



Maud Soudain

Portfolio

A limestone promontory of the Jura mountains located in French-speaking Switzerland, Mormont Hill is simultaneously a protected natural site (IFP), an active quarry for the HolcimLafarge group, the site of Switzerland's first "ZAD" (Occupy movement), and the location of a major archaeological discovery: the largest Celtic sanctuary in Europe.



Through the prism of Mormont Hill, the short film *La Colline* addresses contemporary ecological struggles. By weaving links between contemporary and past questions, it seeks to forge new imaginaries to rethink our ways of inhabiting the world.

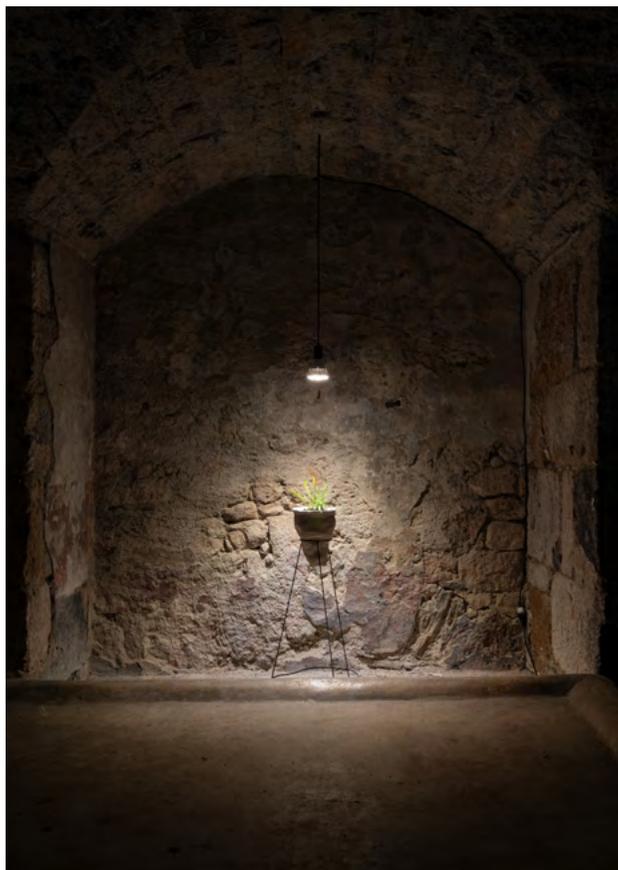
The film explores and reactivates the territory's history through primal gestures and the manipulation of symbolic objects. It evokes ritual as a means of protecting a territory, where the object occupies a singular place: it is at once a symbol of relationship and a tool for acting upon the world. By focusing on the technical object as an analogy for the ideologies expressed through the various occupations of the site, the project materializes its inherent porosity and contradictions. *La Colline* gives voice to the resurgence of ecosophic practices and questions the foundations of a society built on the opposition of nature and culture.

*La Colline* is a transversal project combining film and installation. It was supported by the DRAC Auvergne-Rhône-Alpes and Ateliers Bermuda. The release of the film's second part is scheduled for Spring 2026.

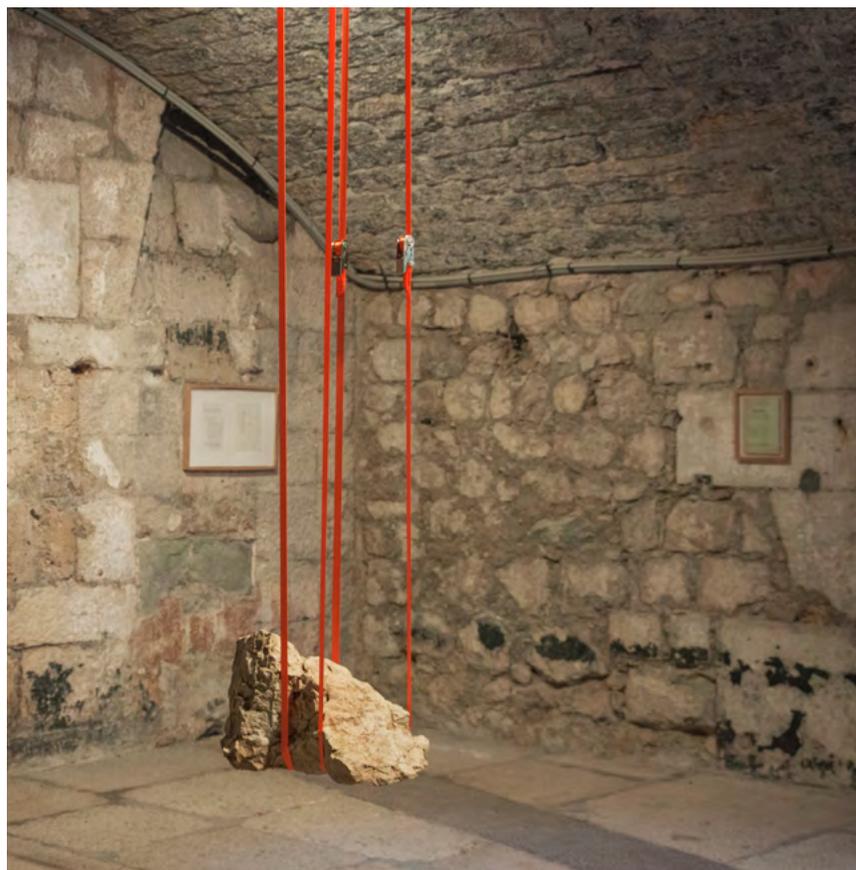
### ***La Colline, partie I // The Hill, part I***

2024- film, 27'43, 4K

*Featuring* Kyrill Charbonnel Ingrid Luce Timothée Bernard Angel Spiliopoulos  
*Clement* Gabet David Groult *Director* Maud Soudain *Photography* Manu Simonin  
*Camera* Manu Simonin et Guillaume Robert *Sound* Thomas Provost et Max Bondu *Drone*  
*Operator* Manu Simonin et Max Bondu *Assistants* Timothée Bernard et Simon Rousset  
*Catering* Charlotte Grassin *Text* Rachel M.Cholz et Maud Soudain *Costumes and accessories*  
Mélie Gauthier et Maud Soudain *Original Music* Thomas Provost *Voice over* Maud Soudain *Color*  
*grading* Manu Simonin *Sound mixing* Maud Soudain



©Guillaume Robert



©Maud Soudain

Both originating from the Cretaceous period, a limestone and an orchid coexist in the exhibition space.

