArt and lokal-int in Bienne (CH), standard/deluxe in Lausanne (CH), espace 3353 in Geneva, Satdtgalerie 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 (MA), 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 2025, she will be in residency at *La Ira de Dios* in Buenos Aires (AR) with Pro Helvetia, then at *Akademie Schloss Solitude* in Stuttgart (DE) for a residency and has already taken part in several residencies, including 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, she receives the Pro Helvetia co-creation grant and several Pro Helvetia Work Grants (2020, 2022, 2024). She also receives 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 his 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





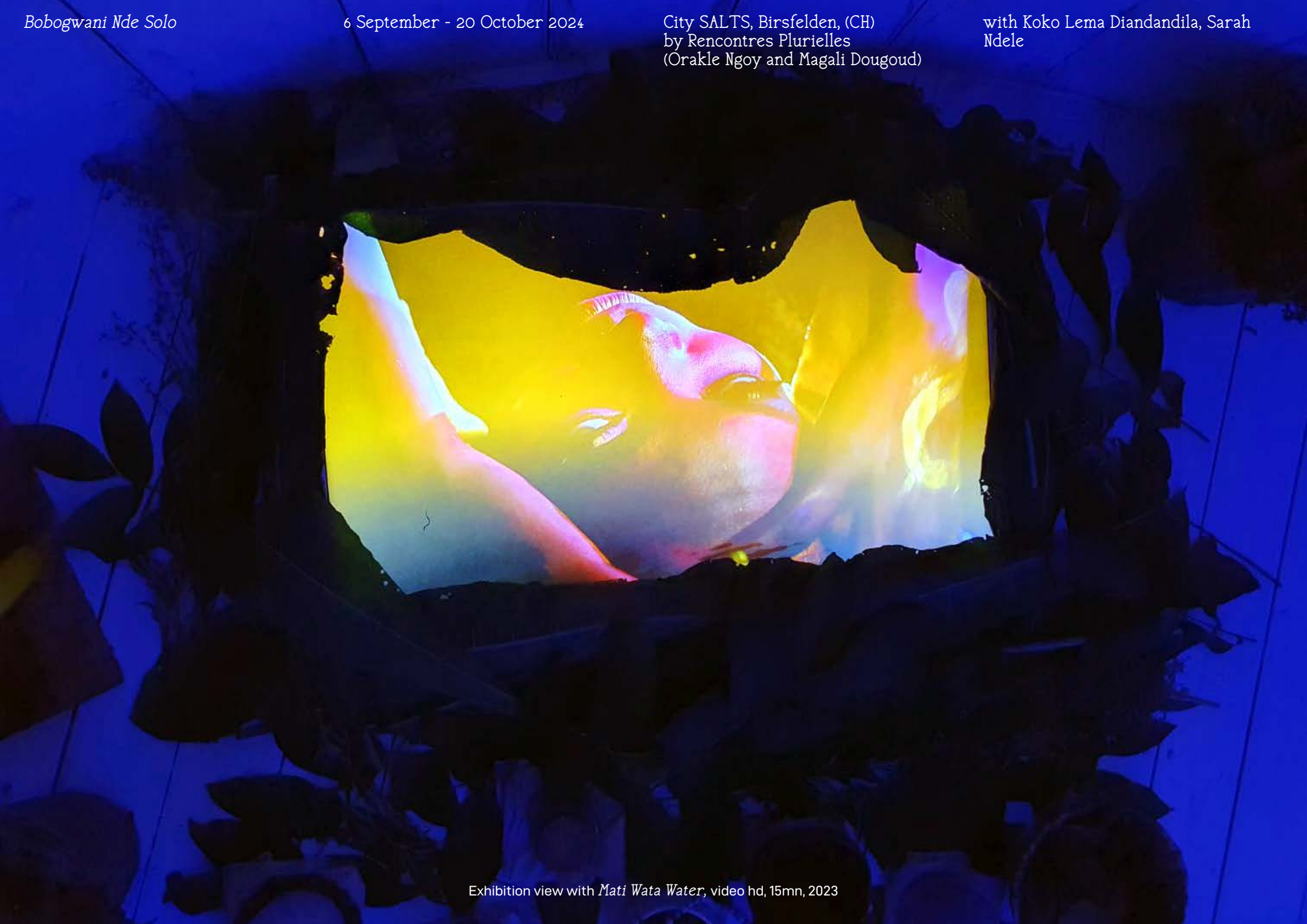
Aux eaux promises,
with *Le Bisse des Dissidentes*, 27 mn, 2025, *Mati Wata Water*, 47mn, 2025, *Aquatic Narratives*, wax, palm nuts barks, 2024

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



Masque Matsuela, mask and videos, Sarah Ndele, 2024



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



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



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

*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 à a song for future Waters, performance, 35mn, 2024

Zombie Mermaids - a song for future Waters
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 of the sound piece the sound itself is produced by the environment, thanks to the sun's fluctuating energy.

