

Portfolio

Mathilde Lauret
Visual Artist



Mathilde Lauret – Jester Development Residency 2026–27



Mapping of spaces of silences

Technique and materials : ceramic (glazed earthenware), hi-fi cable, bone-conduction transducers, 3 Class-D amplifiers, 3 USB flash drives

Support : three wooden panels, wall

Dimensions : 140 x 90 x 8 cm, 100 x 85 x 8 cm, 150 x 80 x 8 cm

Acquisition : November 27th, 2025 in Luxembourg by European Investment Bank Institute

The installation confronts the fragility of ceramics with an almost imperceptible sound vibration, filtered down to the essential. The panels, with their interactive bowls, act as reading surfaces where zones of silence, breath and density are inscribed. The work maps sensory spaces that oscillate between interior landscape and physical territory.



Telluric parasites,

Tactile sound installation. Paper, volcanic scoria, 260 × 140 × 70 cm

With 4 Fine Art photographs, 30 × 40 cm, Vuelin Museum paper

Villa de la Région Réunion, Saint-Denis, 2025.

Telluric parasites explores how the volcano's inaudible vibrations interact with natural silence through tactile sound devices. It gives form to parasitic silences, contaminated and unstable silences produced by human noise pollution, offering a sensory experience that moves between beauty and disturbance.



Sound parasites,
Photography on fine art print,
Oropa – Fondazione Pistoletto,
Italy, 2024.

From moss-covered rocks to wide volcanic landscapes, these ephemeral installations question the coexistence between nature and human intervention, silence and disruption, visible and invisible. The choice of minimalism and white, combined with delicate materials, reinforces this reflection by embodying the fragile yet pervasive presence of parasitic sounds.

Parasites sounds of silence

Installation archive

Piton de la Fournaise volcano

Réunion Island, 2025

VIDEO TEST : https://youtu.be/J0U__7tvSZE



One space, multiple perceptions

Light table, 1 × 1 meter, Neimenster, Luxembourg 2025

This table brings together fragments of a single, silent sound space, scattered like clues to be reassembled. By handling and layering the elements, each viewer takes on the role of an explorer, reconstructing—according to their own sensitivity—the same almost immobile landscape, crossed by subtle micro-disturbances.

