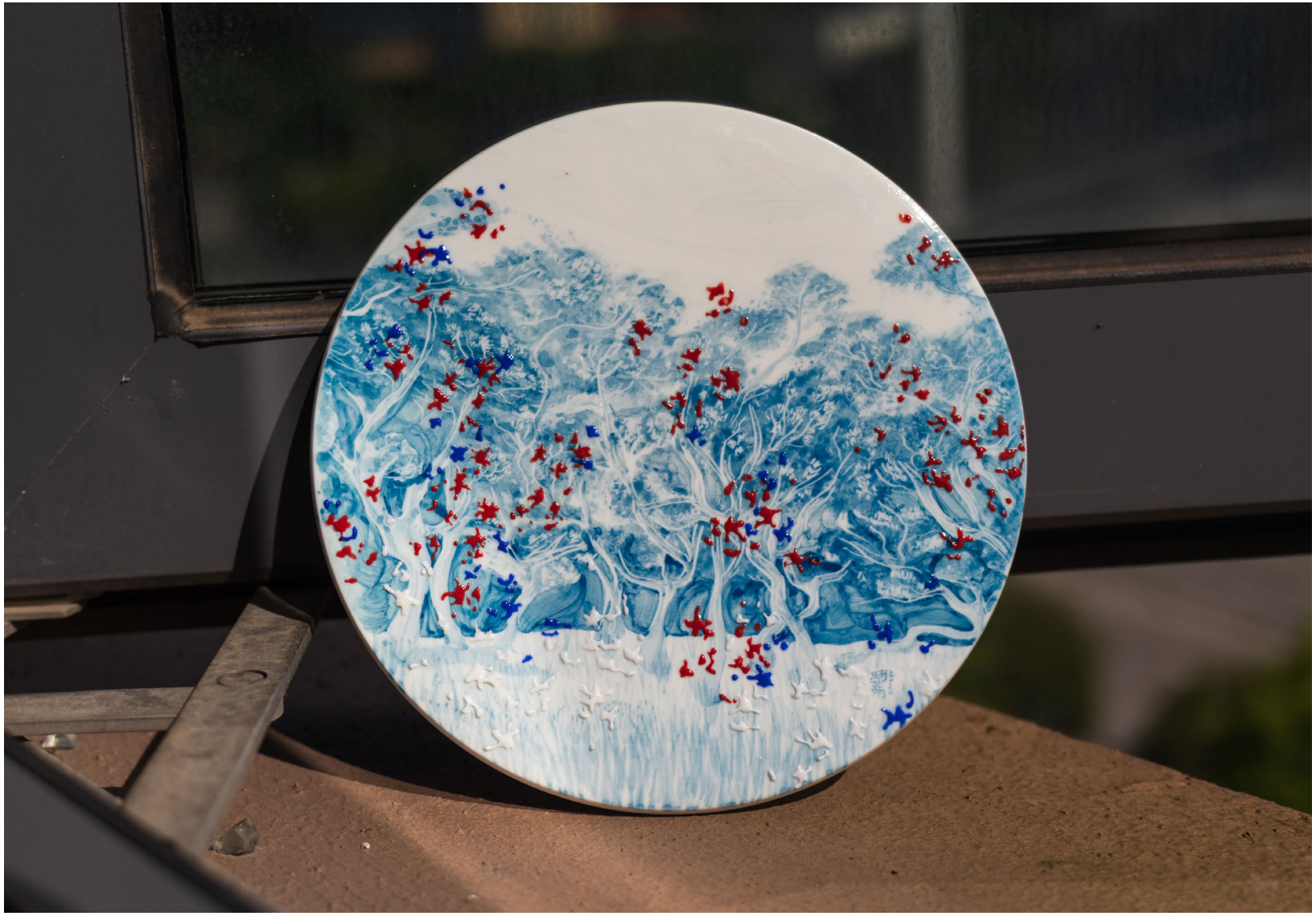
Portfolio

Mathilde Lauret
Visual Artist



Mathilde Lauret – portfolio 2026-2027

Image : *Perturbation,* oil and wax on canvas, 175x80cm, Luxembourg 2025



The clamour of Mafate’s old tamarind forest
White porcelain, cobalt blue, qinghua technique, coloured relief elements
16 × 16 × 0.5 cm
Jingdezhen, China, 2026

The old tamarind forest of Mafate, on Réunion Island, is represented through my deaf perception of its soundscape. Red, white, and blue organic elements disrupt the landscape painted in qinghua, making otherwise inaudible sounds and vibrations visually perceptible.