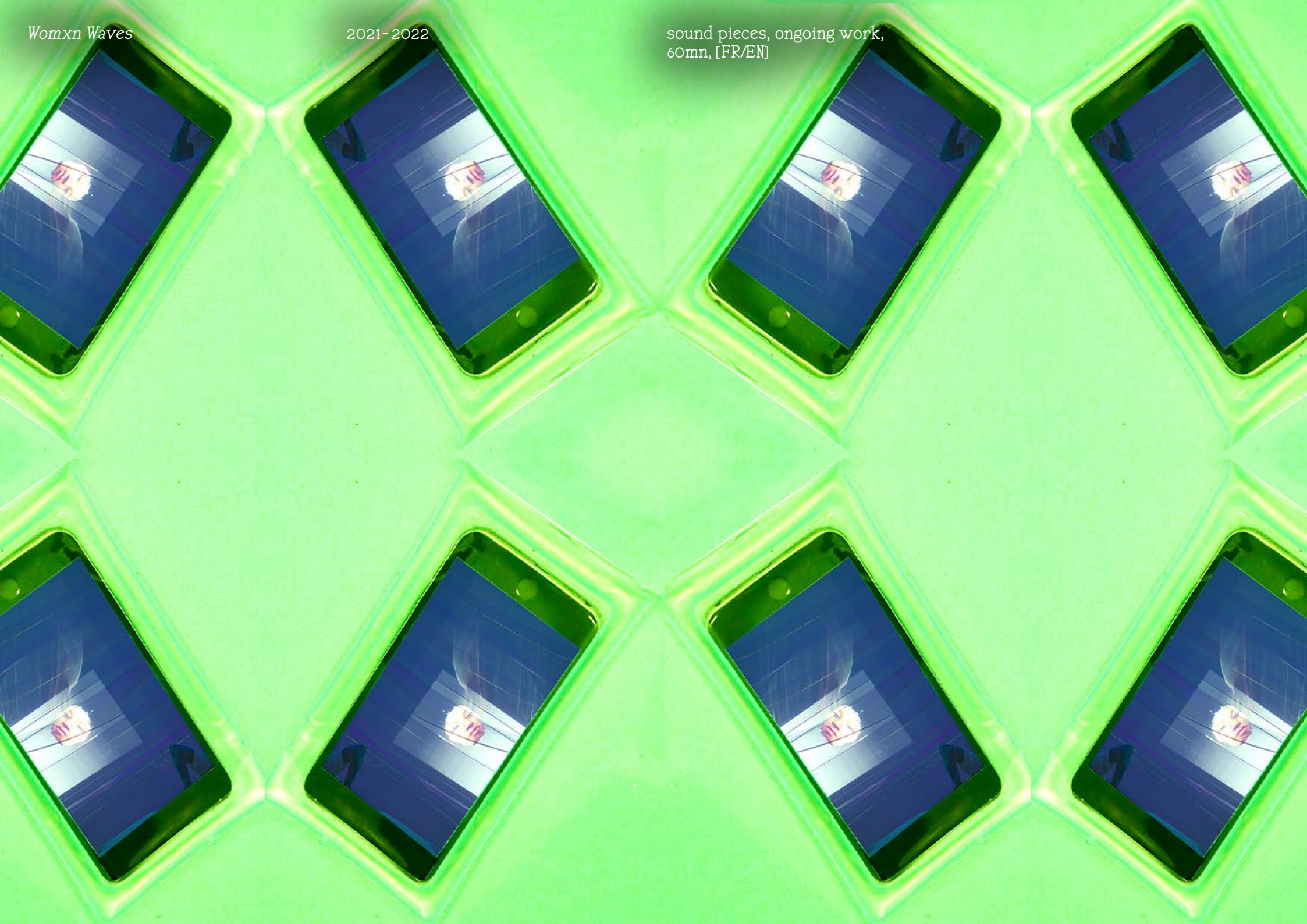
with:

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)

Womxn Waves

2021-2022

sound pieces, ongoing work,
60mn, [FR/EN]



Water and liquidity, which run through these series of audio pieces, are channels of communication and fluctuating borders between space and time, mixing distant pasts and uncertain futures. Seas, lakes, rivers and streams become an archive, an original memory that runs through us and is transmitted with each *Body of Water*. By ingesting water, we swallow them and together become flows of culture and politics, constantly crossing this transcorporeal space. *Womxn Waves* connect Womxn, water and different voices, in experimental pieces whose poetic and theoretical approach is inspired by post-anthropocentric feminisms. Linking the Seine, the Spree, the Congo River, the Strait of Magellan, and other waterways, the audio pieces are drawing a kind of aquatic and immersive road-trip.

sound pieces, ongoing work, 60min
[FR/EN]

broadcasted on:
Colaboradio, Berlin (DE)
Radio 40, Lausanne (CH)
UPR, Lausanne (CH)
TRNST, Fribourg (CH)
Megahex, Zürich (CH)
Radio X, Basel (CH)
Laptop Radio, Geneva (CH)



Soaked to the Waters
2022, EN, 60mn

with the collaboration of Luisa Spina

This piece offers a sensitive and sensual experience between waves and tears. In this liminal space, all life immerses itself, emerges and merges. Our bodies, like watercourses, are a kind of timeless hyper-datastore that transforms us all into queer actors in a universal archive.



Mati Wata Water
2022, FR, 60mn

in collaboration with Orakle Ngoy, Aïcha Fulumiziki and Nelly Lyenge

This piece takes us to the DRC, where the Kongo, Kwango, Kwilu and many other rivers flow. This country is the continent's largest freshwater reserve, but paradoxically its inhabitants have very limited access to drinking water. The Mati Wata try to resist to the normativity imposed on bodies in liquid society.