Rescued from the Mormont quarry's extension area prior to its excavation, a stone hangs suspended by ratchet straps. Their orange hue matches the markings used for mine blasting.

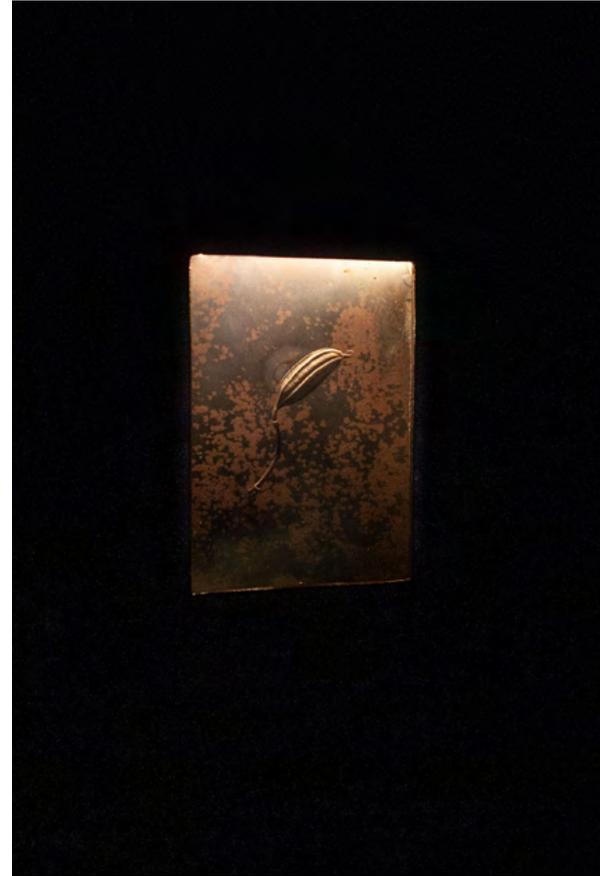
*Spiranthes spiralis* is a rare orchid species that was observed on the Mormont until the 1950s, only to disappear once the quarry went into service. Under a horticultural lamp, the plant follows its flowering cycle throughout the exhibition. Its sandstone vase is a 1/15 scale reproduction of "Pit 21". Alongside it, an original edition of issue No. 366 of the Vaud Natural Sciences Bulletin is displayed. Pages extracted from R. RÜEGGER's 1984 catalog of Mormont flora report this disappearance.

With the kind participation of  
Société Vaudoise des Sciences Naturelles

### ***Nous ne toucherons la terre (La Colline) // We will only touch the ground (The Hill)***

2024- installation, mixed media, dimensions variable

installation view, Une Clameur



Archaeological excavations at the Mormont site have uncovered over 200 pits dug out of the limestone. They were part of a vast site where, during rituals, banquets, and sacrifices, offerings were placed into these pits—probably intended for chthonic deities in the hope of obtaining support during crises linked to the climate or invasions.

These deposits included various objects, as well as animal and human remains. A screen print displays a diagram of Pit 21 produced during the excavations, highlighting an “unidentified bronze object” found there. In the darkness of the projection room, a bronze orchid pod floats within a metal frame.

The sandstone vase and the bronze orchid pod are both objects featured in the film *La Colline*.

***Nous ne toucherons la terre (La Colline) // We will only touch the ground (The Hill)***

2024- installation, mixed media, dimensions variable

installation view, Une Clameur



## ***On entend plus les oiseaux // We no longer hear the birds***

2022- synthetic plaster, display cases, text

variable dimensions

Douglas, t'entends?  
T'entends ?  
On entend plus les oiseaux.

Elle creuse la terre dure, ses ongles rongés butent contre la roche acide. Elle plante un bâton, équerre, tasse et tapote tout autour.

Y' a plus rien qui pousse ici – les cailloux ça s'plante pas sinon dans un crâne.  
Si on avait su.

Elle noue le cordeau au bâton, le claque sur le sol. La poudre bleue se suspend dans l'air avant de retomber en une ligne parfaite.

Si seulement ça prenait feu. Y'a plus rien qui brûle ici.  
A part toi.

Elle pivote sur son genoux et gratte le long de la ligne, puis ses mains fouillent de nouveau la surface aride. Un filet de sueur se précipite le long de son nez, elle le balaye d'un revers de poignet. Ça creuse une virgule humide dans la poussière de sa joue.

Son front se plisse.

Douglas regarde !  
J'en ai un! On dirait un silex celui-là.  
Elle s'étend pour attraper le pinceau confectionné avec ses cheveux drus, coincés à l'extrémité d'une baguette fendue en deux, et se recroqueville au-dessus de son butin. Elle le brosse avec attention.

C'est marrant comme ça s'effeuille, comme ça meurt de l'extérieur aussi. Moi qui croyais que vous mourriez depuis dedans. Y'aura fallu attendre ça – qu'on entende plus les oiseaux. Nous, on dirait que ça vient de l'intérieur. Les vieux ils sentent cette odeur de la mort. Au début on pense que c'est les murs, ou la peau, peut-être la sueur, mais en fait c'est dedans que ça moisit, et par dehors, ça sèche. On va tous finir en caillou putain.

De nouveau une goutte s'aventure dans le creux de son nez. Solitaire, plus rapide, elle emprunte la tranchée creusée plus tôt et déferle jusqu'à ses lèvres. Elle avale brusquement sa lèvre supérieure pour la diriger sur sa langue. Ses yeux se ferment une demi seconde comme pour apprécier cette touche salée. Elle lève la tête. Tu pourrais me faire de l'ombre hein! Tu m'diras, c'est pas avec ce qu'il te reste de planches...  
J'plaisante Douglas! Faut bien plaisanter. Tu feras un joli banc.  
T'es beau tu sais. T'es beau comme tu meurs. Tu les auras tous enterrés tu vois.

