



Camille Dumond

2025

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Camille Dumond's work resonates with sociological notions, and questions the ways in which we appropriate a territory, and how cultural references circulate within contemporary relationships. Her practice takes the form of video installations, sculptures, and films, forming a whole in which documentary protocols, situational fictions, and material experiments intersect.

Her filmed essays and fictions operate among layers of places, protagonists, and eras that intertwine, contradict, or respond to one another. They evolve in a hybrid field made up of collective codes, social micro-rituals, and autobiographical resonances. The *huis-clos* format repeatedly evokes collective determination, often orchestrated by a protagonist navigating within a group. Echoing the reflections of Erika Balsom and Hila Peleg, film becomes for her a tool for confronting reality, a device for working on images as much as from them.

Using interdisciplinary techniques—such as ash enamels and geolocation, 3D modeling, and ceramics—she creates her installations, suspensions, and wall sculptures in parallel with territorial, symbolic, or virtual intentions.

The concealment of forms, the spherical correspondences between objects, the structural interlocking, and even the color charts taken from a film are all vectors for the deployment of her sculptural environments.

## Bio

She lives and works in Geneva (Switzerland) and Paris.

Camille Dumond's work has been exhibited in Switzerland and internationally, notably at Glassbox (Paris, 2017), Le Cube - independent art room (Rabat, Morocco, 2020), the Saint Flour Biennale (France, 2021), the FRAC des Pays de la Loire (Nantes, France, 2021), at the Centre d'Art de Neuchâtel (Switzerland, 2021), at the Palais de l'Athénée (Geneva, Switzerland, 2022), at the Espace EAC les Halles (Porrentruy, Switzerland 2022), at Unanimous Consent (Zurich, Switzerland 2022), at the Centre d'art contemporain de Genève (Switzerland, 2022), at Wieoftnoch (Karlsruhe, Germany, 2023), and at Hamlet (Zurich, 2024). In 2025, she held a solo exhibition at the Ferme de la Chapelle (Lancy/Geneva), as well as group exhibitions in Athens, Neuss, and Los Angeles. In 2026, she'll be working on writing her next film.

# Power of the spin

Installation, 2025

*Everything but sliced*, solo show at La Ferme de la Chapelle, Geneva.  
Curated by Nicole Kunz & Marie Roduit.

The installation Power of the Spin opens the exhibition—to the very limits of its architectural framework. Curved, the three corners of the room reveal residual marks of friction suggesting the circular movement of a structure that has pushed back the boundaries of space. In the center of the room, on the rails of a dolly track forming a question mark, stands a sculpture emitting the specters of images extracted from the video shown further away. This enigmatic yet illuminating installation, built to human scale and composed of reflective material, could evoke urban infrastructure as much as cinematographic equipment.

[Full text by Julie Sas](#) ↵



Camille Dumond, *Power of the spin* 2025. Installation and wall elements, aluminum, steel, wood, LED, 5.30 × 3.30 m.  
Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.



Camille Dumond, *Power of the spin* 2025. Installation and wall elements, aluminum, steel, wood, LED,  $5.30 \times 3.30$  m.  
Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.



Camille Dumond, *Bullet time*, 2025. Suspension, steel, aluminum, earthenware, stoneware, H450 x W100 cm.

Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.





Camille Dumond, *Bullet time*, 2025. Suspension, steel, aluminum, earthenware, stoneware, H450 x W100 cm.

Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.



Camille Dumond, *Some things that used to be edible are lethal now (Harvest 1, 2, 3)*, 2025. Earthenware, stoneware, steel, 100x100cm.

Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.

# Some things that used to be edible are lethal now

Series of three circular wall pieces,  
2025

*Everything but sliced*, solo show at La Ferme de la Chapelle, Geneva.  
Curated by Nicole Kunz & Marie Roduit.

Circular sculptures with multiple graphic and symbolic references. Made up of small glazed stoneware components, some of which are abstract while others represent apples or eggs, these abacus-like objects with limited functionality relate to the quantification of resources, whose scarcity can be observed on a cyclical basis.

In the advanced stage of late capitalism, the world is a number is a tomb.

[Full text by Julie Sas](#) ↵

Camille Dumond, *Some things that used to be edible are lethal now*,  
Harvest 2, 2025. Faïence, acier, 100x100cm.