The Uprising of the Caryatids
2021, EN, 60min

The audio piece is about oceanic becoming, reversals and uprising and how dance can be an emancipatory gesture. This piece is interested in the Wallace fountains in Paris and the Caryatids which hold the roofs of them. They are revolting, sinking the city.



The Descent of the Sirens
2021, EN, 60min

This piece focuses on the sirens as vocal and sonic entities, embodying who is listened or silenced in our societies. From Homeric mythology, where their fall into the water deprives them of the faculty of knowing and telling, to speculative narrations where they take on changing forms, they oscillate between an aquatic past and future. Lethal figures of collective mourning, our losses rebound in echoes to theirs, in the oceanic floors.



Our Dissident Atlanteans Becoming
2022, EN, 60min

It proposes an immersion into the dark abyss, in search of our ancestors of the future. A quest for gaps and relationships in the painful waters of forgotten stories. To piss off beings who have let themselves be swallowed up, drowned, survived, adapted, transformed. With these Atlanteans, we enter dissidence as we enter into the sea.

*You may find yourself in a haunted
space*

3 June - 10 July 2023

Austellungsraum Klingental, Basel, CH

in collaboration with Daniela Müller,
and Orakle Ngoy, the Center for Plant
Interpretation (Melanie Boehi and
Zayaan Khan), Chanelle Adams



Exhibition view with *Zombie Mermaids*, video hd, 18mn, 2023

You may find yourself in a haunted space

3 June - 10 July 2023

Austellungsraum Klingental, Basel, CH

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Interpretation (Melanie Boehi and
Zayaan Khan), Chanelle Adams

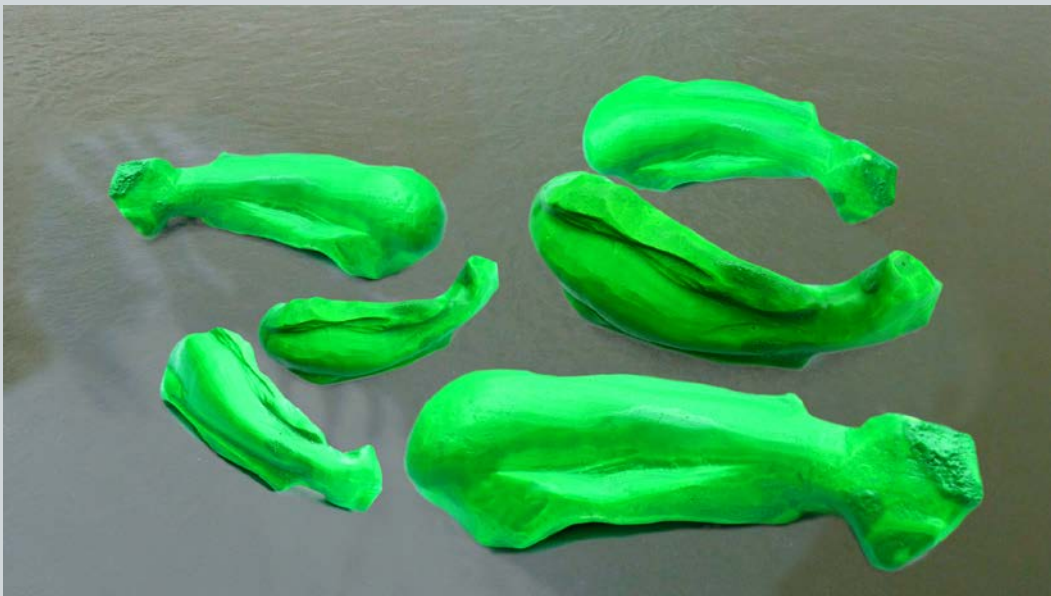


Zombie Mermaids, sound piece 25mn, costume in collaboration with Paty Masiapa



Don't call a ghost when you don't want to see one, argile, painting, carton, realised in collaboration with Daniela Müller

Photos by the artist



Zombie Mermaids, 2023, video stills

Zombie Mermaids is an eco-feminist fable based on medieval Swiss mountain tales involving female entities and bodies of water. In these tales acts of witchcraft, alleged murder of children or morally reprehensible behavior, condemn entities or villages to be swallowed up and/or to wander for eternity as ghost along watercourses. The artist interwoven these tales with the mythologie of the mermaid - literally the maid of the sea - and links the violence of extractivist politics exhausting both so-called reproductive bodies and regenerative nature. In this new narration, the characters claim their right for autodetermination as well as their collective right on water. The *Zombie Mermaids* - both dead and alive in the same time - will be considered as invasive species, and will develop survival against the environmental pollution and new abilities to evolve and transform, before being hunted and exterminated by the power. One of their strategy involves contamination, when the river distill a poison inside her to allow them to breathe under the surface.

with:

Myriam Jarmache (song/performer)

Magali Dougoud (text)