Sa prunelle roule et rase la croûte abrasive jusqu'à l'horizon stérile. Elle s'atrophie.  
Ça doit être encore plus triste vu d'en haut. Foutu cendrier.  
Bon je dois y aller. Elle enroule sa trouvaille dans un chiffon, la place dans une petite boîte en carton, qu'elle enfourne à son tour dans son sac.

Je reviens demain.



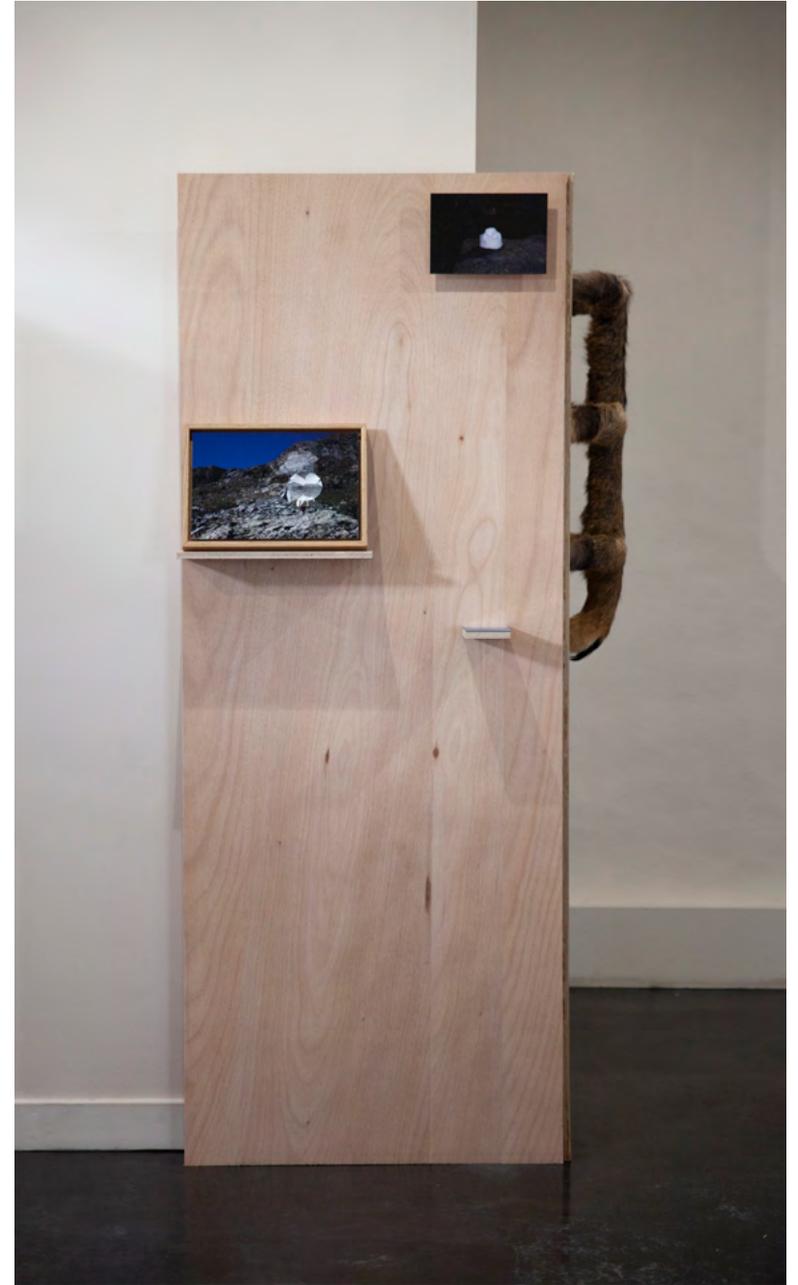
***Ninth crisis***

2022- trophy: resin, chamois fur, 50x70x20 cm

***The Lure, the Call, the Encounter***

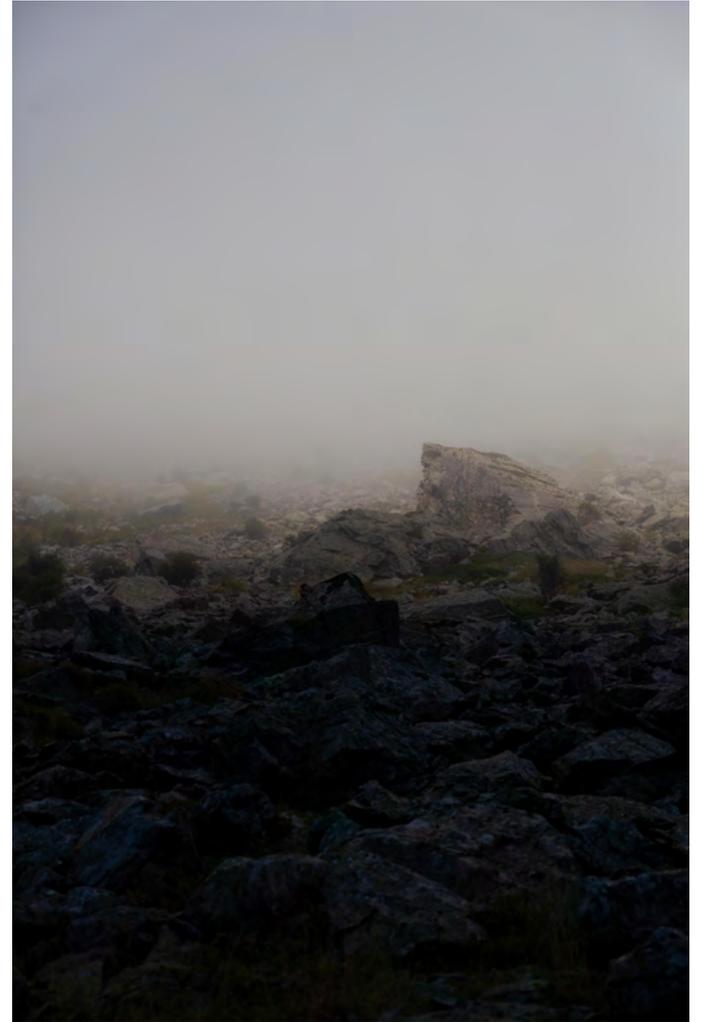
2022- digital photography series, variable dimensions

restitution envers des pentes 2022





*The Lure, The encounter*  
2022- digital photographs





Produced during “L’envers des pentes” 2021 artist residency at the Refuge de la Lavey. In-situ textile sculpture made of chamois leather, bleached in the Muande river and dyed with wild blueberries from the valley.