# Longshot

Video, 5min, loop, 4K, 3D, 2025

*Everything but sliced*, solo show at La Ferme de la Chapelle, Geneva.  
Curated by Nicole Kunz & Marie Roduit.

<https://vimeo.com/1136512391>

password : LS2025

*Longshot* revolves around an investigation conducted by the artist into the construction of a Federal Asylum Center near the runways of Geneva Airport.

Using documentary images and modeled shots fantasizing about the destruction of this building, this immersive video reflects on the social conflicts and aesthetic issues surrounding the construction of this administrative detention center, and how it is symptomatic of contemporary policies combining security concerns, economic protectionism, and social hypocrisy.

Full text by Julie Sas ↪



Camille Dumond, *Longshot*, 2025, 3-channel hybrid video, 5 min, loop, 4K, 3D, stereo.  
Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.



Camille Dumond, *Longshot*, 2025, 3-channel hybrid video, 5 min, loop, 4K, 3D, stereo. Solo exhibition *Everything but sliced*, Ferme de la Chapelle, Lancy-Geneva, 2025.

# Main character energy

Murals

Group exhibition, *Maybe next time*, La salle de bain, Lyon. Curated by Julie Portier.

*Main Character Energy* explores narrative patterns and the influence of existing structures on individuals' bodies and minds. Dumond's experiments in the studio, with ceramics among other materials, constitute a kind of documentation that presents data, in this case gender statistics in cinema fiction, alongside Joseph Campbell's theory of the *hero's journey* (1949).

[Full text on the show](#) ↪



Camille Dumond, *Main character energy* (2k24), 2024, panneau au mur, acier, faïence, aimants, PMMA, éléments divers, 120 x 60 cm.

# Main character energy

Three Murals series

*Everything but sliced*, solo show at La Ferme de la Chapelle, Geneva.  
Curated by Nicole Kunz & Marie Roduit

These statistics seek to objectify, in the distribution of blue and white colors white colors composing the three earthenware spheres presented in this room, the representation of gender in Swiss fiction films.

Through these sinuous compositions, the artist emphasizes that while these figures suggest numerical parity, they in no way reflect the imbalances in the construction of the characters and their development within the narrative framework. Like orientation tables that have lost their bearings, these wall sculptures map the uneven relationships between representations and representativeness and put forward the hypothesis that the destinies of characters are also those of people—and vice versa.

[Full text by Julie Sas](#) ↪



Camille Dumond, *Main character energy*, 2025, série de trois panneaux au mur, acier, faïence, aimants, PMMA, éléments divers, 120 x 60 cm.

# Kin field shields

Duo show *Almost traces / kin field shields*, 2024.

Esto association, Athens, Greece.

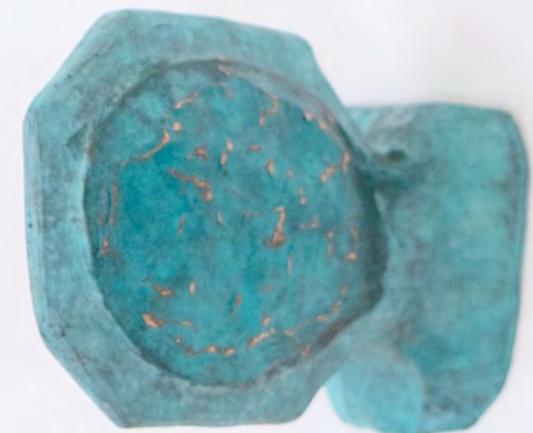
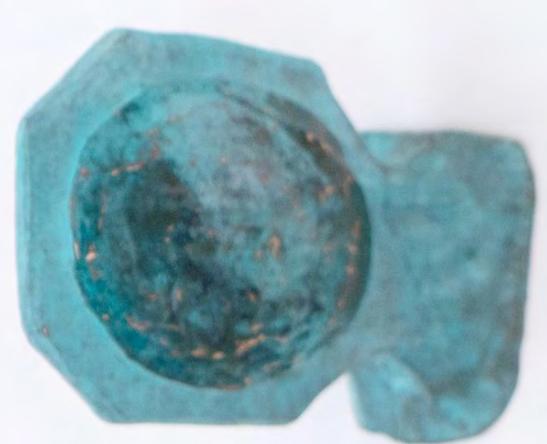
With Despina Charitonidi. Curated by Jean-Marie Fahy, Vasiliki Koliouli, Matheline Marmy.