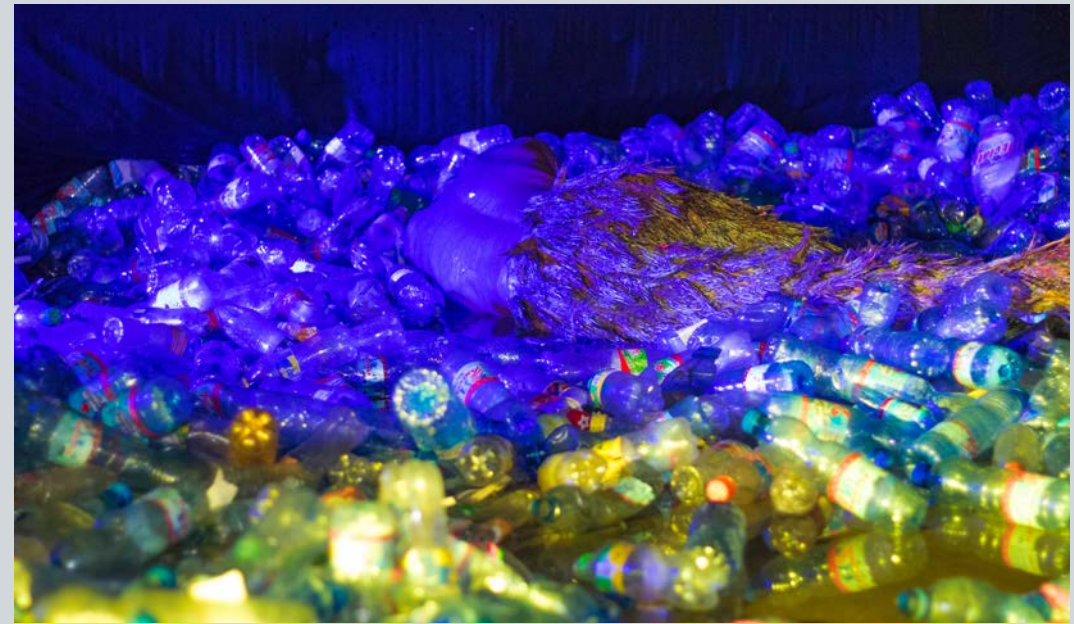
Laure Boer (music)

Julia Rempe (costume)

Saadia Mirza (translation)



Mati Wata Water, performance with Paty Masiapa and Izahora Ndungidi, 2023



Photos by Jered Berclaire



with *Je fais partie d'un gang*, text, 2022, Orakle Ngoy



with *Aquatic Narratives*, 2022, videos HD, blueback print, tissue



with the sound piece *Womxn Waves - Mati Wata Water* in collaboration with Aicha Mena, Orakle Ngoy and Nelly Lyenge