Muande Valley, Ecrins National Park, Isère (France)

***What I tell you three times is true***

2021\_ digital photograph

23 x 34,5 cm

Edition of 50, numbered. Printed by Deux-Ponts Manufacture on Soho Arena Rough Natural paper, 300g.

## **Limits to Ground**

2020- installation

Limits to Ground is a project that approaches the landscape through the concepts of resources and extraction; the title refers to the Meadows Report, The Limits to Growth.

Here, “ground” refers to the world’s inner limits as they relate to the exploitation of the earth. The ground is perceived not as a mere surface, but as a space of millennial formation: it is about “thinking like a mountain.”

Defining a new era—the Anthropocene—forces us to think of the world and its resources beyond the present moment, constantly projecting ourselves into both past and future. Across all fields of human activity, the ecological crisis demands that we rethink our relationship to spaces through their intrinsic limits. Through photography and installation, Limits to Ground evokes the various perceptions and temporalities of these spaces in the age of the Anthropocene, erecting emblems of a world in need of deconstruction.

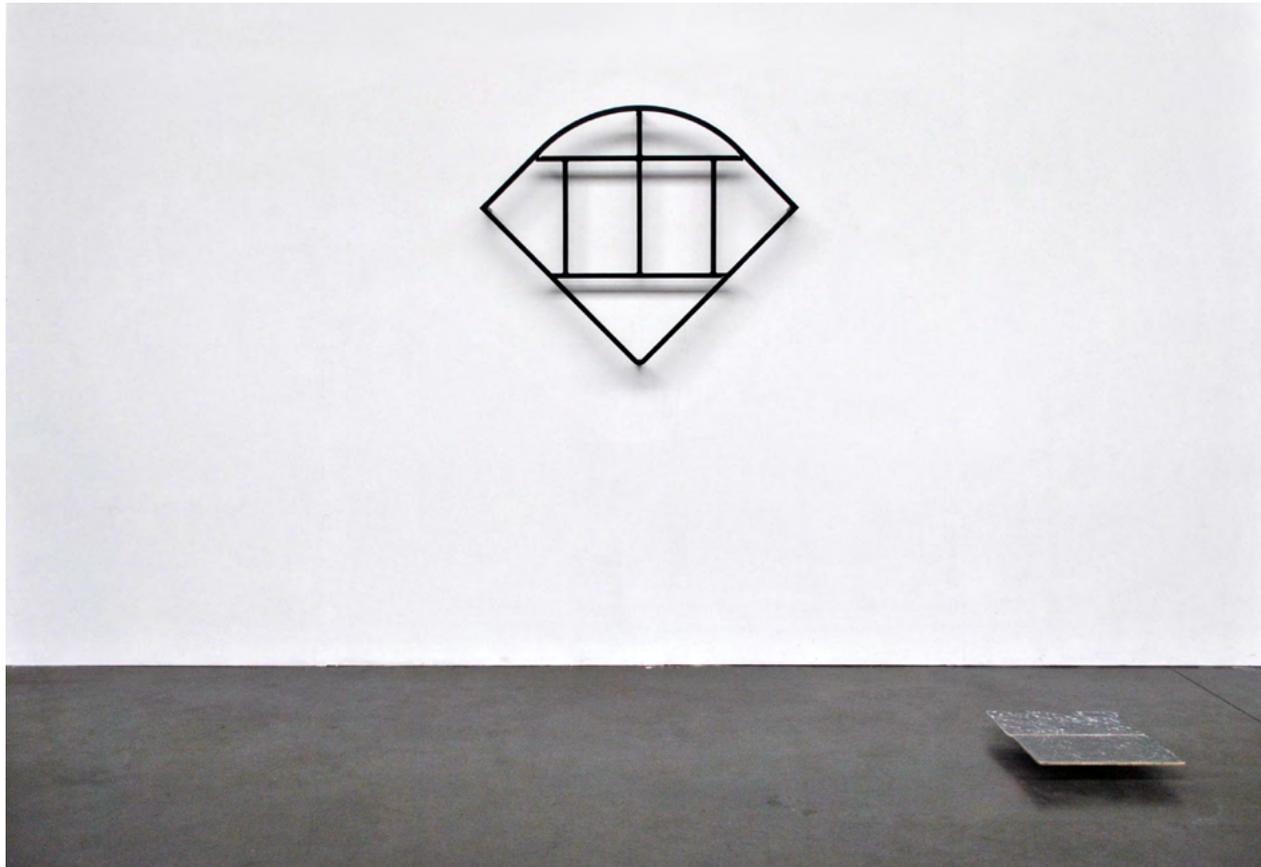
The first part of the project is an installation of diptychs, blending various formats and mediums where multiple temporalities of natural spaces collide. A film, whose forms are designed to evolve, will complete this phase. Filming is scheduled for 2026.