Entitled Kin field shield (lavender 1), Kin field shield (lavender 2), and Kin field shield (hedge cedar), these works refer to the plants used—lavender and cedar—whose ashes were collected by the artist in her native region of Normandy. These ashes were transformed into glazes, serving both as a coating and protection for the form. More importantly, they bear witness to the artist's personal geography, reflecting both a place of production and existence, a place to be protected.



[Full text by Widefield editions](#) ↵

Camille Dumond, *kin field shields*, ash-glazed stoneware, steel mount, cap nut, 18x18 cm, 2024. Exhibition views, Esto Association, Athens, 2024.



Camille Dumond, *Souveillance*, multiple edition of 5 bronzes, 23 x 7 x 14cm, WIDEFIELD. Exhibition view at Stratégies obliques, Geneva, 2025.

# Prospect Center

Fiction, 2024, 25 min, HD. Original french version with English/German subtitles.

Film link

<https://vimeo.com/881279950>

Write to : [saison27@proton.me](mailto:saison27@proton.me) for the password

Trailer

<https://youtu.be/V366-slZH68>

## Retrospect

Dual screen installation 11 min (loop), HD, 5.1, 2024.

Original french version with English/German subtitles.

Link to two screens

<https://vimeo.com/957328022?fl=pl&fe=sh>



When she arrives at the Prospect Center, Daryl discovers an artists' archive built around the house of DJ, her missing friend. The place is different from before, and is now occupied by individuals with their own codes, as well as HB, who has taken it upon himself to be the gardener. As she searches for images, Daryl discovers an astonishing process of immaterial archiving.



With Grace Seri, Florian Schlessmann, Claude Cherel.

Camille Dumond, *Prospect Center*, fiction, 2024, 25 min, HD, Screenshot..

# Parallel Quarry

Solo show, 2022

Solo exhibition at the Palais de l'Athénée, Salle Crosnier, Geneva.  
Curated by the Société des arts.

*Parallel Quarry* reveals a critical method that revolves around the image of the wound: that of the spheres, joined and sewn together, suggested by the reunion of the two puppets, and the cracks in the vulnerable sequentiality of the arches.

[Full text by Paolo Baggi](#) ↪



Camille Dumond, solo exhibition *Parallel Quarry*, Palais de l'Athénée, Geneva, 2022. Curated by the Société des arts.



Camille Dumond, Exposition personnelle *Parallel Quarry*, Palais de l'Athénée – Salle Crosnier, Genève, 2022.

# M49

Animation 3D, 2022, 5 min, HD.

Video link

<https://vimeo.com/713938364>

password: crosnier

«The puppets are a kind of conduit. What connects the puppets is the fact that they are covered with a pattern and a uniform, which are elements that often recur in my work. The uniform as a rallying cry, a symbol of uniformity.»



[Full discussion with Julie Marmet ↪](#)

Camille Dumond, *M49*, 3D animation, 2022, 5 min, HD.

