

LÉA TISSOT-LAURA
portfolio

about the artist

«Léa-Tissot Laura's hyper sensory and abundant universe is total: visual, sonorous, interactive and multimedia. It opens up portals between reality and fiction, offering experimental and equivocal ways of telling and transmitting stories that are intended to be immersive or at least communicative. Strange polymorphous figures gravitate there, from fairytale farm animals and cyborg avatars to real people (healers, brass band players, clubbers, etc.) who are not necessarily any more 'normal' than Léa Tissot-Laura's imaginary beings. Normativity - of gender, of the body, of lifestyles - is one of the social fictions that she wants to deconstruct. To do this, she unravels the strings of our mental constructs, cherishing the metaphors and analogies that reveal the polymorphous, fluid and ambivalent nature of everything. These are fictional objects that, paradoxically, defuse our distorted visions. Her starting point is often an archetype, such as the pig (the figure of the «big disgusting», a nickname for policemen, etc.), from which she questions our imaginary fantasies and the contexts in which they are produced. She is particularly interested in youth as a troubled period of transition, when codes change within oneself, and when unconscious experiences crystallize certain relationships to the world, to the body, to the identity and so on. She has produced many portraits, often using sound recordings or photo shoots in action, in comical or picturesque situations, and not without a sense of mise-en-scène or self-fiction when it comes to herself.

From Franche-Comté to Meurthe-et-Moselle, Léa Tissot-Laura's iconography is marked by rural folklore (village festivals, events, etc.) and scenes typical of life in the French countryside.

They make up her intimate imagery, a rural milieu that she wants to highlight without idealizing, and which acts as a subculture once in the Parisian scene. Her position criticizes the erroneous vision of a countryside-as-utopia that would ensure a return to nature, far from urban centers of power. She mirrors this reflection on North American culture and the 'American dream' of leaving one's homeland to build one's fortune in the city. The kitsch aesthetic, the humour and the grotesque as a means of highlighting the artificiality of our current beliefs and myths.

Léa Tissot-Laura also brings together rural life and internet culture. Far from being antagonistic, she shows that the aesthetic codes of the countryside have become strong references for the web. Using whimsical, even exuberant forms, she tackles little-known political issues and realities. As the producer of a series of podcasts, her interviewees are under-represented voices, gender minorities and so on. She plays the role of conductor between the different voices and explores polyphony as a tactic for bringing out the unspoken or lines of tension. Her works maintain a relationship with the collective or with otherness, created through collaborations (such as with the artists Anna Sougy and Julien Kirrmann) or in the form of site-specific performances involving groups of people. They lie at the intersection of anthropology and art, developing unique, free and pop methods of investigation and reconstruction. Also DJ and music producer, the party is a key subject. As a universal social fact and a mode of reversal, an iconoclastic and cathartic mess.»

text by Manon Schaeffe, writer for Bad to the Bone Magazine and co-founder of Equinoxe community

LÉA TISSOT-LAURA

VIDEO AND SOUND

Léa Tissot-Laura has been developing a video practice mixing several techniques: filmed images, machinima, drawings,... She makes several short films and experimental videos. In her videos, she unfolds her subjects of reflection: the rural, beliefs and legends, the mainstream, the influence of North American culture on the French countryside.

Later, she broadened the scope of her video practice by delving into the world of music videos.