## **Satellite**

20202 - Analog photography, digital collage Blueback poster print,

107 x 160 cm



***The hunt***

2020\_ diptych

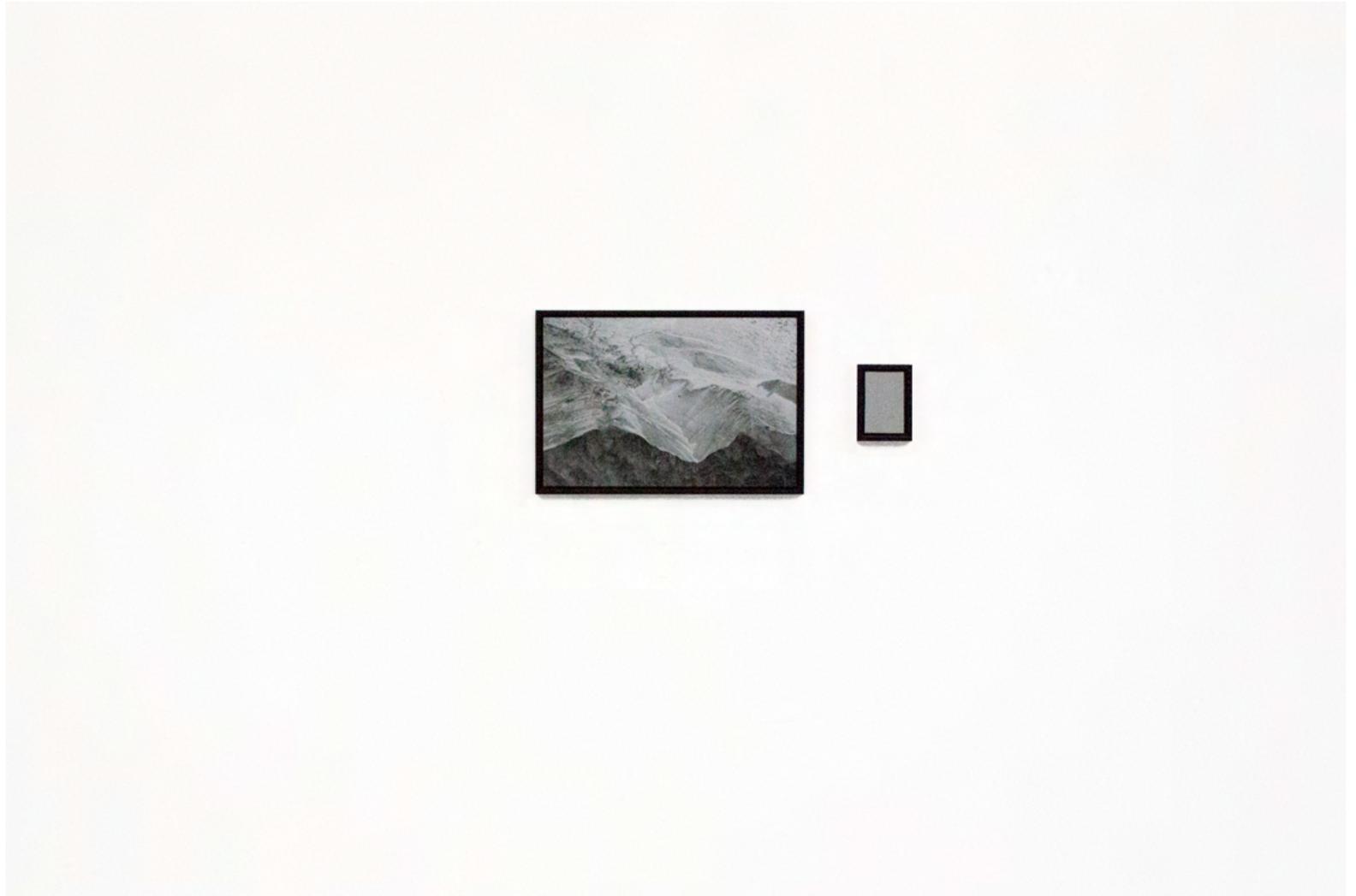
steel 80 x 80 x 15cm

prints on ceramic tiles 25 x 40 cm



detail





***Au cuir des montagnes // To the mountain's hide***

diptych (*SiAI, SiMa*)