# Parallel Quarry (II)

Solo show, 2022

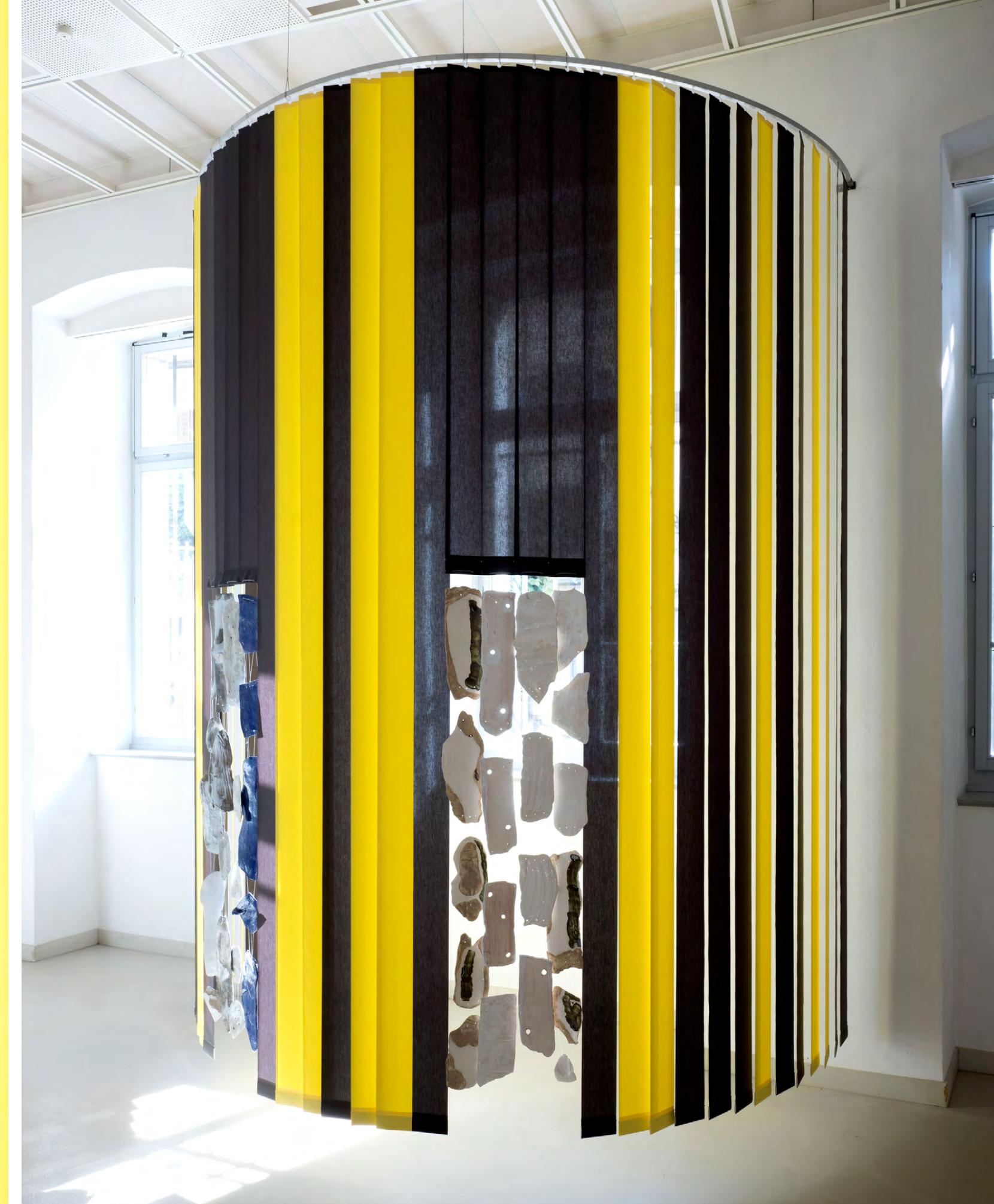