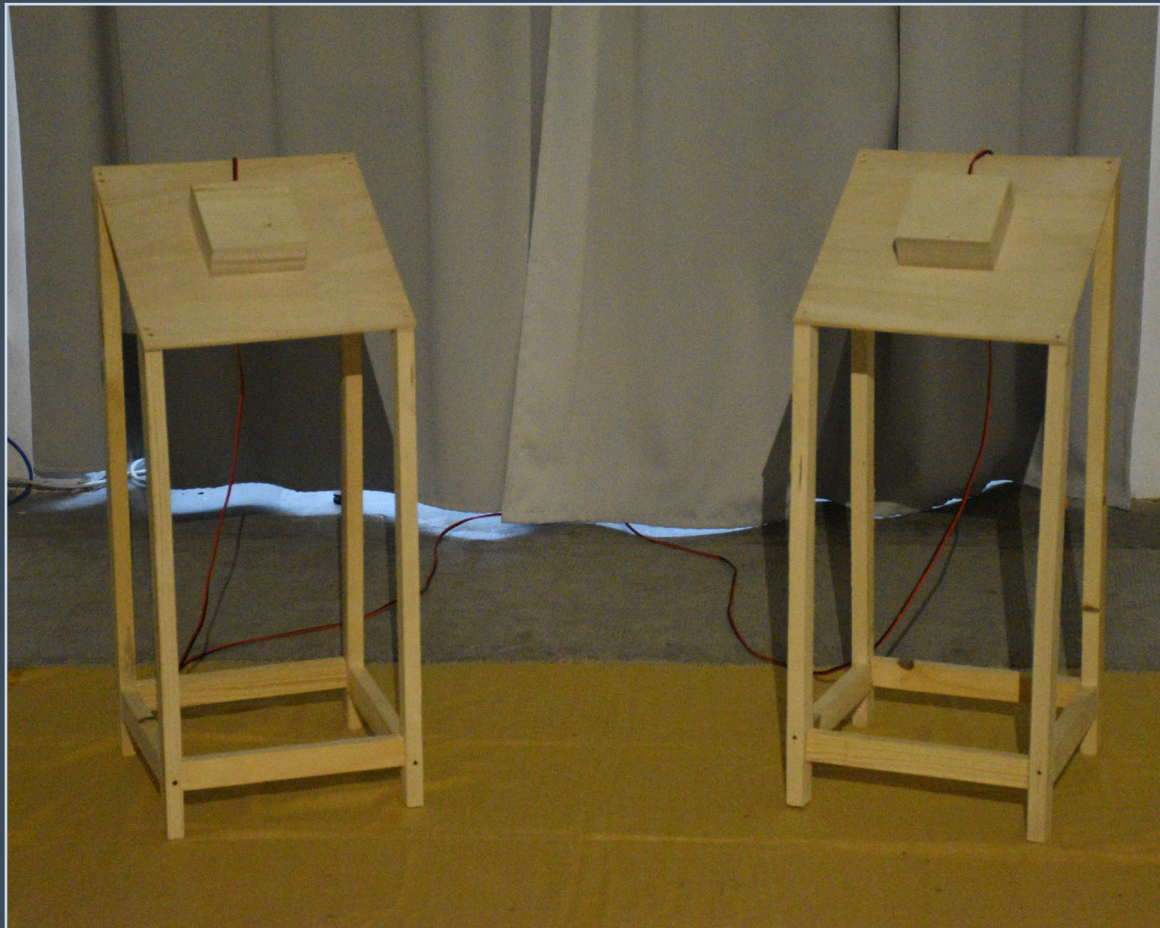


Parasites under the magnifying glass,
Oil pastel and wax on cotton canvas,
A2 format, 280 g/m²
Cité Internationale des Arts, Paris, 2025.

The painting gives a visual form to the “sound parasites” that disturb our everyday environments. It uses pictorial material as a metaphor for a disturbance that imposes itself on the body and on space.

From acoustic capture to felt experience

This work explores the relationship between sound capture, sensory perception, and the materiality of silence. Two vibrating devices ctranslate sound waves into physical sensations, revealing acoustic landscapes that are usually imperceptible to the ear. By amplifying silence and subtle vibrations, the installation invites visitors to experience sound through touch, transforming listening into an immersive, bodily experience



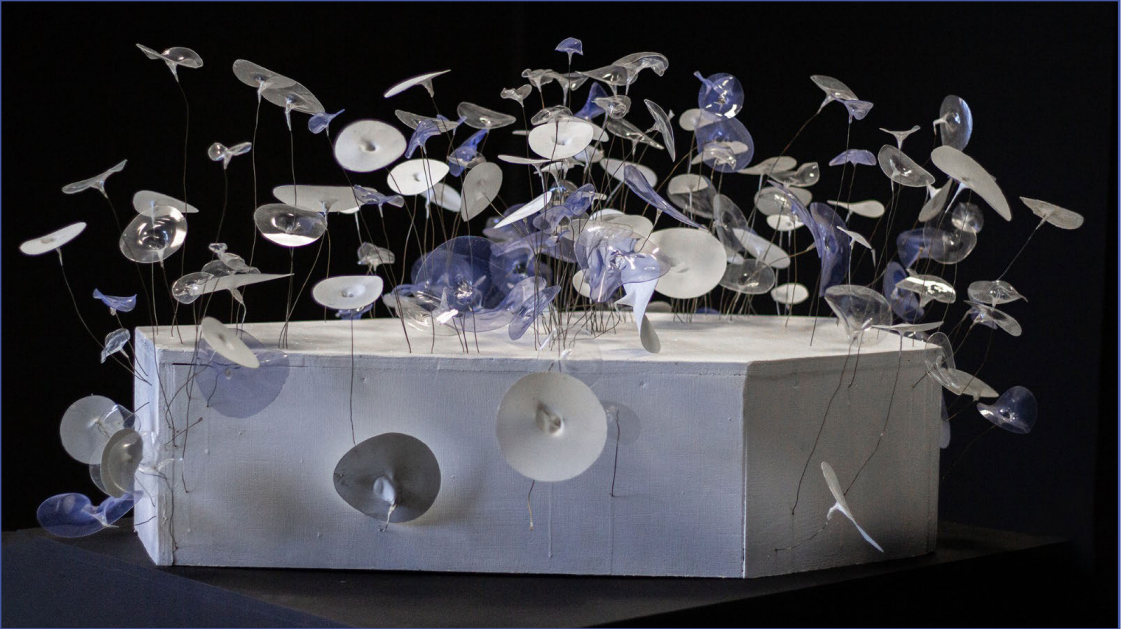
Futiles elements,

Tactile sound installation, wood, floor mats

Italy, 2024

Sounds are too subtle to be shared digitally.

Audience interacting with the installation, Italiy, 2024



Emergences

PVC, wood, copper and acrylic
FRAC Martin Pavilion, Saint-Leu,
Reunion Island, 2023

A sculpture addressing the disappearance of silence in Reunion Island, overtaken by human-made sound parasites. Transforming these invisible noises into “sound flowers” that echo the invasive arum, the work evokes a future where silence is lost and ecosystems are threatened.