Images, floater frames

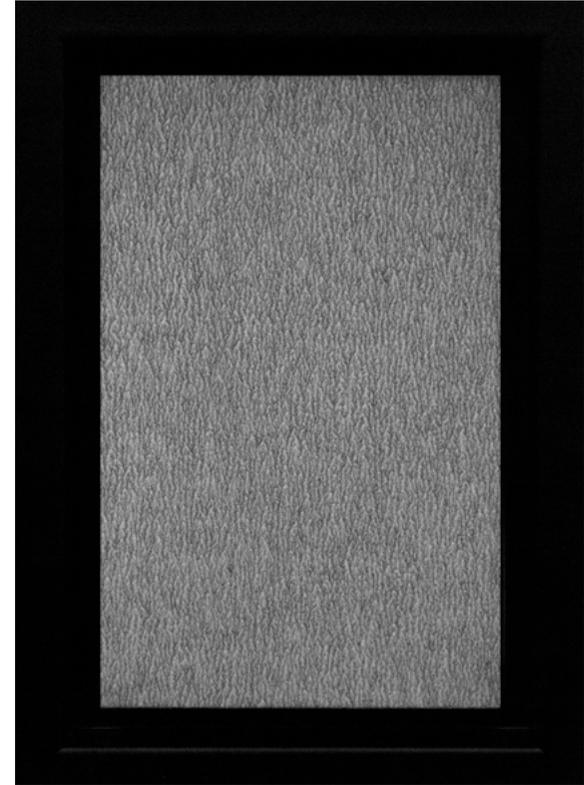


**SiMa**

detail of *To the mountain's hide*

analog photograph

inkjet print on fine art paper, 37x55cm

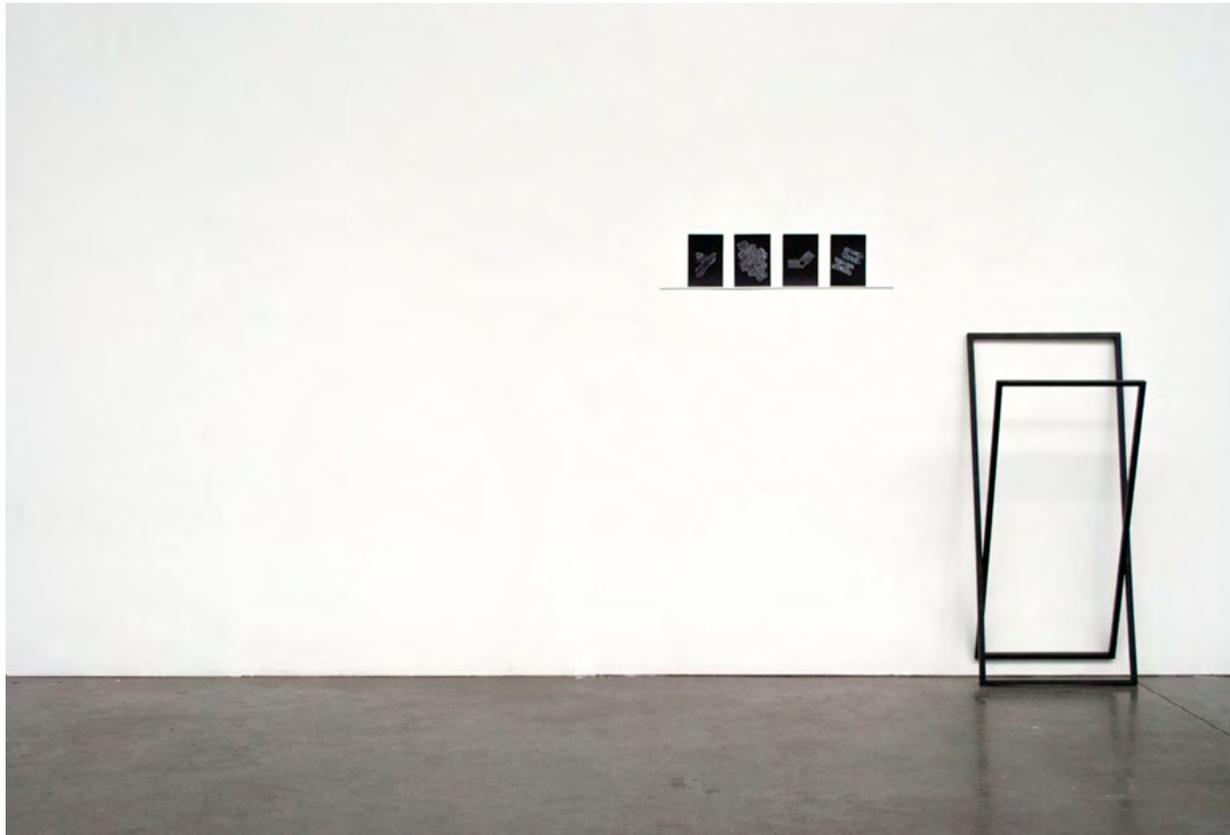


**SiAl**

detail of *To the mountain's hide*

sandpaper

11x15cm



***Emblems***

2020\_ diptyque

steel, aluminium, images

variable dimensions



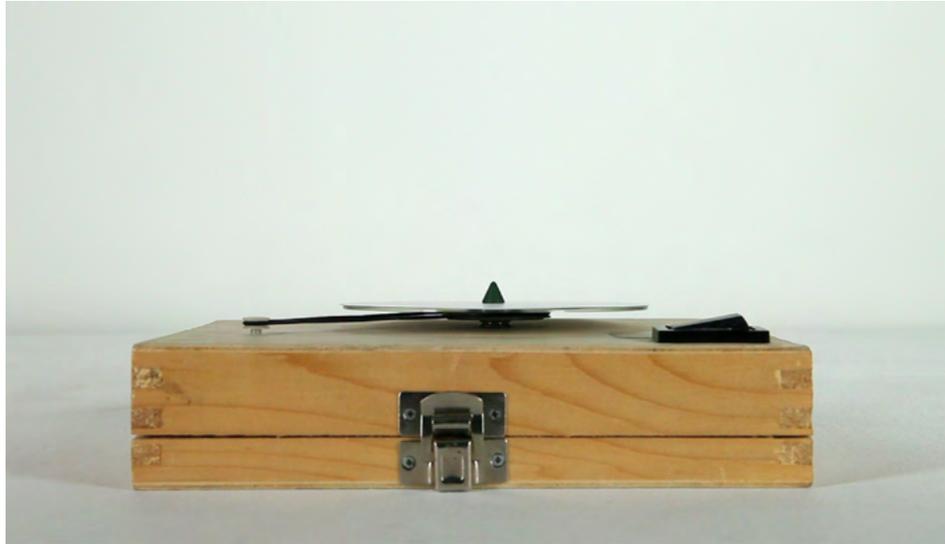
***Mantle***

Excerpt from a series of 6 analog photographs



***Here comes the rain***

2019 \_ HD video, 3 min, stereo sound, looped



## ***Probe***

2018 \_ HD video, stereo sound

3 min

Probe explores inert matter.

The video presents two inert elements evoking manufactured, even artificial, landscapes.

A conical aggregate is salvaged from an industrial site, while a concrete form is created through sedimentation (surplus concrete, accumulated in layers and buried in the ground, then unearthed after several months).

Both elements are subjected to movement, to a gesture: a probe for a genesis. Yet this animated matter—one moved mechanically, the other manually—reveals no clues. The sound, shifting from one to the other, blurs the nature of what is shown: a stone record player? The sonic capture of a sediment?

Between a sound study and sterile archaeology, the goal is simply to animate matter. “Does ‘animation’ not mean, first and foremost, ‘to give a soul’?”

\* Jean-Claude Rousseau, “Bresson, Veermer”,  
paru dans *Camera/Stylo*, n° 5, 1985.



***Atlas***

2017 \_ plaster, PU

variable dimensions

Installation view "Tout doit disparaître", Hypercorps, Bruxelles



detail

## ***Near Threatened (Ah)***

2016\_ *in situ* installation

FRICHE residency, Bruxelles

The FRICHE artist residency takes place in the former premises of the PIAS record label in Brussels.

A century-old, uprooted horse-chestnut stump located in one of the courtyards is destined to be moved and subsequently destroyed. It echoes the site itself: a place in transition within a territory in flux. My action is specifically focused on the highlighting and the symbolic, even sensitive, conservation of this element.

The title refers to the IUCN conservation status of the horse-chestnut, a “near threatened” species.

\* International Union for Conservation of Nature

The in-situ installation is the result of research and investigations centered around the stump. It is composed of two parts:

### Exterior: Near Threatened (A.h)

The stump is limewashed and illuminated like a sculptural element, a historical monument, or a vestige. Limewashing is a technique used since Antiquity to protect trees, buildings, and the dead from parasites.

### Interior: (NT) *Aesculus hippocastanum*

In the former PIAS archives room, documents and artifacts related to the stump are presented; it is as both an analytical laboratory and a quasi-museum conservation space.

Engravings are made from impressions of the trunk; a television loops footage of the tree falling, captured by a surveillance camera; a display case shows photographs and fragments of the vehicles crushed by the fallen tree; A4 fact sheets detail the tree's identity, its history, and the decomposition diagrams of its prints.