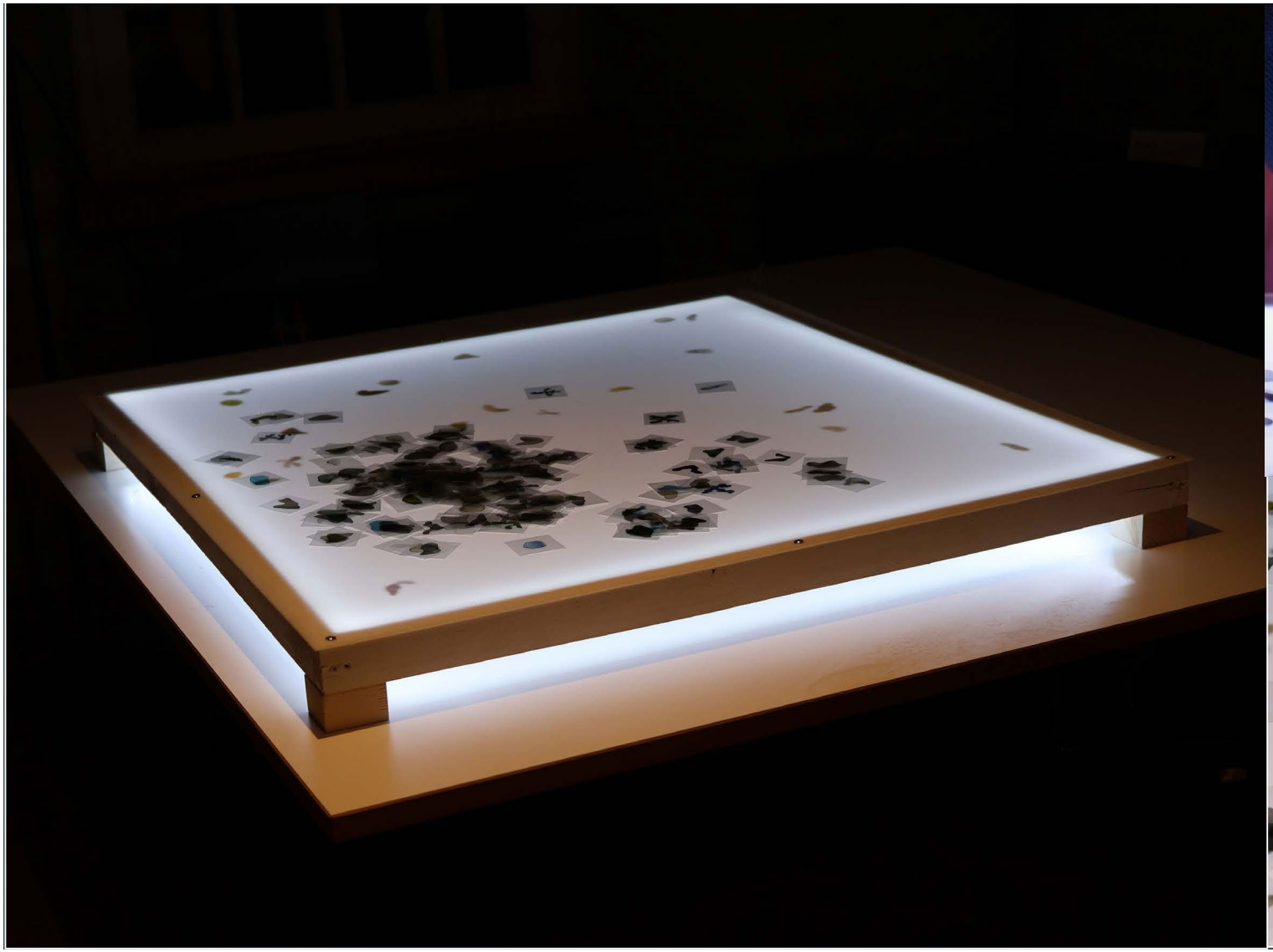
Mapping spaces of silence
Technique and materials: ceramic (glazed earthenware), hi-fi cable, bone-conduction transducers, 3 Class D amplifiers, 3 USB drives, 2025
Support: three wooden panels, wall installation
Dimensions : 140 × 90 × 8 cm, 100 × 85 × 8 cm, 150 × 80 × 8 cm
Acquisition : Acquisition: 27 November 2025, Luxembourg, European Investment Bank Institute





The installation confronts the fragility of ceramics with an almost imperceptible sound vibration, reduced to its essence. Accompanied by their interactive bowls, the panels become surfaces for reading, where areas of silence, breath, and density emerge. The work maps sensory spaces oscillating between inner landscape and physical territory.