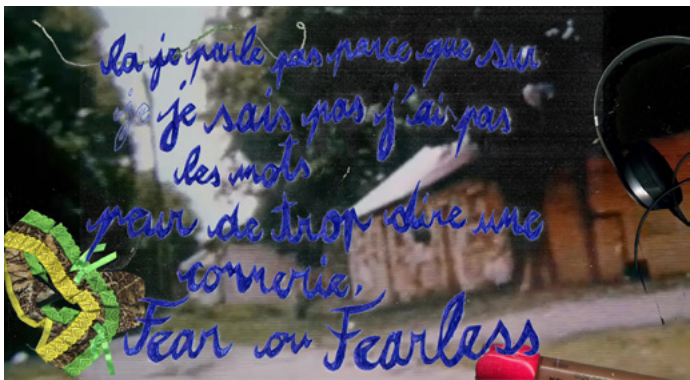
It was then during a residency in Prague, at Petrohradská Kolektiv, that she began her collaboration with artist Anna Sougy, with whom she has worked ever since. Together, they blend their two worlds, infusing them with notions of dream, surrealism and the absurd. They have produced several videos that have been exhibited in France and abroad, notably at the Jedna dva tři gallery and the Karpuchina Gallery in Prague (CZ), CLAPTRAP in Antwerp (BE), the Alte Turnhalle in Lichtensteig (CH) and lately at the Grande Halle de la Villette in Paris for 100% L'Expo.

People I've been before
with Anna Sougy

multimedia performance, 100% Performance, Grande Halle de la Villette, Paris
FR, 2025, 18min
with the support of Région Grand Est

Two characters respond to each other, sharing two forms of feelings, two moments of reflection that come together to create a glimpse of a lost adolescence in a countryside village. Between diary entries, voice messages, a mix of lived and found images: a confession of melancholic pop culture.





performance at 100% Performance, for 100% L'Expo
Grande Halle de la Vilette, Paris FR, 2025

BBeast

video game designed by Lupita Reggiani

performance, Rewire Festival, Den Haag NL, 2025, 16min
with the support of Région Grand Est

Live performance of BBeast video game's soundtrack.

game design : Lupita Reggiani

sound design : Léa Tissot-Laura (Laura Trance), JS Donny, Jano

[trailer](#)





exhibition view, 100% L'EXPO
curator : Inès Geoffroy
©Thibaut Chapotot
Grande Halle de la Villette, Paris FR, 2025

video, 2021, 18min30
directors : Léa Tissot-Laura & Anna Sougy
music : jeune GDB
voice: Iman Aljoaki
3D : Anna Sougy
camera/photography : Léa Tissot-Laura & Anna Sougy

An omniscient narrator guides us through scenes and landscapes, with captured images and 3D. We dive into questions mixing surveillance, power games, dreams, memories of adolescence.

Sexy Pigs begins when the food reserves of a pigsty are exhausted. The pigs are then starving. Thus begins this political tale.

Sexy Pigs is constructed as a succession of metaphors and allegories. Polymorphous figures and transformations testify to the moments of crisis that we are going through.

We then ask ourselves: How do we feed the pigs?

[video](#)



exhibition view, *100% L'EXPO*
curator : Inès Geoffroy
©Thibaut Chapotot
Grande Halle de la Villette, Paris FR, 2025



exhibition view, *Where the Sun Sets and Where It Rises, Chapter 6*
curators : Edita Štrajtová & Linda Vondrová
©Max Vajt
Jedna dva tři gallery, Prague CZ, 2021