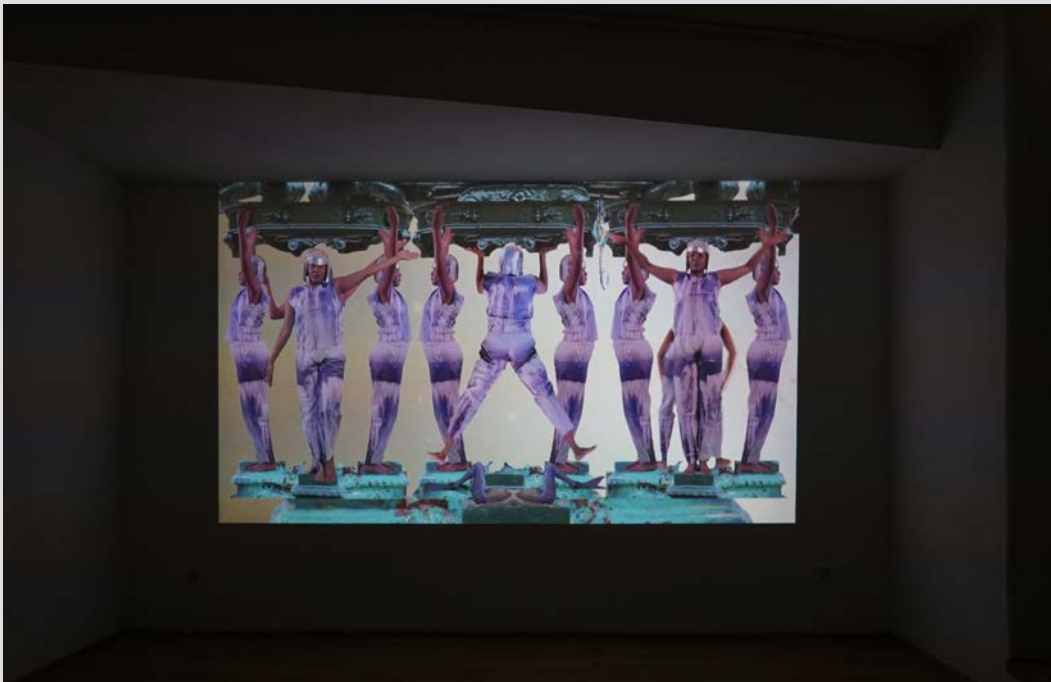
Photos by the artist



Mati Wata, made in collaboration with Paty Masiapa, wax, palm nuts barks, 2022



Aquatic Narratives, video hd, 10:00, 2022



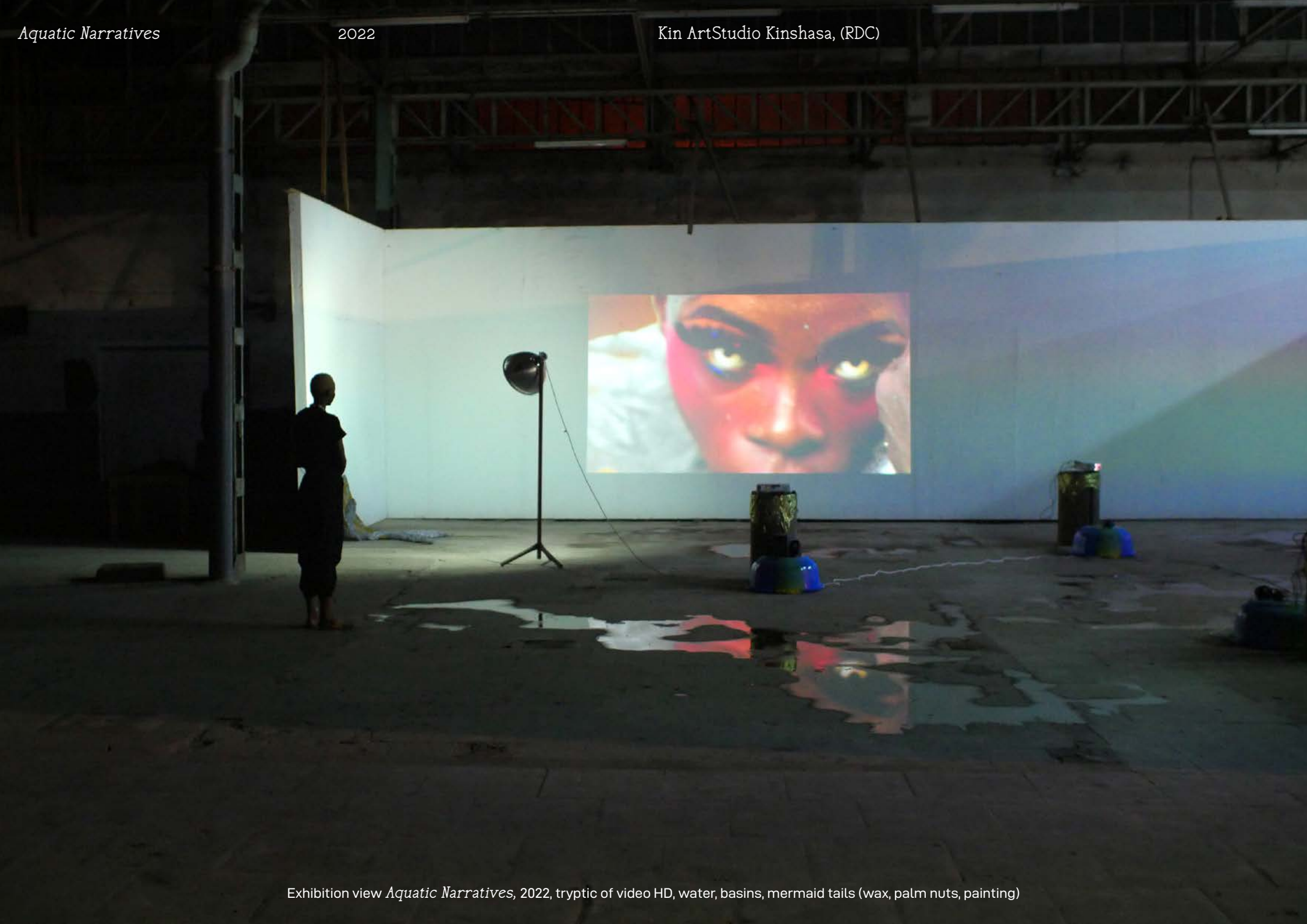
The uprising of the Cariatids, video HD, 2021