Sound emulsions,

Wood, ceramic, metal, 210 × 40 cm

University of Reunion Island, 2024

A piece linking sound, matter and perception, where delicate ceramic forms make the invisible tangible. Their varying heights echo intensity and unpredictability, visually interpreting the “deaf sound spectrum,” a concept I developed.





The silent rest,
Assembled wooden triptych
Acrylic on wood
240 × 100 cm, 2023

Handi'Media Room,
commissioned by the University of La Réunion,
Saint-Denis

This work reflects my sensory relationship with ambient, inaudible vibrations within a rest space. Thin coloured wooden strips in relief form a tactile composition that can be explored by hand, translating silence into touch and shared perception. Inspired by the "deaf spectrum," it highlights accessibility as well as the emotional, ecological and biological resonance of silence.

Journal video : https://youtube.com/shorts/_ViS3Z-D3ARc?feature=share



Disguise of a deaf person

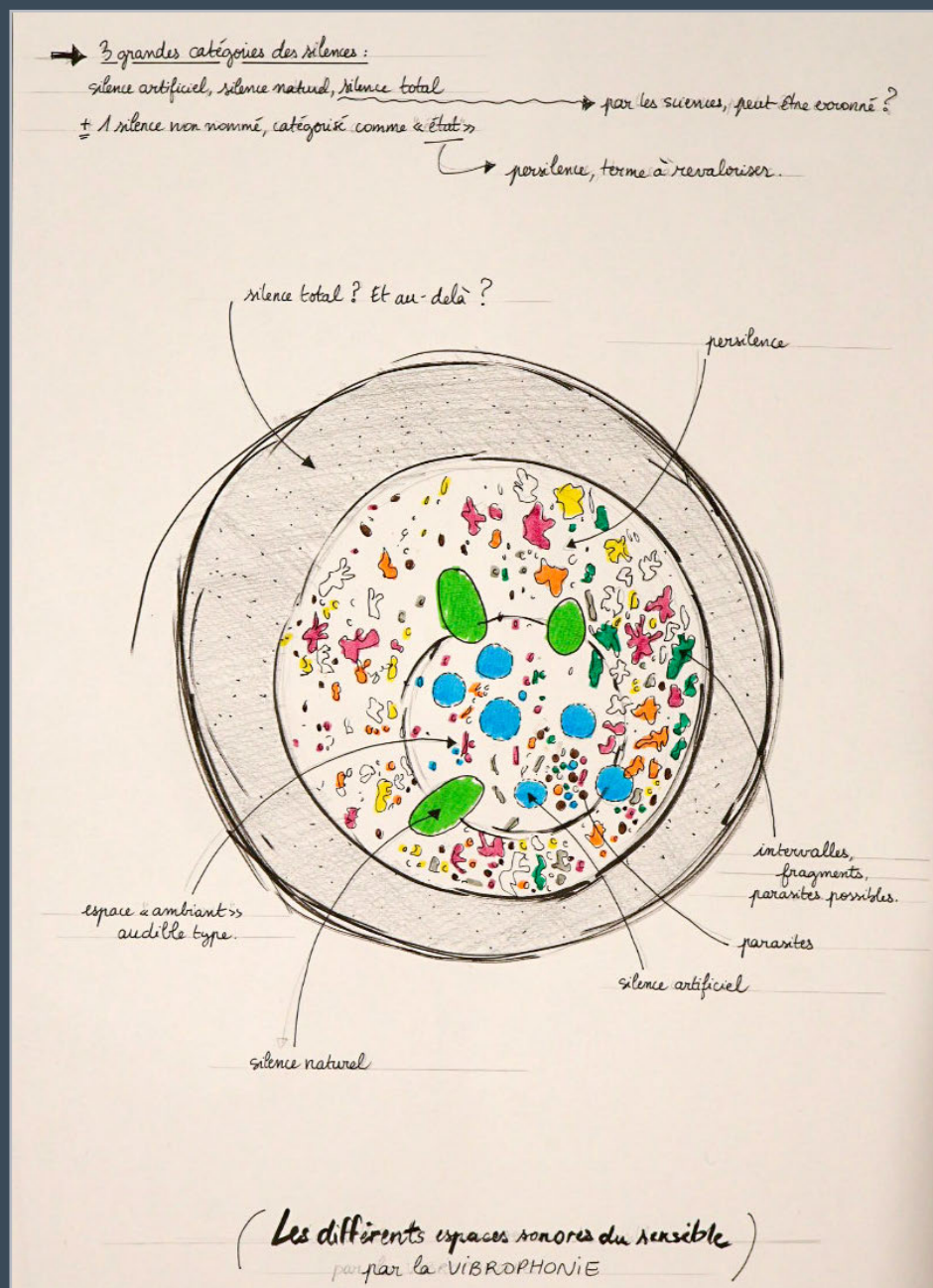
Ceramic and metallic paint

20 × 20 cm

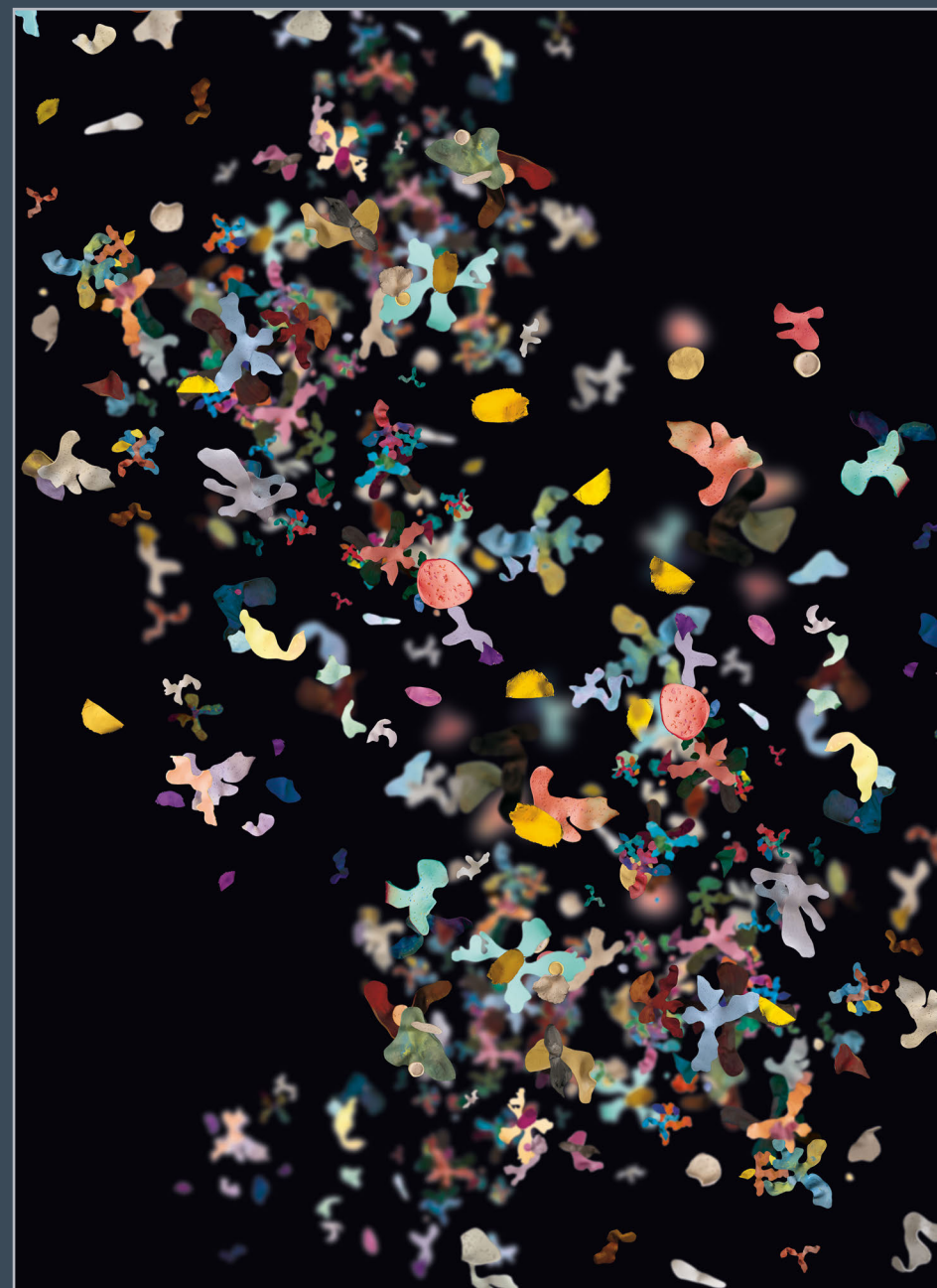
Reunion Island, 2024

A ceramic piece responding to the remark "You don't look deaf," questioning visual stereotypes and the social expectations projected onto deaf people.