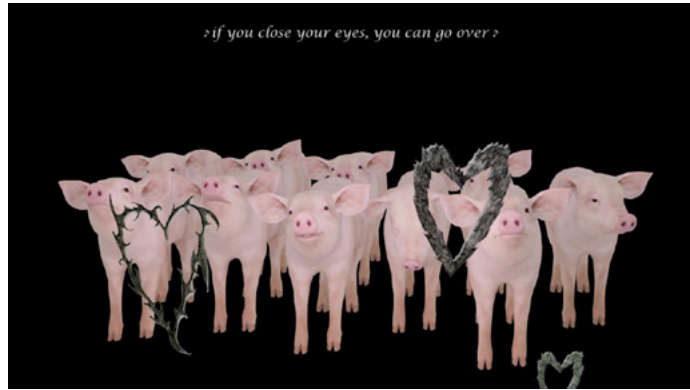
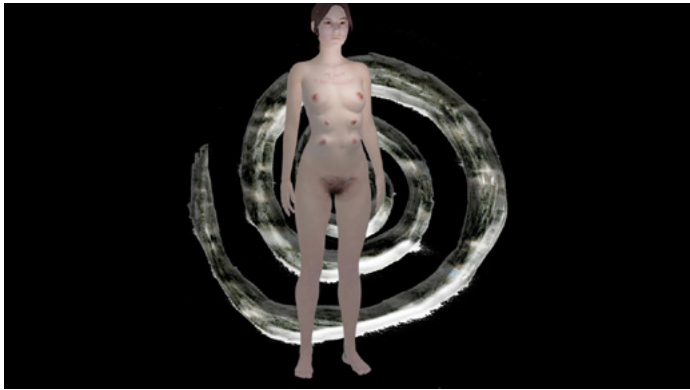
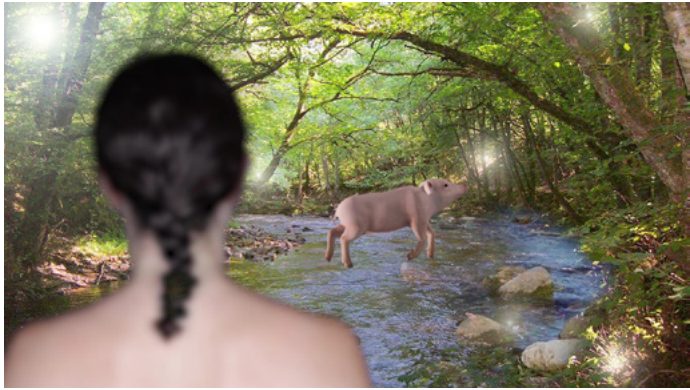


« 'Where the Sun Sets and Where It Rises' is a narrative exhibition saga in Jedna Dva Tři Gallery. The exhibition cycle is divided into 13 chapters and a prologue. Within this series, artworks of 24 artists will be showcased. The exhibitions are a creative dialogue between the exhibiting artists, who come and intervene in the installation and then leave as the story goes. »

text by Linda Vondrová, curator at Jedna dva tři gallery



exhibition view, Where the Sun Sets and Where It Rises, Chapter 6
 curators : Edita Štrajtová & Linda Vondrová
 ©Max Vajt
 with the work of Oleg & Kaska
 Jedna dva tři gallery, Prague CZ, 2021







exhibition view, In the Cold Breeze of a New Earth,
curator : MEDUSA
©Tim Evers
CLAPTRAP, Antwerp BE, 2022



to their work: As Léa Tissot-Laura is mainly concerned with sexuality and the image of the off- and online body, Anna Sougy weaves open narratives from dreams and memories.

While Léa draws inspiration from counteractions between rural and urban codes, Anna extracts meaning from the 'unknown', thus creating intimacy with the subliminal. When their practises merge, new motifs, interpretations and aesthetics are aroused. The video piece *Sexy Pigs* came into being through this hybridisation. *Sexy Pigs* commences when the food reserves of a pigsty are scarce. The pigs are starving, thus a political tale begins. The omniscient narrator guides us through scenes and landscapes of captured images and 3D renders. We dive into themes relating surveillance, power games, dreams and memories of adolescence that are questioned through the accumulation of metaphors and allegories. Polymorphous figures, hybrid species and uncanny transformations signify the critical situations we are going through as a society. In *Sexy Pigs* these moments of crisis all boil down to one question: How do we feed all the pigs? »

text by Saskia Smith, member of MEDUSA

exhibition view, In the Cold Breeze of a New Earth,
curator : MEDUSA
©Tim Evers
CLAPTRAP, Antwerp BE, 2022



speech after Sexy Pigs's screening,
Rencontres Internationales Traverse video, Toulouse FR, 2022

«Sexy pigs» a very voluntarily sharing UFO for who accepts the «I miss you» in its almost end and at the bottom of the surprisingly free field of icon.

Léa Tissot-Laura and Anna Sougy came to accompany this truculent film with galloping and greedy pigs and for some confusing.