The work can be viewed in the documentary Précieux silence(s), available on France.tv from 34 min 23 sec: https://www.france.tv/la1ere/guyane/archipels-reunion/8392665-emission-du-mercredi-29-avril-2026.html







One space, multiple perceptions
Light table, 1 × 1 m, Neimënster, Luxembourg, 2025

This table brings together fragments from the same silent soundscape, scattered like clues to be reassembled. By handling and layering the elements, each person becomes an explorer, reconstructing the same almost motionless landscape according to their own sensitivity, while subtle disturbances pass through it.





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 disturbances explores how the volcano’s inaudible vibrations interact with natural silence through tactile sound devices. The installation gives form to disturbed, contaminated, and unstable silences produced by human noise pollution, creating a sensory experience oscillating between beauty and disturbance.





Sound parasites
Ceramic, digital photography
Oropa – Fondazione Pistoletto
Italy, 2024

These ephemeral installations reveal the tension between nature and human intervention, using minimalism and delicate materials to evoke the fragile yet invasive presence of sound parasites.

Parasites sonores du silence
Installation archive²
Piton de la Fournaise
La Réunion, 2025





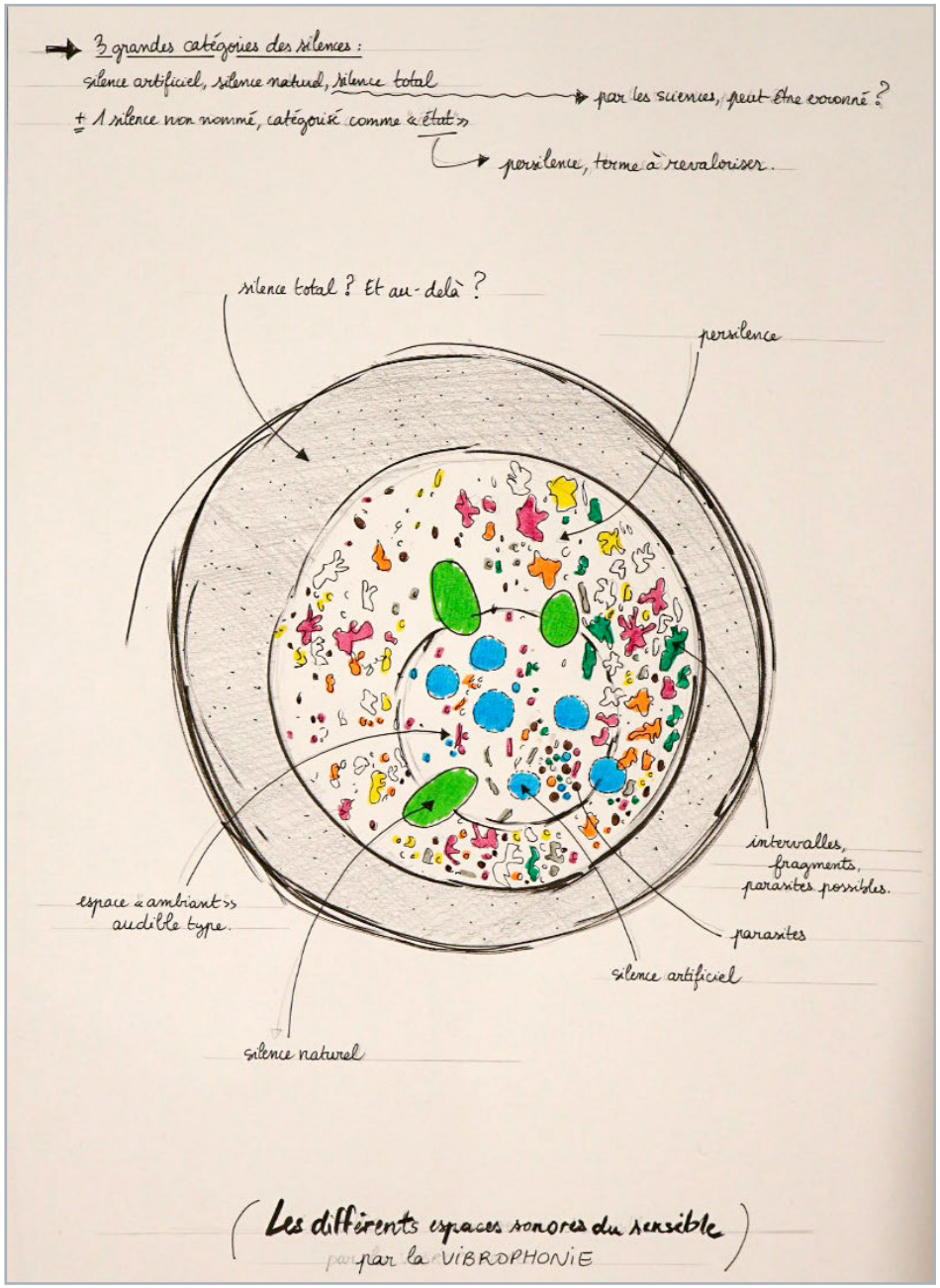
Parasites under the magnifying glass
Oil pastel and wax on cotton canvas
Format A2, 280 g/m²
Cité internationale des Arts, Paris, 2025

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



Inconstant worlds: Suspension
Jingdezhen, China, 2026
White porcelain, cobalt blue, qinghua technique, integrated frame
17 × 3,2 × 26,5 cm, cadre compris

Created in Jingdezhen, this work extends the figures developed in the drawing series The four times (2023). It represents a deaf state within space: a figure immersed in their own silence, while the blue patterns surrounding them materialise the diffuse presence of the soundscape, between perception, vibration, and disturbance.