***Near Threatened (Ah)***

2016 \_ in situ installation

stump, lime, steel, lights

FRICHE residency , Bruxelles



***NT (Aesculus hippocastanum)***

2016 *in situ* installation

PIAS archives room

résidence FRICHE, Bruxelles

20 zinc etchings, 26 x 34 cm

Display case, 40 x 100 x 120 cm

Video loop, 11 seconds

A4 archival sheets



Detail (display cases)

Elements related to the falling horse-chestnut: found objects, web archives from the municipality of Anderlecht, graph paper



Detail (video)

v11-second "falling-tree" video from the PIAS surveillance camera archives  
A4 sheets: fictional archives from the SOCSET (Section for the Observation and Sensitive Conservation of Territorial Elements)



***Untitled (monumenter)***

2015 \_ print on Dibond

100x66 cm



***Untitled (les fascines)***

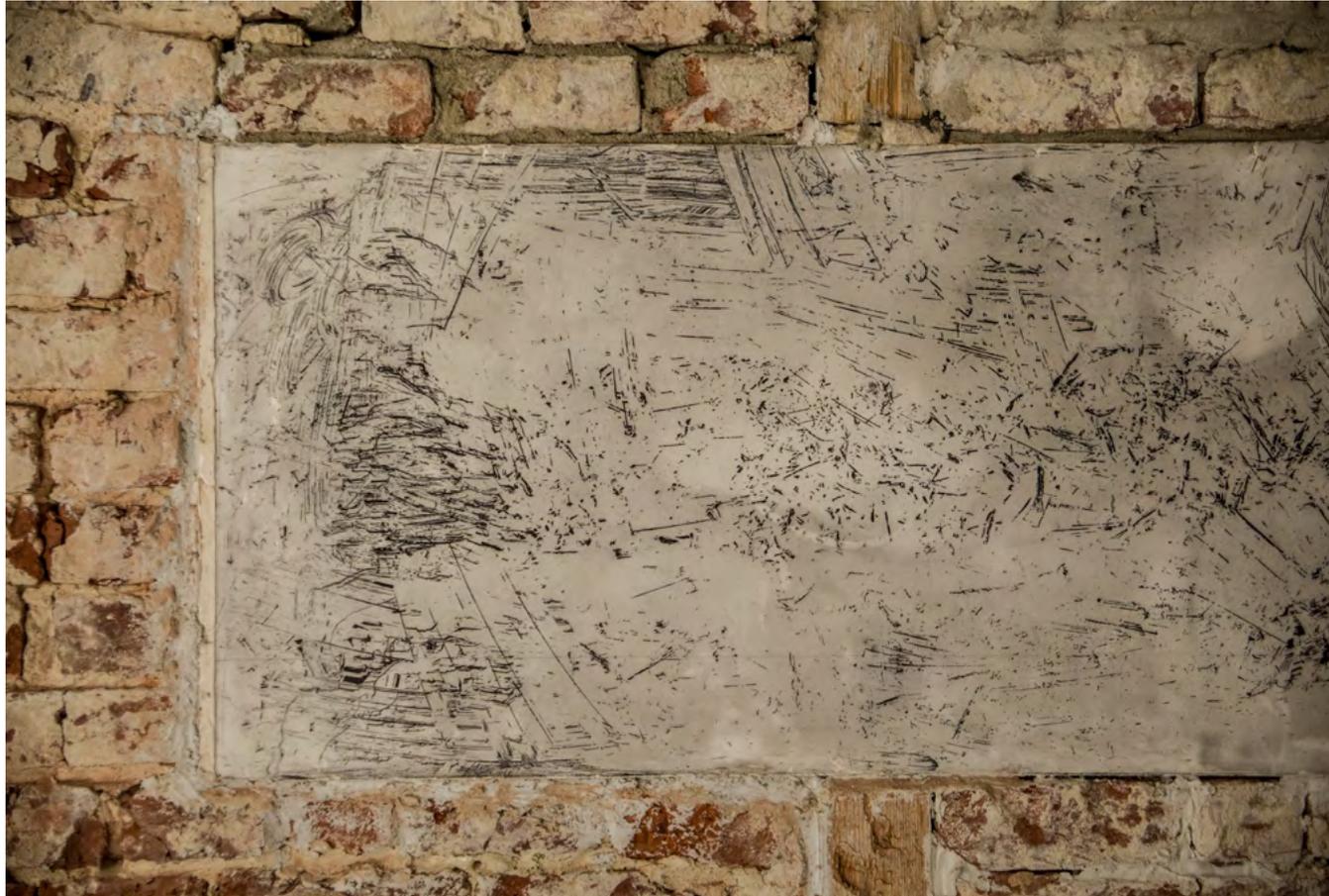
2015 \_ in situ installation

La Dent Creuse residency, Brussels

Plaster cast, 50 x 200 cm

Straw bale, 50 x 65 x 35 cm

Zinc etching, 35 x 50 cm



An impression of a straw bale is cast in plaster using a zinc etching technique, then integrated directly into the building's architectural skeleton. Both the wall and the work were destroyed during the renovation.

A term used in agriculture, a "fascine" also refers to an artificial separating element between two fields. During land consolidation, natural boundary elements are destroyed. Because they are necessary to maintain the land's equilibrium, they are then replanted artificially. The intensive land consolidations of the 1960s to 1980s, driven by a desire to mechanize and industrialize agriculture, have thus left irreversible impacts on the ground.

Fascines represent the failed promises of modernity and echo the urban context, where we incessantly deconstruct and rebuild.

Detail,

Excerpt from the exhibition catalogue "La Dent Creuse, edition 1"



***Witnesses 01***

2014 \_ 404 "concrete-beets"