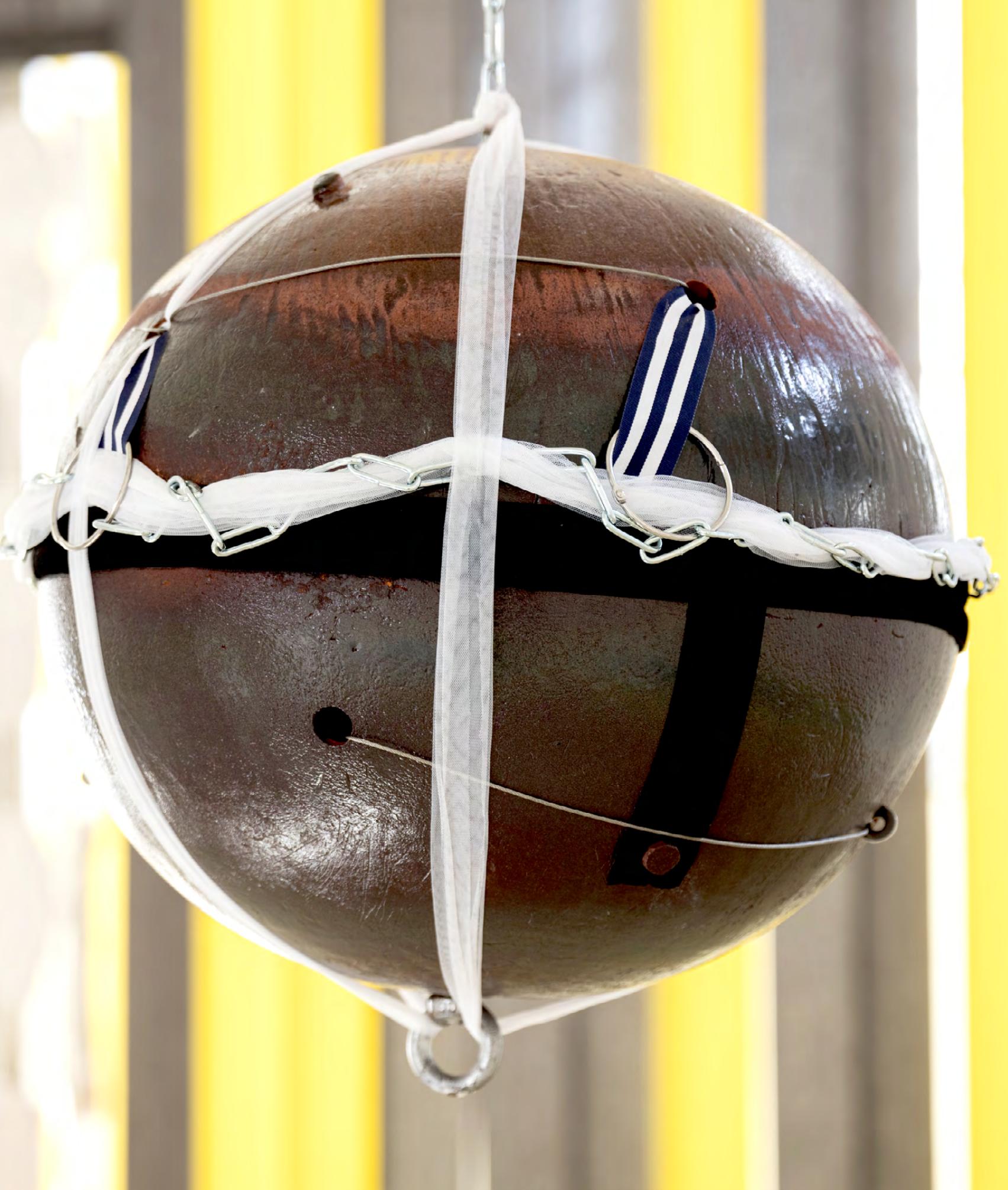
Solo exhibition at EAC Les Halles,  
Porrentruy. Curated by Société des  
arts.