They comment on the origin of the film: both graduates of the HEAR in Strasbourg, they do not exclude any medium in their artistic practice, working with moving images as well as sounds and performance. They made their Sexy Pigs during a residency at Petrohradská Kolektiv by combining their previously different creative styles and «camp and tribal style with electro music in a posthumanist context». This film, recognized as their visual manifesto, metaphorizes their view of the world and its functioning. The creation is nettic; adepts of social networks for the bottomless of the launched images, they appreciate there to download additional varied forms already created by others, as well as they recharge themselves at the time of festivals and exhibitions, in images as in reflexion: «We do not see the end of the world but the end of the system. The beginning of a new world.»

Indeed, their quest is not a project of virtuosity of the lines and the forms in wild colors, they exercise their approach of the kind, the sex, the body «mutant» and significant, not hesitating to register in the field, in portrait or in quasi mythical figure that Ovid would not have disapproved. When, human, one lets multiply the breasts in sow's udder or becomes the playground of multiple small pigs hilarious and all pink as those of the tales. They deny/denigrate the normative in a relentless humor, including in long texts inscribed in the field where neither «she» nor «he» has its place, replaced by «they» not imposing a gender. They recognize in the body a medium of thought and to have, previously, included other bodies in their works since they prefer to the notion of individual, that of community and of being together. And there, to recall their visceral «connection» with Internet and networks, with the computer, instrument of which they use like a musician. Léa explains that it is «the closest thing - the thing I probably spend the most time with. I have it during the day, during the night when I'm watching a movie, I fall asleep with it in my bed...» Anna practices it as a medium capable of conveying her ideas, without separation from her. However, if the code for Léa is alive, tangible and not simple calculation, Anna has less sensuality in gesture, when she comments on her practice.

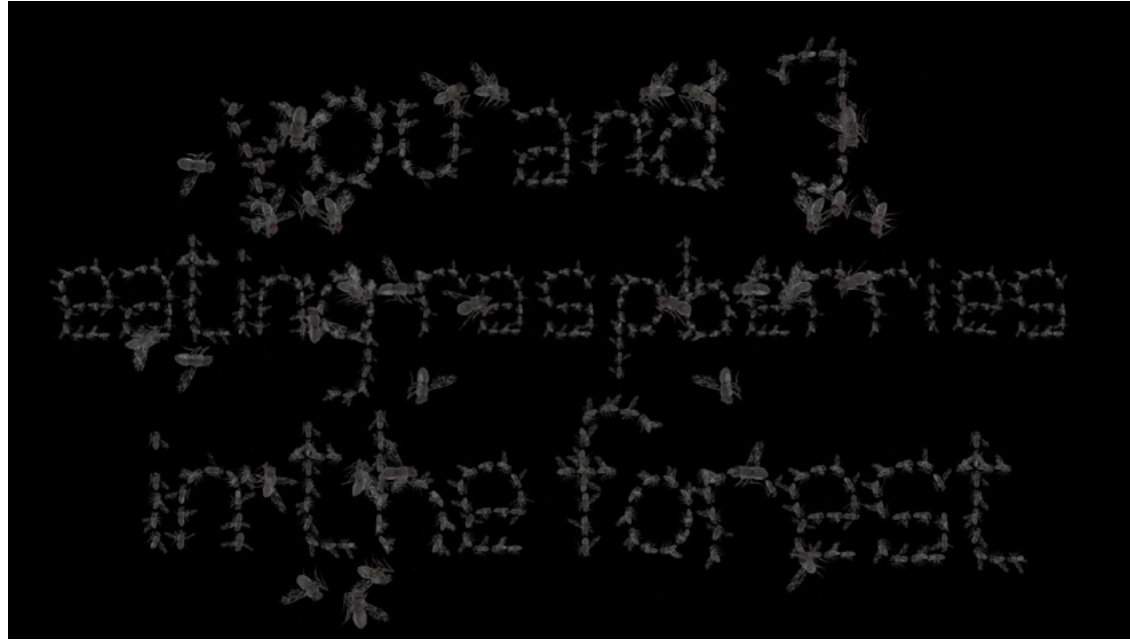
And we to seize, full of the senses, this intermediality which knows the analogical image of the meadows, of the nature and the bodies, the calculated image until the synthesis, the revised body, clear, pleasant or deformed, the floating graphs, the texts occupying the space or fluttering there of which a «Carpe diem», the signals of love as the naive heart - of which one framing the two artists signs the clause. It knows the same crossings in music: clear or distorted voice, initial gallop that could have produced the gallop of horses but announcing the pigs, music with varied tonalities, song of which a chorus supposedly intoned by the snout of the pigs having emitted some pleasant grunts or of pleasure.