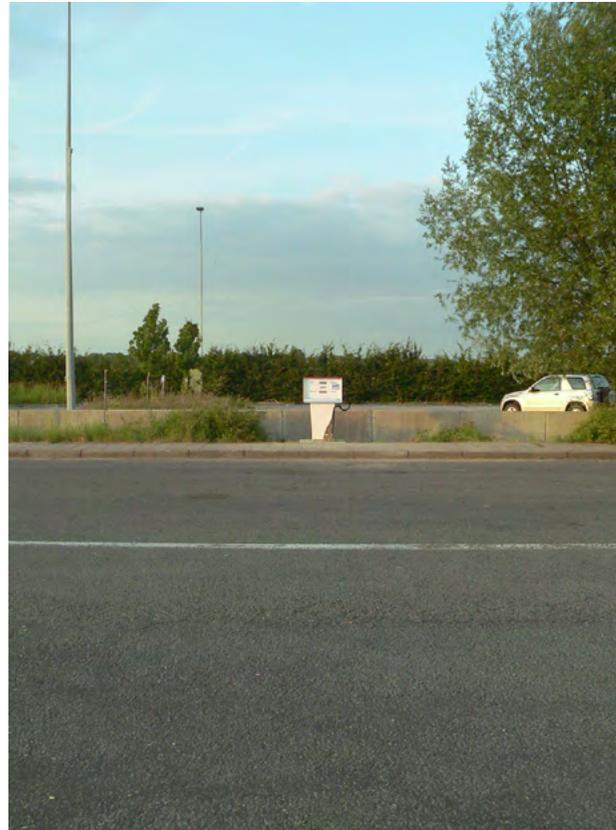
Exhibition view, Maison Culturelle d'Ath, Belgium



***Witnesses 02***

2014 \_ Bus shelter, straw

In-situ intervention, Silly, Belgium



### ***Witnesses O3***

2014 - petrol pump, bricks, slabs

Public sculpture, Silly, Belgium



## ***Milestones***

2012 \_ in situ installation

Kanoï Dunes, India

4 carved wooden structures, 50 x 200 x 30 cm, paint, neon lights



As the most densely populated desert in the world, located on the border with Pakistan, the Thar dunes are crossed daily, carrying both individual and collective stories. Based on local paths ( human and non-human) and inspired by traditional Rajasthani latticework, patterns are engraved into four human-scale wooden structures. Illuminated at night, they trace constellations.

## **BIOGRAPHIE**

Maud Soudain, b. 1988, lives and works in Sergy (France).

A graduate of the Schools of Fine Arts in Saint-Étienne and Brussels, she founded the galleries Cuba Libre and [La Dent Creuse](#), respectively—projects dedicated to producing and promoting art within urban environments. Alongside her artistic practice, she works as a technical manager for various cultural organizations (art centers, theater, music, and photography festivals).

In 2021 and 2022, she joined the [ateliers Bermuda](#) in Sergy as a permanent resident and the [compagnie de théâtre Elyo](#) as a scenographer. From 2021 to 2024, she developed a research and creation project centered on the Mormont Hill; her first short film was completed in 2024, with a second planned for 2026. In early 2024, she also began a research project in the Ratnagiri district of India. Her work has been exhibited in France, Belgium, Switzerland, and India, notably at the Centre d'Art Bastille in Grenoble, the Fondation Bullukian in Lyon, and the Musée Jenisch in Vevey.

Driven by ecological and anthropological concerns, her practice explores the relationship between human communities and their environment within the context of the Anthropocene. Often site-specific, her work involves investigating territories and the issues that shape them; elements borrowed from reality thus serve as starting points for fiction.

## **CONTACT**

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01630 Sergy

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# SOUDAIN MAUD

## RESIDENCIES / GRANTS

2022-23

Creation residency within the theater compagny Elyo (Esplanade du Lac, Quai des arts Rumilly, Théâtre de Bourg-en-Bresse, Théâtre le Bourdeau)

2021

- L'envers des pentes residency  
Refuge de La Lavey, Parc National des Écrins, Isère (FR)  
- Grant AIC 2021-2022 (Individual help for creation)  
DRAC Auvergne-Rhône-Alpes  
- Jenisch Museum Residency, Vevey (CH)

2020

SOURCES residency (cancelled – Covid-19)  
Halles du Faubourg, Lyon (FR)

2016

FRICHE residency  
Locaux PIAS, Anderlecht, Bruxelles (BE)

2015

La Dent Creuse residency  
Chaussée de Charleroi 50, Bruxelles (BE)

2013

Weave 9 Residency  
Meanohara Studio, Gurgaon, Haryana (IN)

## EXHIBITIONS

2024

- Une clameur , Fort l'Ecluse, Pays de Gex (FR)  
- FOCUS, Fondation BULLUKIAN, Lyon (FR)

2023

Scénography and accessories  
Est-ce ma faute à moi si j'aime, Compagnie Elyo (FR)

2022

- Inauguration des ateliers bermuda  
Bermuda, Sergy (FR)  
- L'envers des pentes – restitution 2021  
Centre d'Art Bastille, Grenoble (FR)  
- L'envers des pentes – restitution 2021  
Archipel art contemporain, Saint-Gervais-les-bains (FR)

2021

Visions of clouds, 17e Venise Architecture Biennial, Virtual  
Italien Pavillon (IT)

2020

- Pour la beauté du Geste, Halles du Faubourg, Lyon (FR)  
- SOURCES (annulée – Covid-19)  
Halles du Faubourg, Lyon (FR)

2017

«Tout doit disparaître», Hypercorps, Bruxelles (BE)

2016

FRICHE PIAS  
Locaux PIAS, Anderlecht, Bruxelles (BE)

2015

- For the first time  
LDC, Chaussée de Charleroi 50, Bruxelles (BE)  
- Territoires Sans Cible,  
Maison Culturelle d'Ath (BE)

2014

Témoins O3, sculpture publique, gare de Silly (BE)

2013

- Instantanées, Galerie Cuba Libre, Saint-Etienne (FR)  
- Weave 9, Meanohara Studio, Gurgaon, Haryana (IN)

2012

- «Milestones»  
Ragasthan Festival, Kanoi Dunes, Rajasthan (IN)  
- Pays Sage, Galerie Cuba Libre, Saint-Étienne (FR)  
- Live Feedback @ Jaaga,  
Creative Common Ground, Bangalore(IN)  
- Flash Mob, Galerie 9[bis], Saint-Étienne (FR)

## PROJECTS

2010-2013

Founder and director  
Galerie Cuba Libre, Saint-Etienne (FR)

2015-2017

Co-founder and director  
La Dent Creuse, itinérant in situ residency, Bruxelles (BE)

## EDUCATION

2015

Master Approfondi en Art dans l'Espace Public  
Académie Royale des Beaux-Arts de Bruxelles  
& Université Libre de Bruxelles (BE)

2011

Srishti Institute of Art, Design and Technology,  
Yelanka New Town, Bangalore (IN)

2010

Diplôme National d'Arts Plastiques  
École Supérieure d'Art de Saint-Etienne (FR)