A series of spheres levels the visual plane in a reassuring proximity, a cosmology within reach. Split in two then reunited, concatenations of bodies sewn together, their organic constitution makes them chimerical beings, assemblages of opposites that structure the way we perceive human life: animate versus inanimate, inside and outside, subject and object. This artistic system organizes a political discourse of celestial, social, or human bodies.

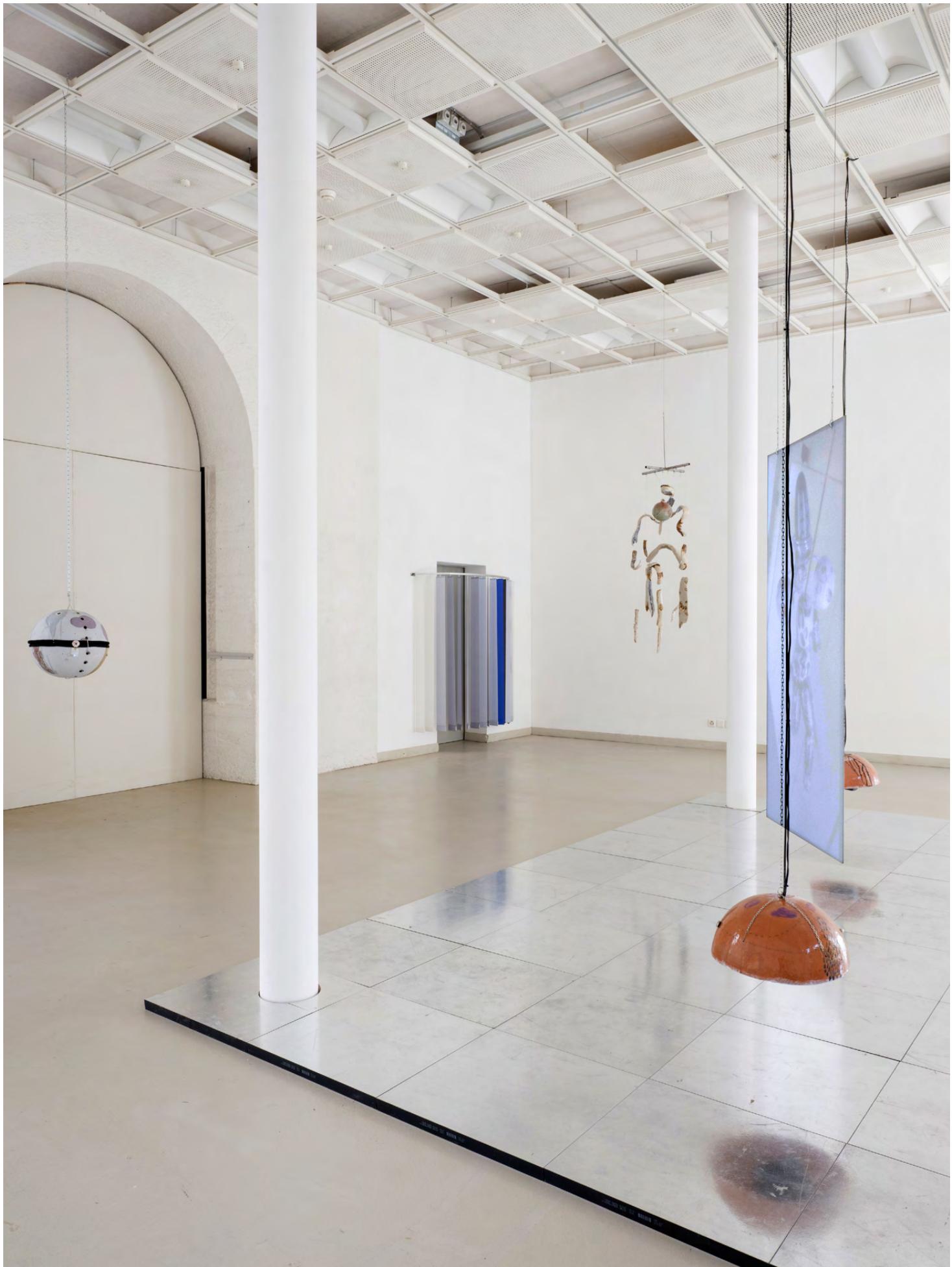
[Full text by Paolo Baggi](#) ↪



Parallel Quarry (II), exposition personnelle à l'EAC Les Halles, Porrentruy, Suisse, 2022.



Parallel Quarry (II), exposition personnelle à l'EAC Les Halles, Porrentruy, Suisse, 2022.



*Parallel Quarry (II)*, solo exhibition at EAC Les Halles, Porrentruy, Switzerland, 2022.



# Eye archive group

Documentary essay, 2020, 43 min, HD.

Complete film ENG Subs <https://vimeo.com/505226834>

password : Dabatek



Ventre en premier, puis poitrine,  
poitrine, puis ventre.

Avec Hamza Ahmich, Ilias Naser, Saad Mohad, Salma El Idrisy, Anass Allaoui, Hassan Okacha, Amine Daoud, Younes Daghmoumi, Sara Zekri, Diyae Maalem. (Screenshot.: Hamza Ahmich, Salma El Idrisy).

Young actors from Tangier discuss issues of neo-colonial translation and transnational cultural references while performing improvisation exercises. The film takes as its starting point Paul Bowles' 1979 book *Five Eyes*.



Camille Dumond, *Eye archive group*, 2020. (Screenshot.: Amine Daoud)

**Mais une seule personne ne peut pas traduire tout un livre toute seule.**

# The escape

Fiction, 2019, 17 min, 4K.

Full film link <https://vimeo.com/332678910>

Write to : [saison27@proton.me](mailto:saison27@proton.me) for the password



With Tarren Johson, Salber Lee Williams.

An unusual isolation invades the confessions of three employees at a European airport. These characters never seem to know what time it is, except that they are late. Unattached, they ruminate and obsessively rehearse the movements that characterized their jobs.

[Full text by Naomi Pearce.](#)



Camille Dumond, The escape , fiction, 2019, 17 min, 4K. (Screenshot.: Salber Lee Williams)

# *Echoïne I*

Suspended sculpture, stereo system,  
2021.

