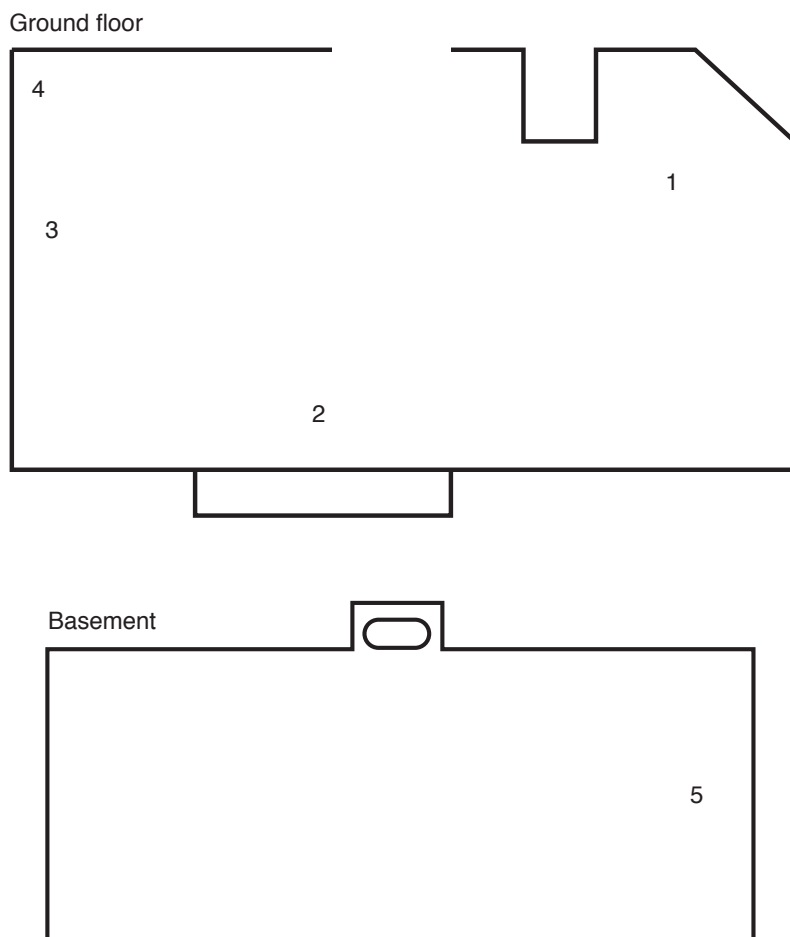


Aloïse

Magali Dougoud «Our Submerged Futures»  
26.6.2022 - 17.7.2022



- |     |  |   |  |
|-----|--|---|--|
| 1   | Zombies Mermaids<br>2022<br>Video (HD), 20 min                   | 4 | Sirens tails (with Paty Masiapa)<br>2022<br>Wax, oil palm bark |
| 2.a | The Uprising of the Caryatids<br>2021<br>Audio piece, 30 min     | 5 | The Uprising of the Caryatids<br>2021<br>Video (HD), 15 min    |
| 2.b | Our Dissident Atlanteans Becoming<br>2022<br>Audio piece, 25 min |   |  |
| 3   | Mati Wata Water (work in progress)<br>2022<br>Video (HD), 10 min |   |  |

Aloïse

## **Magali Dougoud «Our Submerged Futures»**

**26.6.2022 - 17.7.2022**

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, eroticism, plural and inter-species intelligence. Her work, mainly video, but also text, sound and installation, is inspired by hydrofeminism (NEIMANIS Astrida, *Bodies of Water: Posthuman Feminist Phenomenology – Or on becoming a Body of Water*), the idea that we are all «bodies of water». It is through this liquid embodiment that we explore otherness as zones of emancipation, transformation, assemblage, multiplication and difference. Together we become flows of archive, history and politics. Water, as an omnipresent motif in her work, allows ambiguous and hybrid figures, often in revolt, to create new narratives. These characters that haunt Magali Dougoud's work seek to overturn the established order and inscribe other types of stories, repairing ones. The mermaids symbolises both our watery pasts (MORGAN Elain, *The Descent of Woman: The Classic Study of Evolution*, Paperback - February 2001), our submerged futures and our perpetual transformations and they are a critique of biological identity that essentializes bodies and genders. They attempt to resist to the normativity imposed in a liquid society, where capital circulates without constraint and necro-liberal politics chooses which body is sacrificial and depletes beings, lands and seas. This water is also a space of limits, of rupture, of conflicts and of mourning. A violence that is inscribed within our societies as a structuring element of patriarchy as well as of capitalism and a tool for controlling that has been inscribed at the very heart of the narrative of States.

### **1 Zombies Mermaids, 2022, video (HD), 20 min**

Zombie Mermaids is about monsters and ghosts that run through the gears of life. Ocean acidification, rising sea levels, disappearing coral reefs and polluted groundwater force us to look at our future haunted by new life forms, both wonderful and terrifying. The Zombie Mermaids are allegories for reading new entanglements of life around us. Monsters and ghosts at the same time, they show us the superimposed temporalities of life and death that form our landscape, creating breaches in the march of progress and in order and rationalisation. By crossing species boundaries, they write new multiple histories of evolution.

### **2 Audio pieces**

Water and liquidity, which run through these two 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.

#### **2.a The Uprising of the Caryatids, 2021, 30 min**

«The Uprising of the Caryatids» 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. This audio piece is a fragment of thoughts and research and thoughts that leads me to the video work of the same name «The Uprising of the Caryatids».

#### **2.b Our Dissident Atlanteans Becoming, 2022, 25 min**

«Our Dissident Atlanteans Becoming», 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.

### **3 Mati Wata Water, work in progress, 2022, 10 min**

Filmed in the River Kwilu in the DRC, this video piece tells stories about Mati Wata through the voice of Orakle Ngoy – a rapper/ slammer from Kinshasa. Mati Wata is a mermaid figure in Congo and other African countries. She is a double figure, half-woman/man, half-serpent/fish. Several stories are attributed to her. She is a Voodoo deity who would have her followers dance until they lost control of their beings, then take them with her to the sea bed. She is said to retrieve the bodies of Blacks thrown overboard during the slave trade from the water as well, echoing the myth of Drexycia, the Black Atlantis.

### **4 The Uprising of the Caryatids, 2021, video (HD), 15 min**

This video piece is about the Wallace fountains of the city of Paris, fed by water from the Seine. These waters are already inhabited by the living, the dead and the spirits that have once crossed them. Like the «Inconnue de la Seine», whose effigy was sculpted into a death mask and who was the face of Annie Rescue, the first aid course doll. The fountains were donated by Richard Wallace to the city of Paris to end the shortage of drinking water (after the Commune). They are made with Caryatids, statues that support architecture in Ancient Greece. Playing on the city's official motto «Even when battered by the waves, it does not sink», the Caryatids of the Wallace fountains rise up by dancing and sink the city of Paris.