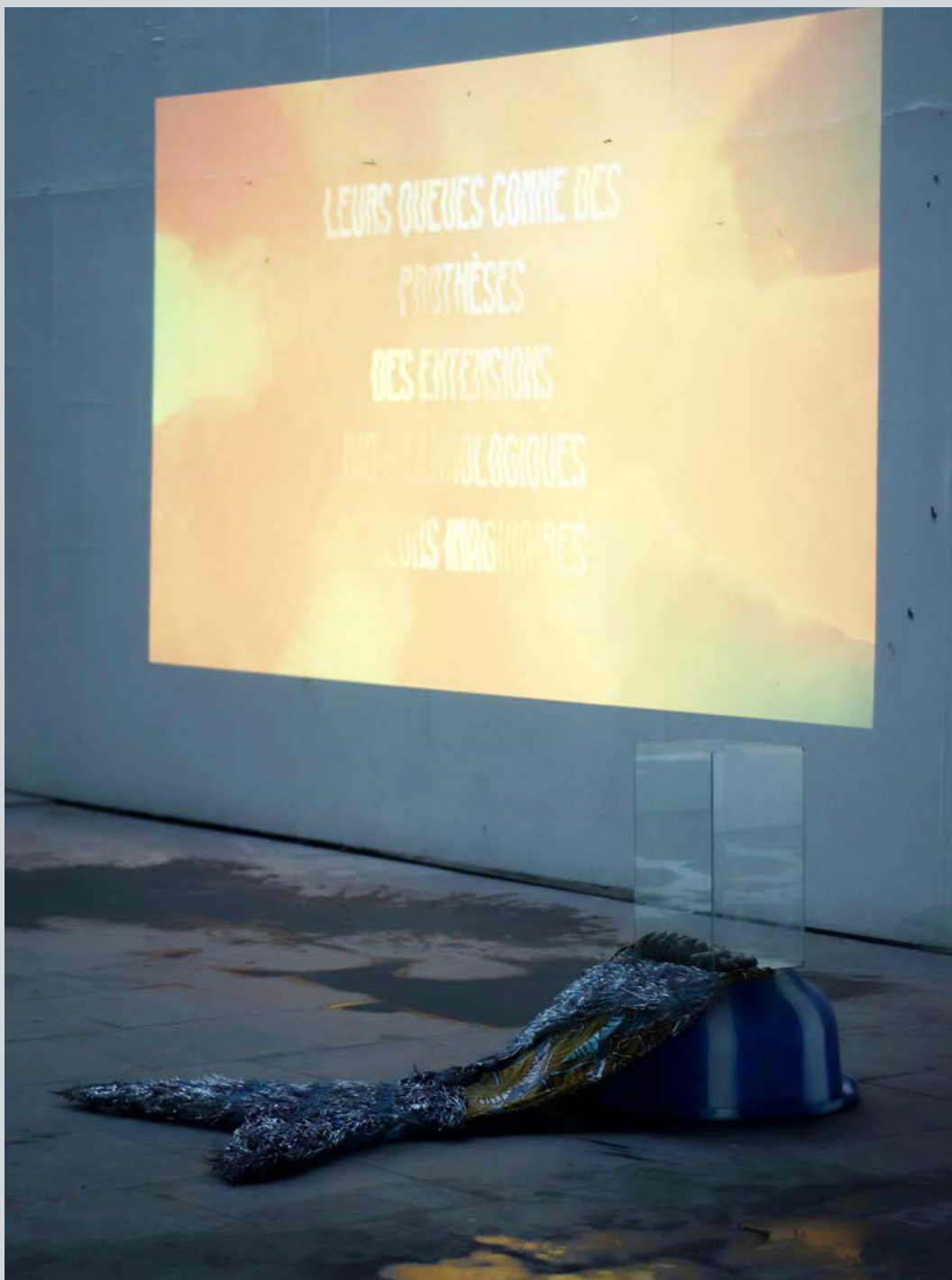


Zombies Mermaids, 2022, work in progress, video HD, loop

The image shows an art installation in a gallery. In the foreground, there is a large, rectangular, shallow container filled with water. The water is a pale, milky green color. The container's edges are made of a material that looks like corrugated metal or plastic, with a blue and white striped pattern. In the background, a black rectangular screen is mounted on a white wall. The screen displays a bright green, glowing rectangular shape. To the left of the screen, there is a white door or partition. The floor is made of light-colored wood. The overall atmosphere is quiet and contemplative.

*In the turmoil
The cries of the revenants
In torrents
There are basins of passage
Water graves
Holes towards the bottom
Channels of communication
Connecting the pipes of the houses
The water table and the sea
Through the puddles
The maids throw themselves
Into the liquid holes
But only when the daylight is fading
When they emerged back
Through these same passages
One could believe that the aborted fetuses
Have grown
And mixed with the branches
Poured by the water
So much their form is not very clear
The surfaces serve as a reflective zone
Never really opaque
Nor completely transparent.*





Aquatic Narratives, 2022, detail

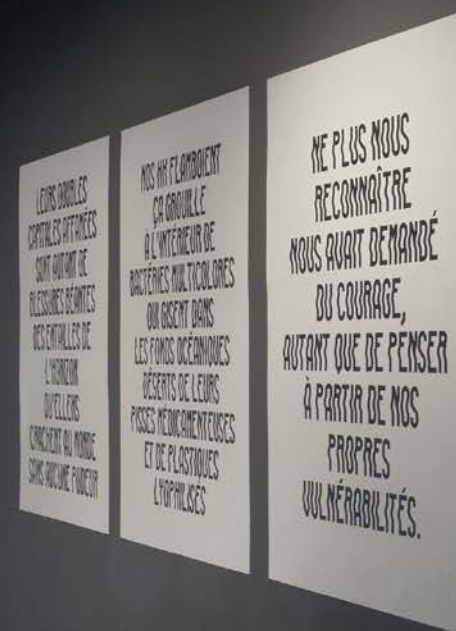


Aquatic Narratives, 2022, triptych of video HD, water, basins, mermaid tails (wax, palm nuts, painting)

Photos: Myra Dunoyer Nizar Mozalisi
previous pages: idem

I'm dancing along quite contently,
when – bam – dam!
Nisqually River





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 inside 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.

[FR][EN subtitles]

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, 47:35, video stills





The Uprising of the Cariatids, 2021,
video HD, 15:00, exhibition views



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 inked 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?