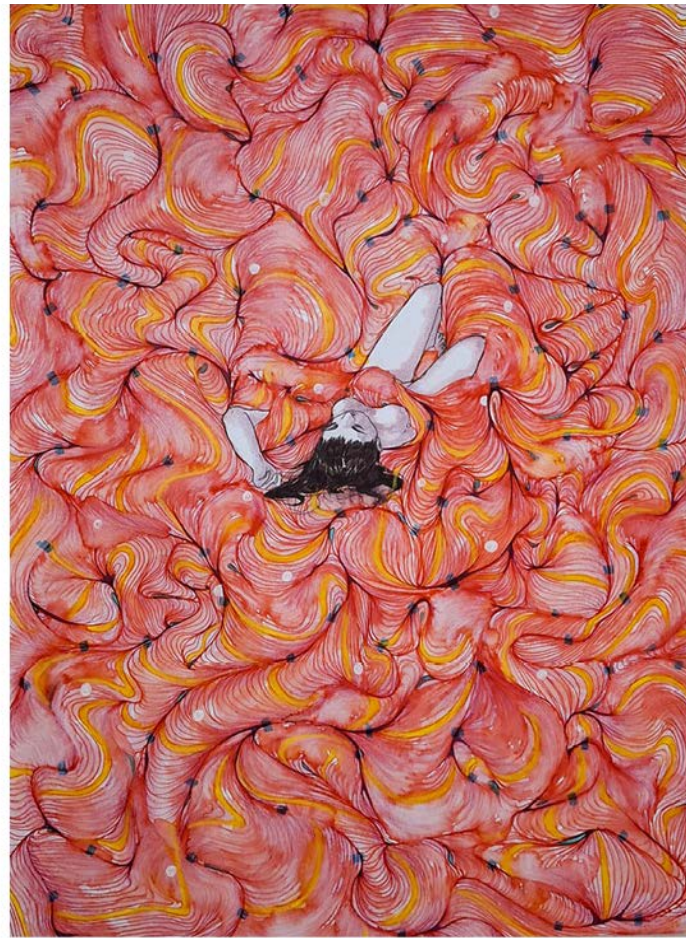
Concept of persilence and its three spaces,
 Diagram, pen and markers, Paris, 2025.



The noise of Paris,
 Photocollage, planned 4-metre print with relief elements,
 Cité Internationale des Arts, Paris, 2025.

The Four Times
Mixed media on paper, 30x40 cm,
Saint-Pierre, 2023

This four-piece series, inseparable in their representation—And if I hated you (red), And if I loved you (blue), You healed me (green), You broke me (orange)—was created as phases of meditation, exploring the world of silences and vibrations. The artist reveals herself, merging with the abstract waves that symbolize her ambivalent relationship with the silence tied to her deafness. Inevitable, it surrounds her like a dream or a nightmare. The colors are inspired by the Deaf Spectrum protocol, which she developed to represent the perceived vibrations of silences.





The flowers of silence

White porcelain on rocky black stoneware, 56 × 56 cm
Jingdezhen, China, 2024

This piece contrasts rough black clay and delicate porcelain to reveal invisible vibrations shaping matter, inspired by Jingdezhen and the volcanic shores of La Réunion.



Sound flowers of the Water Peak (Piton de l'Eau) of Reunion Island

Wood, black water, metal, anti-rust paint

Variable dimensions, height 1 m

Reunion Island, 2019





Testimony of a Deafblind woman

White and grey marble

20 × 20 × 3 cm

Turin, Italy, 2019

A tactile sculpture translating the voice of a deafblind woman into polished marble forms, exploring sensory transmission beyond sound and sight.





My blood

Sound installation, water-filled forex platform,
120 × 80 cm photograph on fabric
Saint-Pierre-le-Vieux Church, Strasbourg, 2022.

At first appearing motionless, this immersive work activates when visitors place their hands in the water: inaudible soundscapes emerge as vibrations, becoming a living memory of an ephemeral waterfall in La Réunion. It invites a tactile connection that blurs the boundaries between hearing and feeling, and between the visible and the invisible.

Artist books produced and published (left to right)

Journal of a Double Lockdown, 2020

A poetic journal reflecting on two forms of confinement experienced during the Covid-19 pandemic: an inner confinement, where silence turns into cacophony, and an external, collective confinement.

Persilences – Sketches of an Unnamed Perception, 2024

An artist book exploring silence as a situated sensory experience. Through fragments, it questions the body, listening, and art, while rejecting normative narratives around disability and the spectacle of the cultural industry.

Confidences of a Deaf Person in a World of Noise, 2025

A residency journal written as part of the ADP – Imprint of Man programme (European Investment Bank), documenting a research process developed between Paris and Luxembourg, two contrasting sound environments.