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



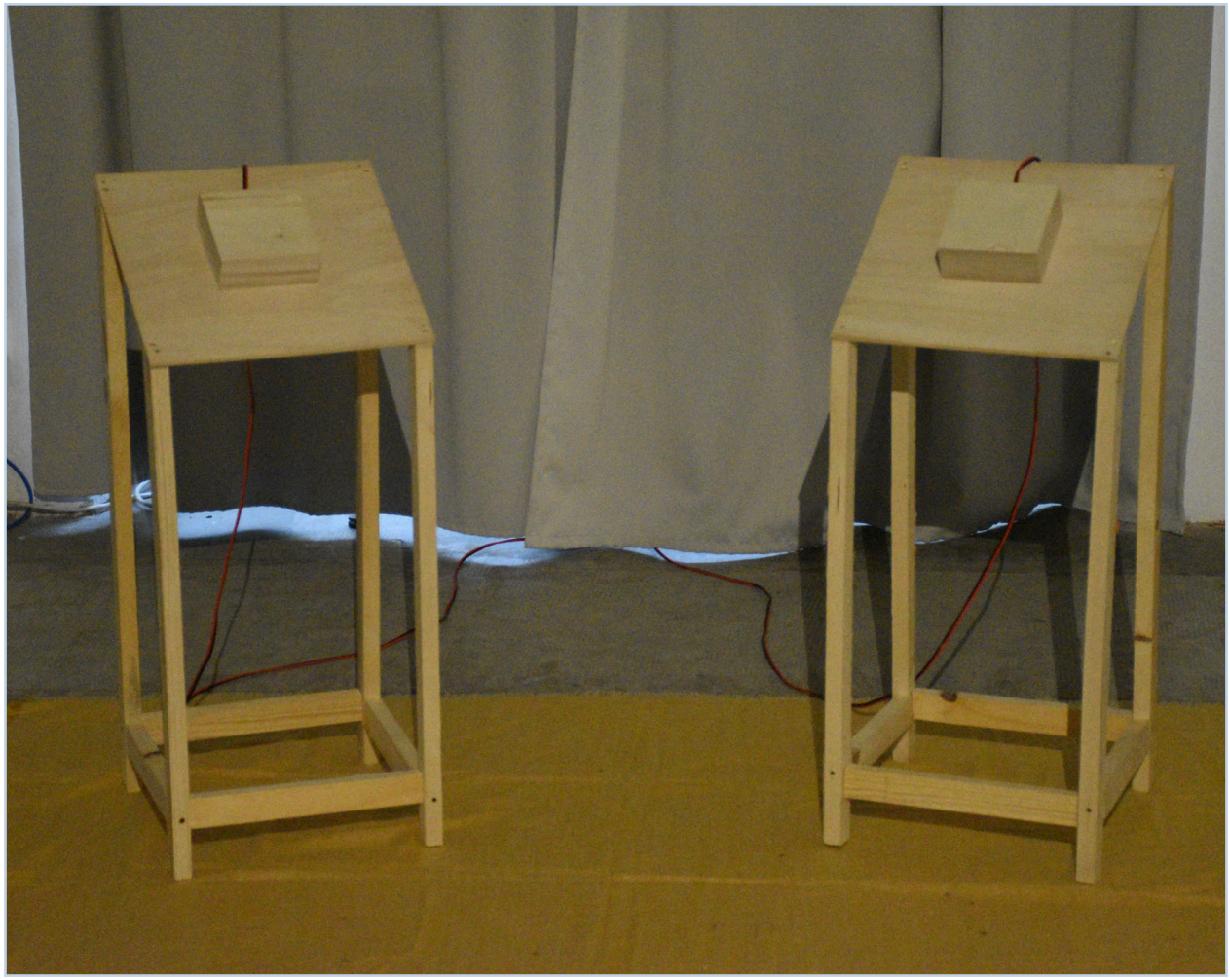
The clamour of Paris
Photocollage, printing project in multiple formats, up to 4 metres, with relief elements, Cité Internationale des Arts, Paris, 2025.