The project is not separated from a provocation in humor. This image of the animal woman by its posture on all fours, darting an apple between its teeth, that the pig several times said greedy, then holds in turn ... do not misunderstand it is, on the contrary, by the absurdity the claim of the freedom of iels, in a surging communicative audiovisual intoxication.»

text by Simone Dompèyre, president and artistic director of Traverse Vidéo

You and I, eating raspberries in the Forest

with Anna Sougy



screenshot of the video

video, 2023, 18min27

directors : Léa Tissot-Laura & Anna Sougy

3D : Anna Sougy

music : Léa Tissot-Laura

camera/photography : Léa Tissot-Laura & Anna Sougy

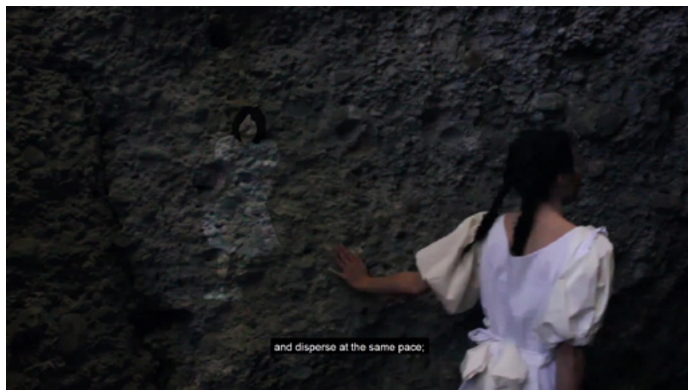
inspired by *Phenomena*, Dario Argento, 1985

with the support of Dogo Residenz and Région Grand Est

filmed images, 3D, color pencils, oil paintings

During a walk in the Lichtensteig countryside, I let myself be guided by the flies, and the imprint of their legs came to draw the musical notes on my score.

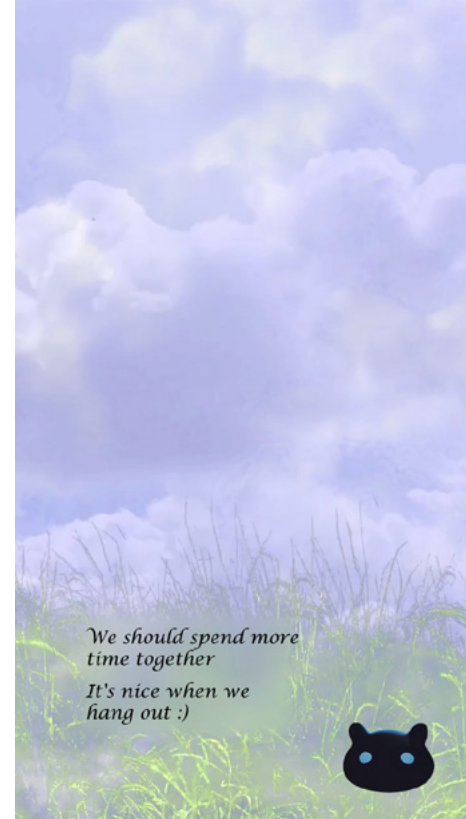
[teaser](#)







My mind is a material I can play with
with Anna Sougy





video, 2022, 6min30
directors : Léa Tissot-Laura & Anna Sougy
3D : Anna Sougy

« The site-specific video of French artists based in Brussels, Anna Sougy and Léa Tissot-Laura, is a continuation of their previous work entitled *Sexy Pigs* (2021). The connecting element is the main character - an avatar, who embodies the fiction life identity. Together with her, we set out on a journey into her past and explore the possibilities of internet friendships and online communities.