[FR]

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 Llancahuen et les Fausses Orques, 2020, photo series
Photo: Jérémie Carron

Juana Llancahuen und die Unchten Schwertwale

Zeitalter I Das Verschwinden der Endemiten

Erst neben sich die Frauen im Felsen.
Sie leben sich mit der erschrocken Frauen.
das durch das Eisen im Boden eingewirkt
Massen herausgeschleudert und in den
Gefäßen mitgeschleudert werden. Durch
eine befriedigende erste Erfahrung
kosten sie die Reproduktion der Endemiten
aus. Die Frauen bewahren sich
gegen den erregenden Pessimismus.
neben, abschleichen und kitzeln sich.
daran. Die Blöcke werden auch erlosche
die Götter, die Namen verwirren sich
Nichtmenschen Geborenen. Die Zeit koste
drehpunkt der Zeitungskraft, die Zeit
Eine revolutionäre Kraft, die sich ausbreitet.

Diese psychische und emotionale Bewegung
widerspiegelt die Reproduktion, die
gleichzeitig als politisch und spirituell gilt.

Aber mit der Zeit wurden die erloschen
Frauen als gefährlich empfunden. Die welt-
erlosche Gesellschaft bezog das Volk
der Endemiten. Viele von ihnen wurden
demonstrierend, verurteilt und exekutiert. Zur
Unterwerfung der Unchten, die
weiterhin das Ritual der Gebären pflegten,
tat die Gesellschaft dem Mond Gewalt an
und machte ihn zur Sonne. Nun herrschte
rund um die Uhr gleisender Tag. Diese Erde
wurde Feuerland genannt.

Terra, dein Name stammt vom Feuer.
Kriegerland in unserer Körper.
Vom geöffneten Felsen.
Ähnlich den Knochen und dem Fleisch.
Dort, die wir bezeichnen.
Brennende und eisige Erde.
In Arhythmie schlägt dein Herz.
Pulsiert in den freigenen Störmen.

Zeigt sich an der Sonne zusammen.
Mit jedem Sprung erhebt den Fels.
Die geklopften Erinnerungen.

Doch unsere Haut haben wir gestirbt.
Die Geschichte schweigen gemacht.
Selbst vor mir, den Kindern die Tach.
Andere Vorkommen erzählen.
Das kollektive Gedächtnis eines
Von Tieren zerbrochenen Wägen.
In Fäustern gebrochene Finger.

Das Fließen umschleust.
Das Gerinnen der Kette.
Die einen bauen Schritte.
Um über Wasser zu gehen.
Die anderen durchqueren.
Die Mägen sich vermehren.
Wo die Ozeane sich vermehren.
Bilden sie, um zu vergessen.
Dass sie sich einst geizen.
Gesättigte Eisenblöcke neben.

Unchte Scherlein der gemischten
Länder.
Die Kisten nicht gestirbt werden.
Diese Vorkommen weisen ihre
Präsenz auf die Welt.
Aus ihren gestirbten Körpern.
Vom den Kisten gestirbt.
Um sie zu bezaubern und zu schmecken.

Wohnen der untergeordneten
Biedungen.
Die Kisten, wie die, die im Grunde
der Mägen im Mägen.
Als sie sich aufklaffen wurde.
Erschrecken sie, nicht aufzuwachen.
Nicht auf dem Feuerland zu gehen.
Wäre es viel der Kisten gewesen.
Zu strahlen wie trübte.
Als Protest gegen die Kisten.

In ihren Mägen ist
Luna Maria Opa die Kisten.
Zu wachen Kisten werden.
An Tagen der Mägen.

Erkenntnis der 19. Jahr.
Und die Zeit vor den Kisten.
Wasser wie auch Vorkommen.
Die der Tach der Kisten.

Die Politik der Zeit, die Zeit, die Zeit.
Die Zeit, die Zeit, die Zeit.
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Die Prozeduren der Kisten.
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Zeitalter II Das Nervensystem

Die Augen der Kisten.
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Zeitalter III Das Nervensystem

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Zeitalter IV Das Nervensystem

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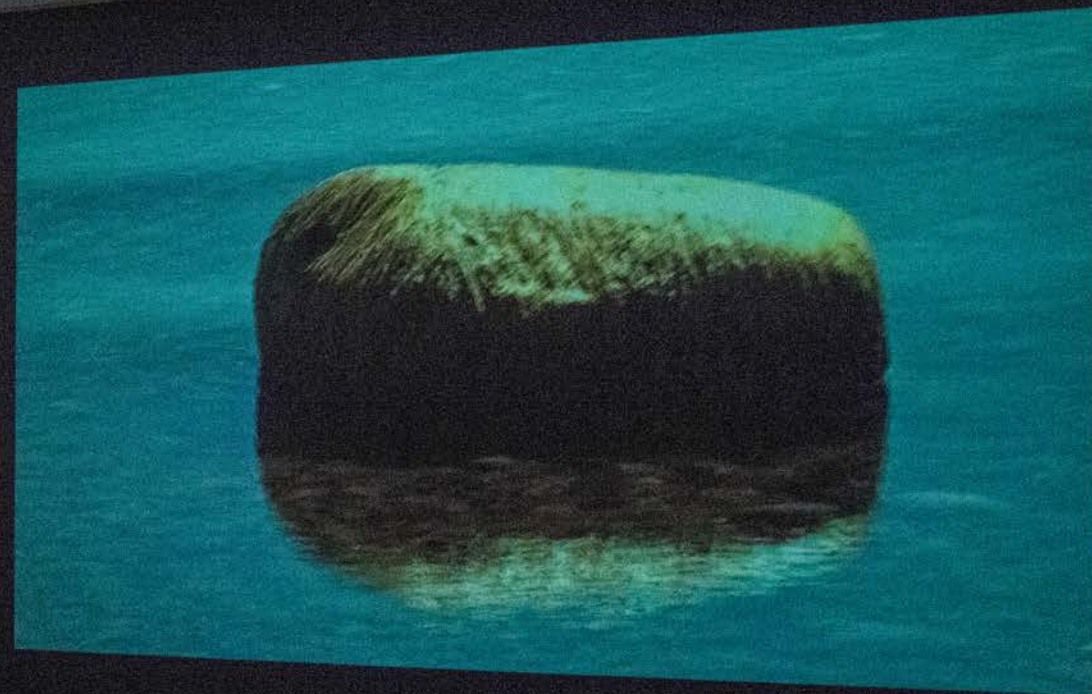