*It won't be silence*, duo exhibition with  
Tina Omayemi Reden, CAN - Centre  
d'art Neuchâtel, Switzerland.

The exhibition is an invitation to enter a deferred temporal environment, conducive to attentive listening to counter-hegemonic narratives. In the space, the suggested bodies/hearts/choirs are suspended, allegorical protagonists of a parallel reality made up of artificially generated stories and speculative correspondences. A fictional archive room where fragmented texts and voices of ancestors whose history has not always been perpetuated are preserved.

[Full text by Julie Marmet](#) ↪



Camille Dumond, *Echoïne I*, 2021. Glazed earthenware, chains, various elements. 60x60cm. *It won't be silence*, CAN Neuchâtel, 2021.





Camille Dumond, *decay convo*, 2021. Grès, cuisson sigillée, peinture, éléments métalliques, miroir – 94x41cm. Vue d'exposition, CAN Centre d'art de Neuchâtel, Suisse, 2021.

# Wheels coiled with weeds

Video installation, 2021

*Etoiles distantes*, group exhibition at the FRAC des Pays de la Loire. Curated by Franck Balland.

A suspended half-propeller, made of ceramic fragments and strips of industrial fabric reminiscent of airport decor, forms a corridor at the end of which a film, *The Escape* (2019), is shown, in which «an airport agent gradually questions the meaning of her daily life, with the help of her colleagues.»



Eric Loret, AOC Média ↵

Camille Dumond, *Wheels coiled with weeds*. Installation, video, blinds, aluminum, suspended screen, stereo system, benches, glazed earthenware, 400x500x200cm, 2021.



Camille Dumond, *Wheels coiled with weeds*. Installation 2021. Ecran, système stéréo, stores, aluminium, bancs, faïence, 400x500x200cm. Vue d'exposition FRAC des Pays de la Loire, 2021.



Camille Dumond, *Wheels coiled with weeds*. Installation 2021. Ecran, système stéréo, stores, aluminium, bancs, faïence, 400x500x200cm. Vue d'exposition FRAC des Pays de la Loire, 2021.

gauche

# Best connections

Mural

Group exhibition *Love Stories*, 2023.

Espace 3353, Geneva, Switzerland.

Curated by Julie Marmet and Vicente Lesser.



droite

# Home is where (I) & (II)

Mural

Group exhibition Gruppenaustellung,

2023. Offspace Wieoftnoch, Karlsruhe.

Invitation: Marilou Bal & Wieoftnoch.



Camille Dumond, Lou Masduraud, *Best connections*. Cuir, tissu, bronze, grès, env. 60x70 cm, 2023.

Camille Dumond, *Home is where (II)*. Métal, papier, aimants, plexiglas gravé, 45x50 cm, 2023.