My mind is a material I can play with mold like mud chew like gum is based, among other things, on the theory of cyber feminism. Performing in virtual space enables the formation of new personal identities, which makes it more difficult to classify in the AFK gender binary system of the world.

According to cyberfeminist, theorist and curator Legacy Russell, the physical body is a weapon whose gender prevents us from becoming limitless, realizing its infinite possibilities and potential (Legacy Russell: *Glitch Feminism*, 2020). Anna Sougy and Léa Tissot-Laura thus follow this idea when they free themselves from the body and, through the avatar, allow their own choice and definition of themselves. »

text by Mariana Pecháčková, curator at Karpuchina Gallery

[video](#)

stills *My mind is a material I can play with*, 2022



exhibition view, *My mind is a material I can play with*
 curator : Mariana Pecháčková
 ©Karpuchina Gallery
 Karpuchina Gallery, Prague CZ, 2022



Two directors are looking for amateur actors to form a group of young friends for their next film. The script is written in broad strokes, but the characters still need to be invented and embodied through the personalities and sensitivities of the boys they meet. Gradually, the auditions give way to introspection.

With: Noah Mathez - Matéo Moshella - Louise Bonpaix aka Luigi - Niase Basirou

Directed by: Lucie Goldryng and Mathilde Miserez

Sound recording: Léa-Celestine Bernasconi

Editing: Lucie Goldryng

Additional editing: Clara Alloing

Music: Léo Tissot-Laura

Mixing: Jean-Philippe Zvahlen

Visual: Lucie Goldryng

A creation developed as part of the 2022 project call for the festival Les yeux grand fermés, with the support and guidance of Héros-Limite Publishing, Le Labo, RTS-Culture, and SSA.



[podcast](#)

Britney's doppelganger



«Britney's doppelganger» was produced using the machinima technique. The video revisits an important event in pop culture history: the night Britney Spears shaved her head in 2007. The scenario includes the notion of «double» as understood by Catherine Grenier in her essay «La manipulation des images dans l'art contemporain».

[vidéo](#)

vidéo, 4min23, 2015

FOLK ARCHIVES

Folk Archives is a project to be carried out in the countryside of northeastern France between 2019 and 2023. It draws on the codes of documentary, podcast and archive, and is inspired by traditions, local festivals and legends.

From tales of ancestral beliefs to teenage foam parties, Folk Archives attempts to paint a portrait of these territories through the prism of this so-called «popular» culture. The title comes from a Jeremy's Deller work that inspired the project : «Folk Archive».



Une marche, une danse, un pogo
with Julien Kirrmann



exhibition view, Une marche, une danse, un pogo
installation with Julien Kirrmann
©Julien Kirrmann
Tour Orion, Paris FR, 2022



Une marche, une danse, un pogo is a collaborative project that explores music and popular festivals in the rural context of a village in Meurthe-et-Moselle.

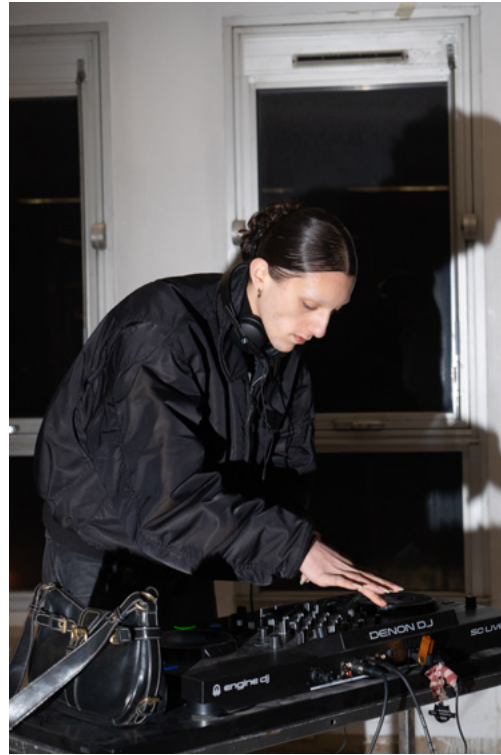
By creating links with the inhabitants, they tell us about the organisation of balls, their dark metal bands, their idols ranging from Mozart to Von bikrāv and Lorie. The aim is to create a panorama ranging from traditional folk melodies to more contemporary sounds, thus creating an intergenerational dialogue with music as a common thread. These encounters gave rise to interviews, a brass band, photo sessions, a foam party...