Sound emulsions,
Wood, ceramic, metal
210 × 40 cm
University of Réunion Island, 2024

A work connecting sound, material and perception, in which delicate ceramic forms make the invisible tangible. Their variations in height evoke intensity and unpredictability, offering a visual interpretation of the “deaf sound spectrum”, a concept I developed.





Futile elements,
Tactile sound installation, wood, floor mats
Fondazione Pistoletto, Italy, 2024
The sounds played through the installation are too subtle to be faithfully reproduced in digital format.



Audience interacting with the installation, Italy, 2024

This work explores how sound can be perceived through touch. Two vibrating devices transform sound waves into physical sensations, revealing acoustic landscapes that are usually imperceptible. By amplifying silence and the most subtle vibrations, the installation transforms listening into an immersive bodily experience.







Flowers of silence
White porcelain on textured black stoneware, 56 × 56 cm
Jingdezhen, China, 2024

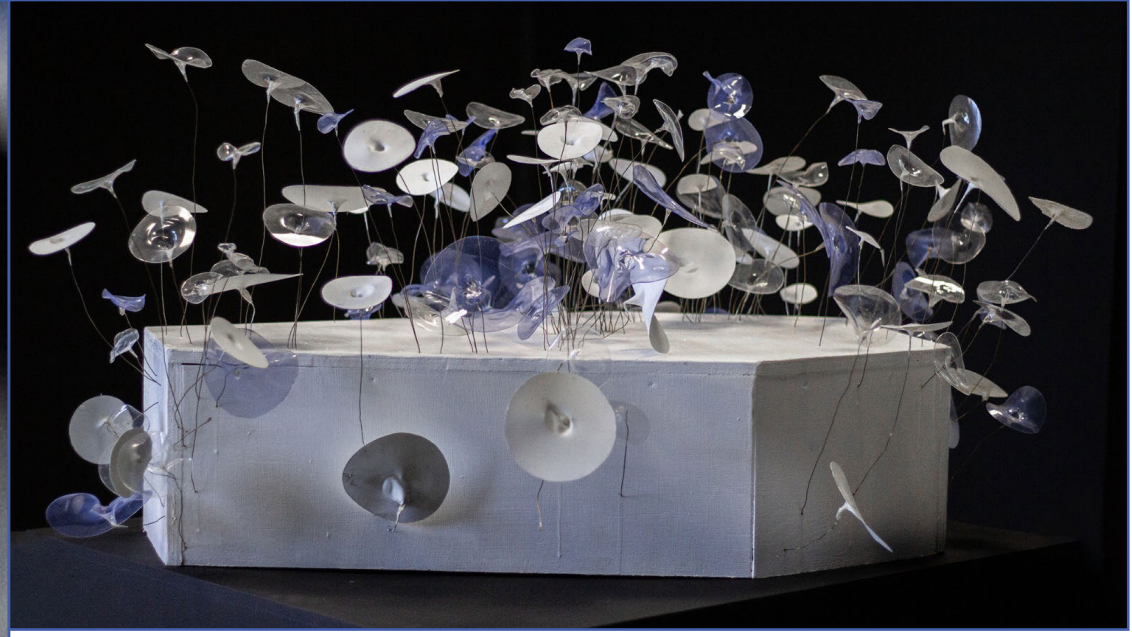
This work contrasts the roughness of black clay with the delicacy of porcelain to reveal invisible vibrations that shape matter, through research informed by both Jingdezhen and the volcanic shores of Réunion Island.





Mass of sound parasites
20 × 20 cm
Wood, earthenware, acrylic paint, transparent resin beads
Italiy, 2024





Emergences,
PVC, wood, copper and acrylic
Pavillon Martin, FRAC Réunion,
Saint-Leu
La Réunion, 2023

This sculpture questions the disappearance of silence on Réunion Island, as it is gradually invaded by sound parasites produced by human activities. By transforming these invisible noises into “sound flowers” echoing the invasive arum lily, the work evokes a future in which silence becomes increasingly scarce and ecosystems are threatened.