# BGY5

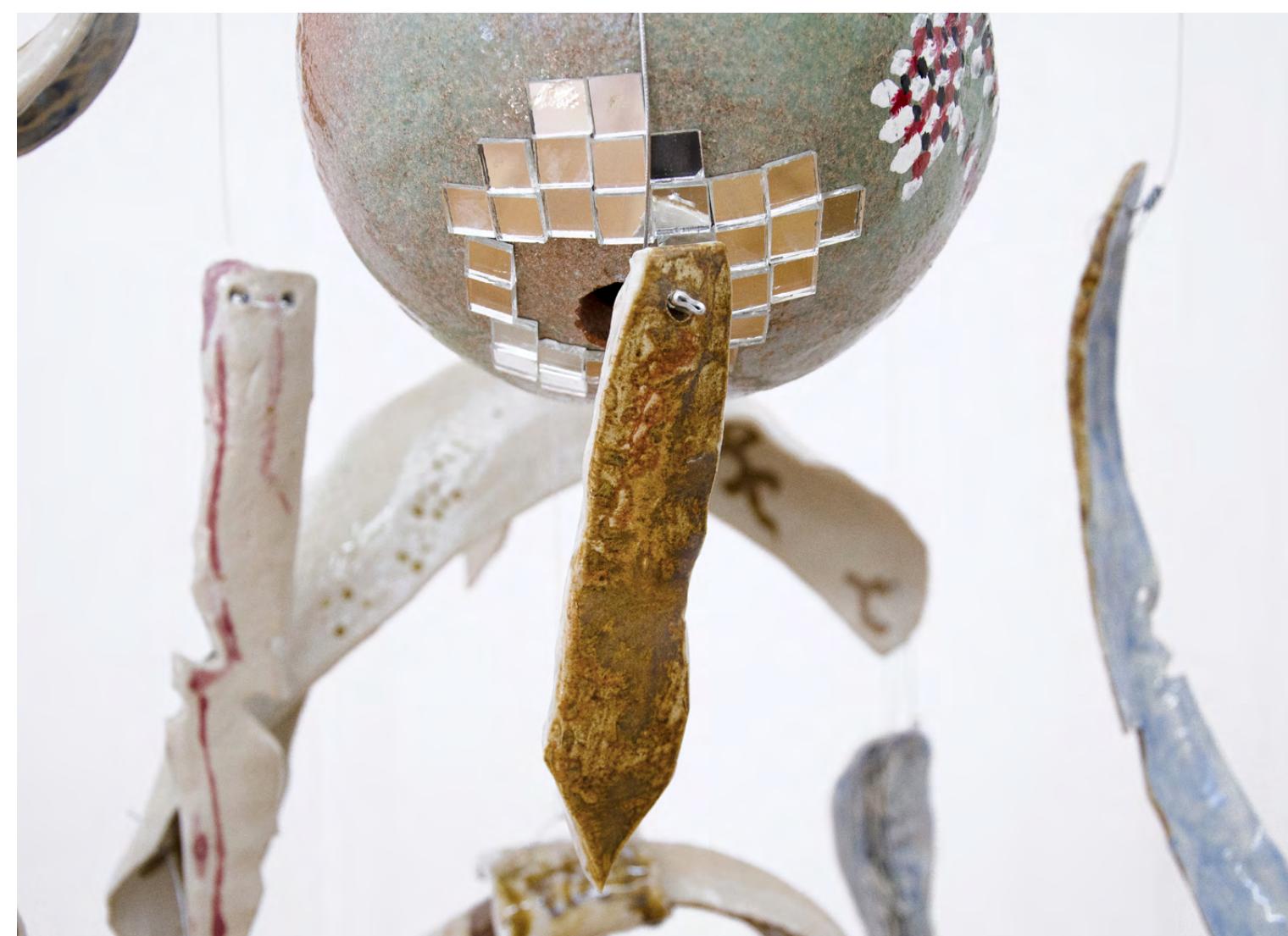
Suspension, 2022

Group exhibition *Sima, Sial, Barro*, 2023.

Curator: Sabrina Fernandez Casas,  
La Chaux-de-Fond, Musée 24/24,  
Switzerland.

While the acronym BGY5 refers to the ground handling sector, the dancing shapes of the handcrafted ceramics—whose undulating, elongated contours are sometimes reminiscent of ties—defy the formal codes of a sector where uniforms and smiles are de rigueur. The sculpture was glazed using a technique based on weeping willow and thuja ash, species found in Normandy, the artist's region of origin.

Colin Raynal



*BGY5*. Suspended sculpture, ash-glazed stoneware, suspension, 180x80x60 cm, 2023. Exhibition views *Sima, Sial, Barro*, La Chaux-de-Fond, 2023

# BGY 1; BGY 2; BGY 3

Installation, 2021.

Group exhibition *It felt like the voice of a close friend*, 2021. Curated by Julie Marmet. Saint-Jean LIYH building, Geneva, Switzerland.

The installation *BGY1;BGY2;BGY3* features three suspended sculptures whose anthropomorphic silhouettes are a play on the shape of neckties. The three sculptures correspond to characters from the film *The Escape*, directed by Camille Dumond in 2019, in which three airport agents recount their experiences at work. Like ghosts or colorful skeletons, they float alongside the heads of visitors.



[Exhibition Catalogue](#) ↵



Camille Dumond, *BGY 1; BGY 2; BGY 3*. Faïence émaillée, 180x60cm, miroirs, 200x60m, blanc de meudon, chaînes, 2020-2021. Vue d'exposition *It felt like the voice of a close friend*, 2021.



Camille Dumond, *BGY 1; BGY 2; BGY 3*. Faïence émaillée, 180x60cm, miroirs, 200x60m, blanc de meudon, chaînes, 2020-2021. Vue d'exposition *It felt like the voice of a close friend*, 2021.