Juana Llancahuen and the False Killer Whales - Times 1 to 4 develops a radical, emancipatory and inter-species female imagination. In this video, filmed in Puerto Yartou, Chile, during a residency at the Casa Museo Alberto Baeriswyl (in partnership with Pro Helvetia), water and liquidity are connecting 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 on the coast bordering the Strait of Magellan to protest against the femicide of Juana Llancahuen. 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.

[FR][EN, DE, ES sous-titre]



Juana Llancahuen and the False Killer Whales, Time 1 to 4, 2019, video HD, 23:23, video stills



Exhibition view with Juana Llancahauén and the False Killer Whales, Time 1 to 4, Blueback prints, 2019 (left);
Juana Llancahauén and the False Killer Whales, Time 1 to 4, video HD, 23:23, 2019 (right)

Photo: Maria Luisa Murillo

*Sirens and Echoes:
for more than one voice*

2019

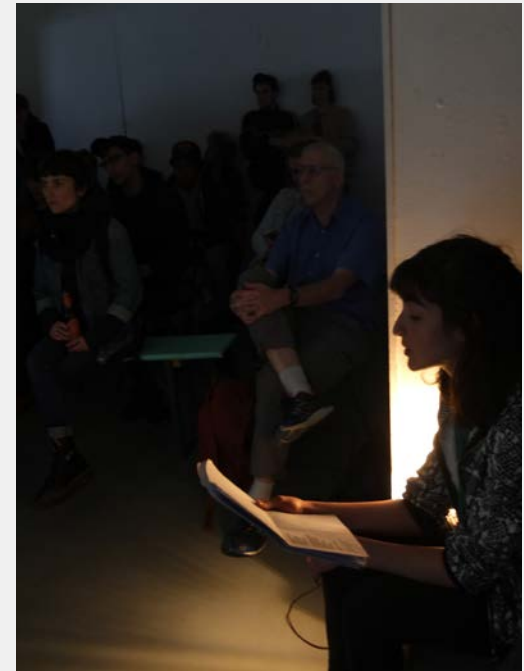
Lokal-int, Bienne (CH)



Exhibition view with Sirens and Echoes, vidéo HD, 29:00, 2019



Sirens and Echoes, vidéo HD, 29:00, 2019



Readings of the voice over of the videos
Nadia C; Lake Club; and Juana
Llancahuen 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 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.

The video was created for the exhibition *Sirens and Echoes: for more than one voice* at the lokal-int in Biel in 2018. During the exhibition, three actresses Prescillia Amany Kouame, Lara Khattabi and Nastassja Tanner readed the voice-over texts from other videos of the artist, creating a new live soundtrack, a kind of cacophony made of multiple superposed voices.

[FR][EN sous-titres]



Sirens and Echoes, 2019, video HD, 29:00, video stills





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 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 was imagined for the exhibition *There Is No I In Team* at standard/deluxe in duo with the artist Nicolas Raufaste in 2018, and was shown at the Neues Kino in Basel and at the Unseen Festival in Denver, Colorado (USA).

[FR][EN, DE sous-titre]



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



Exhibition view with *Podium*, 2017, cardboard, adhesive tape, *Pueblo*, *Pegman oder der europäische Traum*, video HD, 44:37, 2017





Fleur du pays, Pegman oder der zeitgenössische Cowboy and *Pueblo, Pegman oder der europäische Traum*, is a diptych, imagined as two episodes of the same series. These videos translate the notion of a virtual exploration in the form of a cinematic narrative. The protagonist "Pegwoman" – inspired by Pegman the virtual companion of excursion on Google Street View – takes the viewer on a journey through real and imaginary landscapes and urban spaces. Both videos deal with the impact of total spatial and temporal accessibility and the disappearance of borders and identities. In the second episode, Pegwoman is radioactive; a metaphor for the invasive dimension of immigration as seen by Europe.

The first episode was conceived in collaboration with the artist Nicolas Raufaste for the exhibition *Voyage/Voyage* in 2015 at the Stadtgalerie in Bern (CH) and both videos were subsequently shown at several exhibitions and festivals.

[FR][DE subtitles]



Fleur du pays, Pegman oder der zeitgenössische Cowboy, 2015, video HD, 34:40, video stills