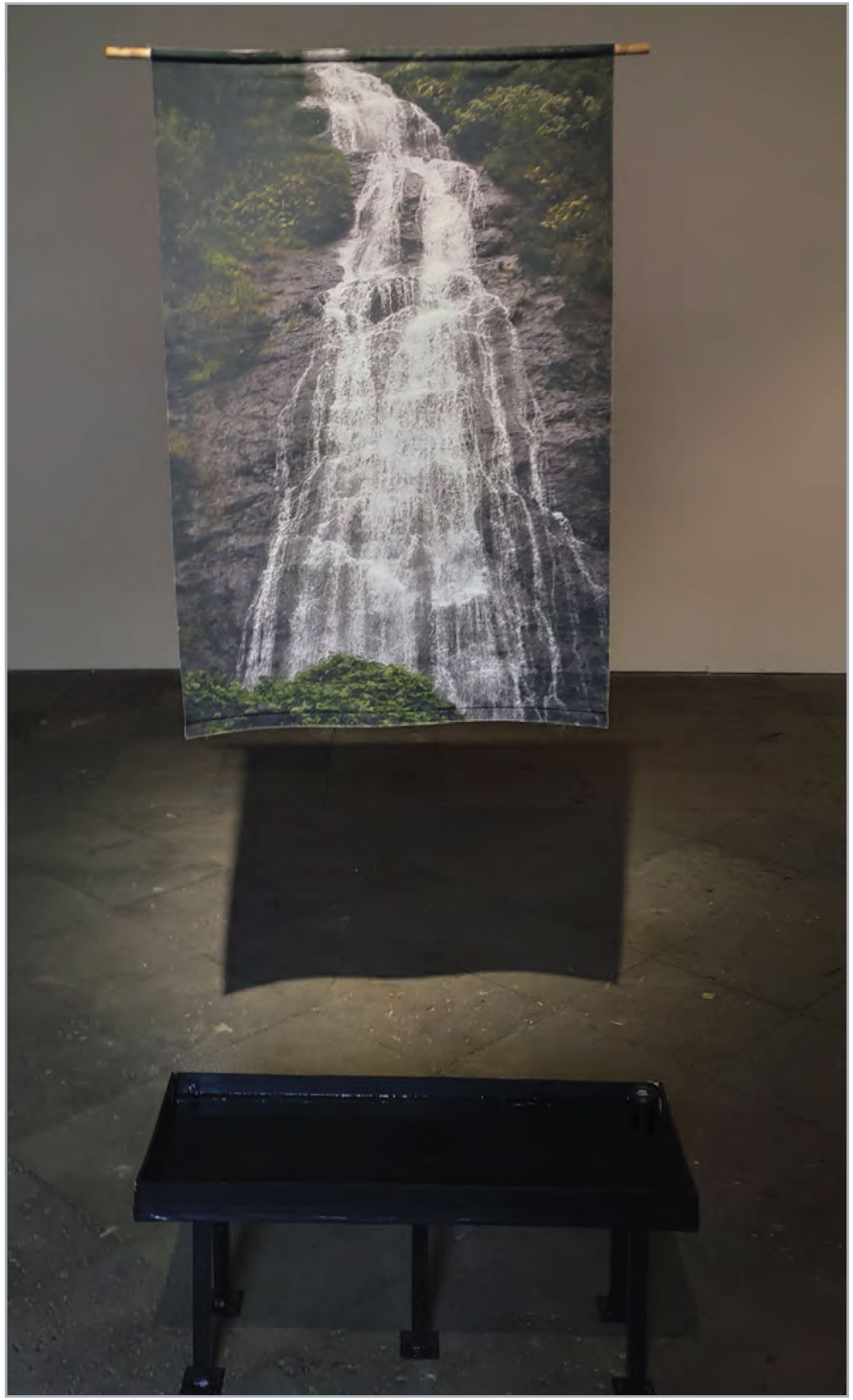


The silent rest,
Assembled wooden triptych
Acrylic paint on wood
240 × 100 cm

Handi'Média Room
Commissioned by the University of Réunion Island, Saint-Denis

This work translates my sensory relationship with the ambient and inaudible vibrations present in a resting space. Thin coloured wooden rods in relief form a tactile surface that can be explored by hand, transforming silence into touch and shared perception. Inspired by the "deaf sound spectrum", it explores accessibility as well as the emotional, ecological and biological dimensions of silence.