For this exhibition, the project *Une marche, une danse, un pogo* takes the form of a multimedia installation combining images and sound. The sound piece is both a documentary and a dj set, using blend, mashup and remix techniques to write new narratives.

Translating different degrees of staging, the images present the spaces in which these narratives are situated.

exhibition view, *Une marche, une danse, un pogo*
installation with Julien Kirmann
©Julien Kirmann
Tour Orion, Paris FR, 2022

Une marche, une danse, un pogo
event
with Julien Kirrmann



event «soirée mousse», in the installation *Une marche, une danse, un pogo*
installation with Julien Kirrmann
©Julien Kirrmann
Tour Orion, Paris FR, 2022

I'm a coward too
with Julien Kirrmann



exhibition view., *Résident-es Non-étoile*
installation with Julien Kirrmann
curator : Emploi fictif
©Julien Kirrmann
Nonono, Paris FR, 2022



exhibition view., Résident-es Non-étoile
installation with Julien Kirrmann
curator : Emploi fictif
©Julien Kirrmann
Nonono, Paris FR, 2022



exhibition view., Résident-es Non-étoile
 installation with Julien Kirrmann
 curator : Emploi fictif
 ©Julien Kirrmann
 Nonono, Paris FR, 2022



Harvest hues anthem



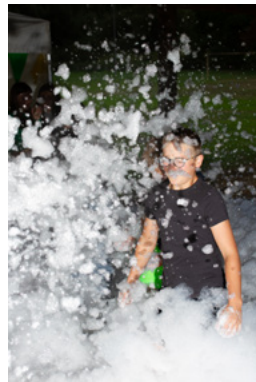
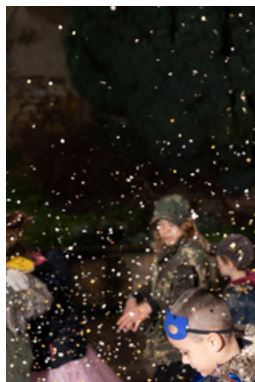
[vidéo](#)

*screened at OKAY Confiance, Espace Triphasé, Bruxelles
video, 4min16, 2023*





photo series
director: Léa Tissot-Laura
photographer: Julien Kirmann
©Julien Kirmann
Badonviller FR, 2023



«Since August 2022, I've been archiving various popular parties and events in rural areas. This work was done in collaboration with the photographer Julien Kirrmann. The title refers directly to Jeremy Deller's play 'Folk archive'.»

Léa Tissot-Laura

photo series
director: Léa Tissot-Laura
photographer: Julien Kirrmann
©Julien Kirrmann
Badonviller FR, 2023

Radio Farmer is a podcast series created in partnership with the association La Petite Lorraine. It gives a voice to female farmers and raises awareness about the profession through the radio medium. The series was produced with twelve young people during a winter vacation workshop.

podcasts





« *Secrets?* is a sound piece realized by Léa Tissot-Laura. It was produced during her residency at Urgent Paradise, from where it was broadcast on Unperfect Radio on February 17, 2022.