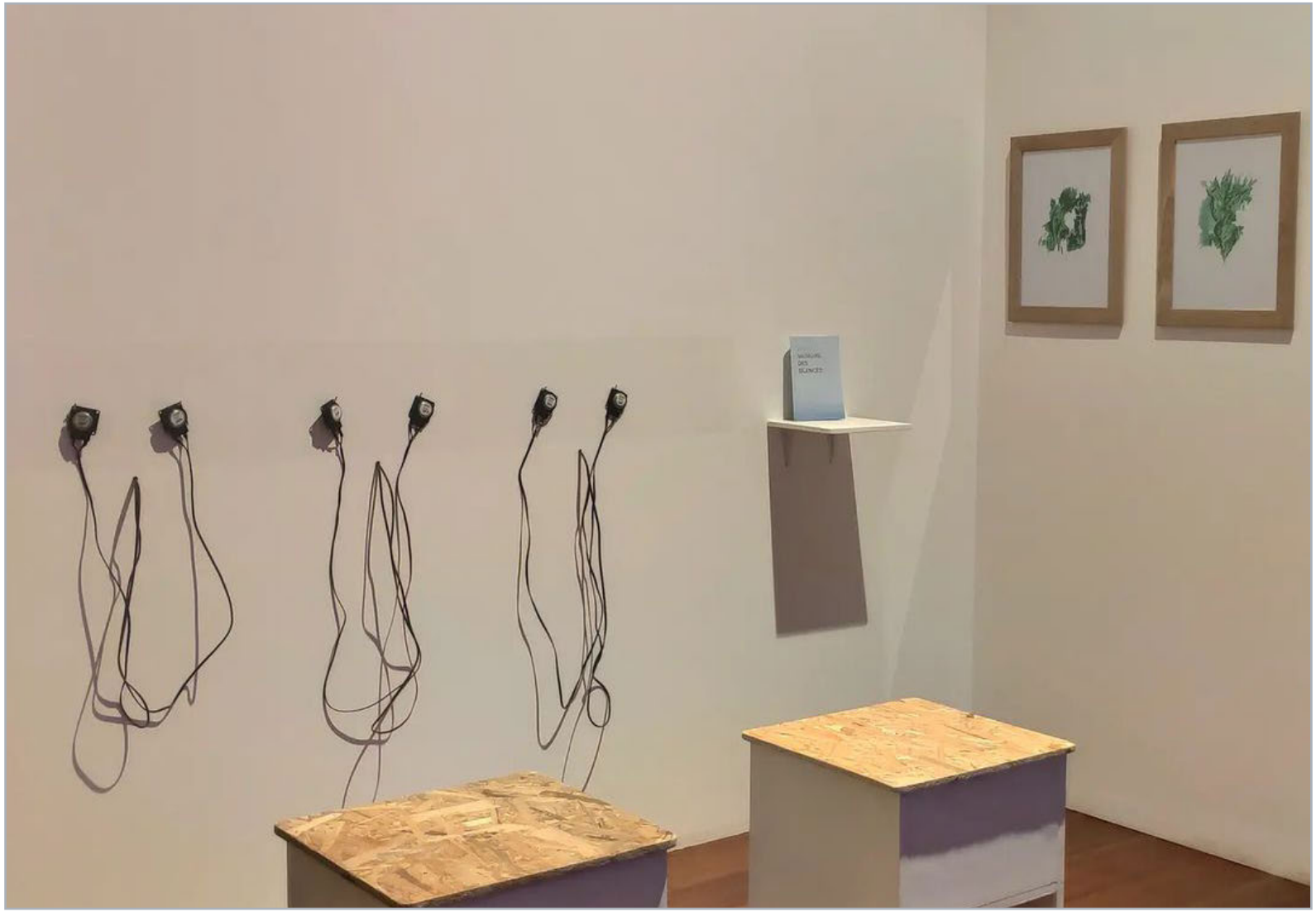
Video journal (FR) : https://youtube.com/shorts/_ViS3Z-D3ARc?feature=share





My blood
Sound installation, Forex platform filled with water
Photograph printed on fabric, 120 × 80 cm
Église Saint-Pierre-le-Vieux, Strasbourg, 2022

Initially appearing motionless, this immersive work is activated when visitors immerse their hands in the water: inaudible soundscapes emerge as vibrations, becoming the living memory of an ephemeral waterfall on Réunion Island. It creates a tactile relationship that blurs the boundaries between hearing and feeling, as well as between the visible and the invisible.



In memory of silences,
Sound and tactile installation: vibrating stools, portable vibrating devices, booklet, 30 × 40 cm digital prints
Historic Sudel Fuma Longhouse, Saint-Paul, Réunion Island
With the support of FRAC Réunion, 2021



Audience experiencing the devices.

This work explores the perception of sound beyond hearing by transforming listening into a tactile experience. Visitors are invited to place a vibrating device against their skin or sit on a vibrating stool to experience the soundscapes of Réunion Island through vibrations rather than hearing. The recordings combine helicopter noise, human activities, unidentified crackling sounds and tremors, in which natural and human sound parasites overlap. Tuned to frequencies close to my deaf perception, these sounds are difficult to reproduce digitally, but can be partially experienced through a subwoofer.

AUDIO EXCERPT: https://drive.google.com/file/d/1Eh-KNQ4kQmAxyR6BTJru58UMlipe36caC/view?usp=sharing

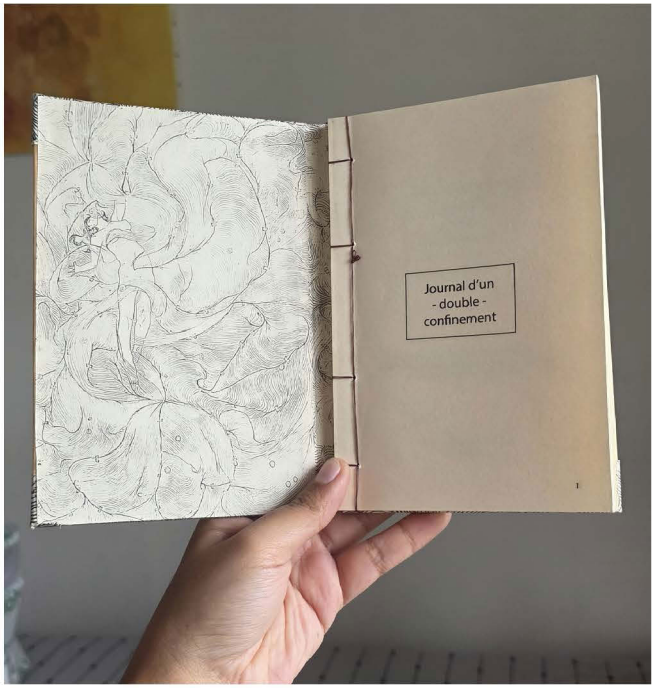
VIDEO PRESENTATION
https://youtu.be/564Bfve3mLI

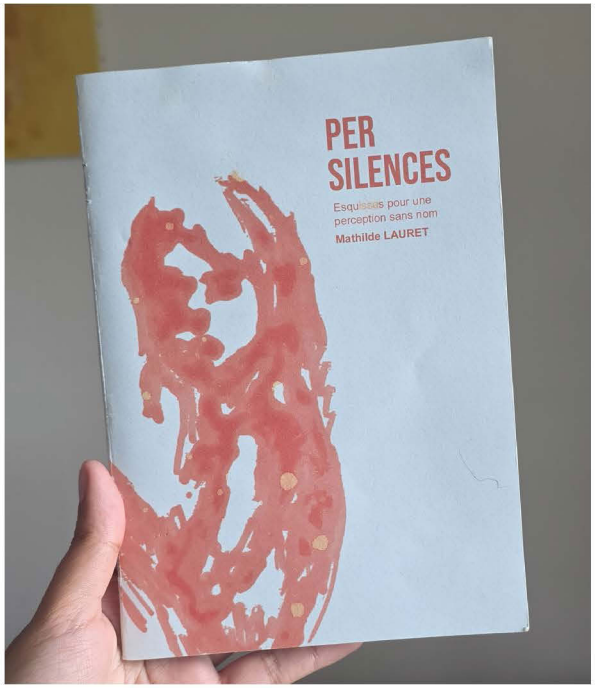
Artist books produced and published (from left to right)

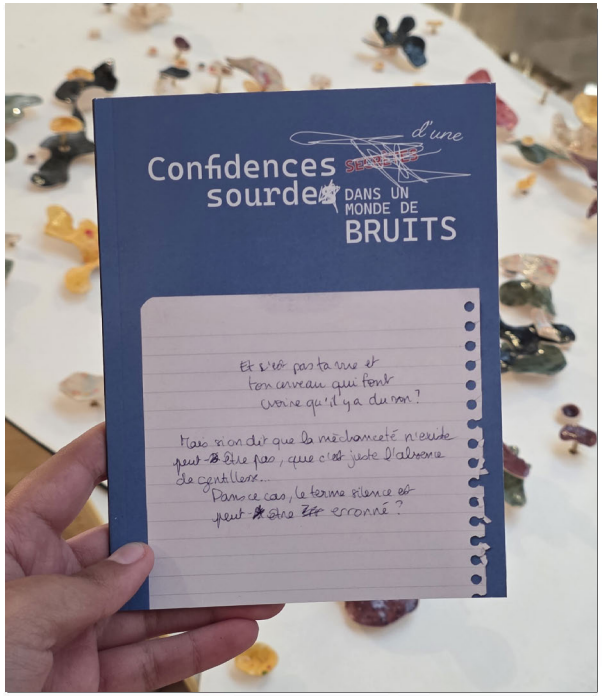
Journal of a double lockdown, 2020
A poetic journal exploring two forms of lockdown experienced during the Covid-19 pandemic: an inner confinement, where silence becomes cacophony, and an external, collective confinement.

Persilences – Fragments 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 its spectacularisation by the cultural industry.

Confessions of a deaf woman in a world of noise, 2025
A residency journal written as part of the European Investment Bank's ADP – Imprint of Man programme, documenting a research process developed between Paris and Luxembourg, two contrasting sound environments.







Sound flowers of Piton de l'Eau, Réunion Island
Wood, black water, metal, anti-rust paint
Variable dimensions, height: 1 m
Réunion Island, 2019