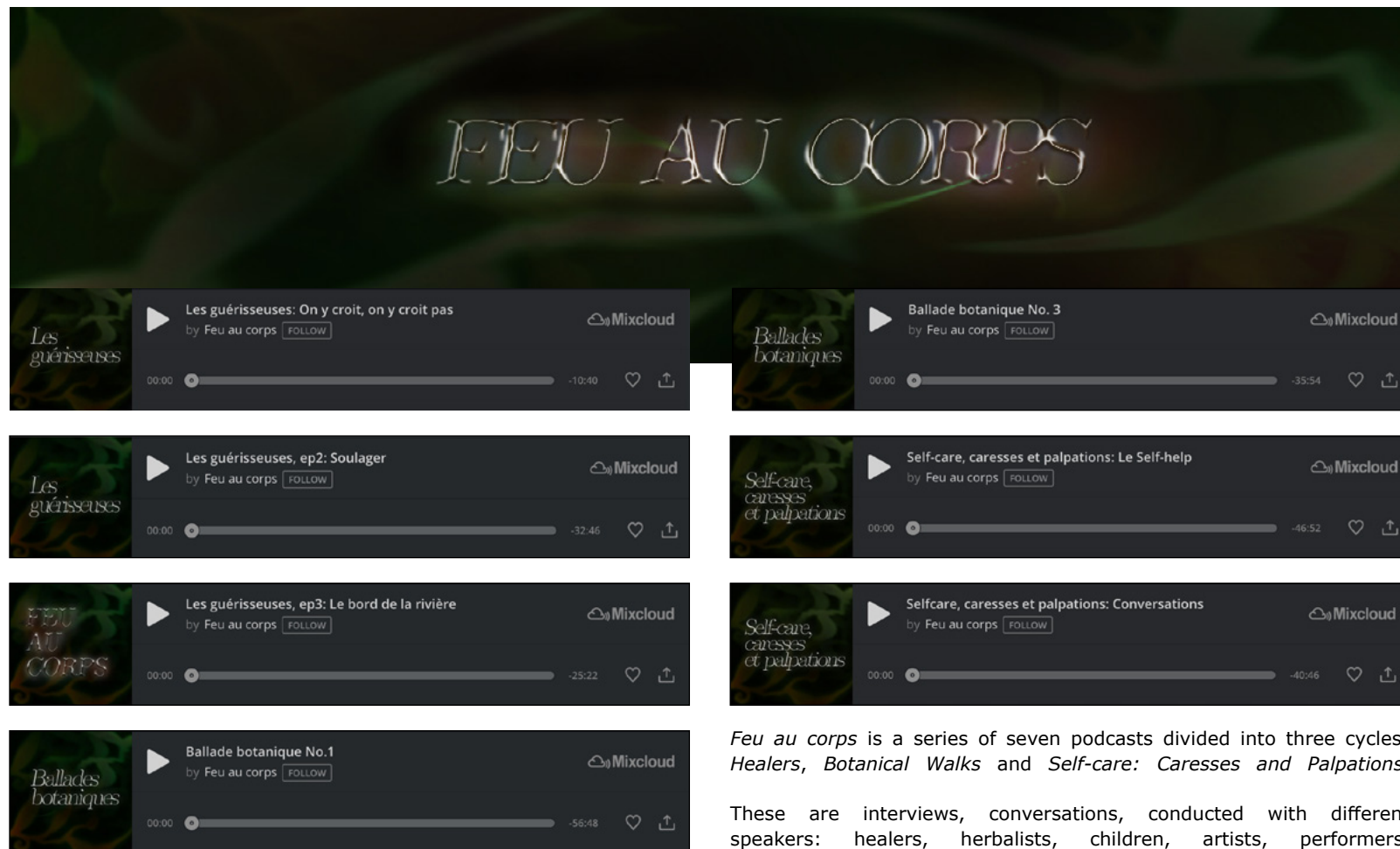
With the stories of abortionists, Rina Nissim, Jujulove, Bebe Melkor-Kador & Legacy Russell. »

text by Myriam Ziehli, curator et Urgent Paradise

[sound piece](#)

performance & sound piece
curator : Myriam Ziehli
©Myriam Ziehli

Urgent Paradise & Unperfect Radio, Lausanne, 2022



Feu au corps is a series of seven podcasts divided into three cycles: *Healers*, *Botanical Walks* and *Self-care: Caresses and Palpations*.

These are interviews, conversations, conducted with different speakers: healers, herbalists, children, artists, performers, friends, members and facilitators of self-help groups.

The project began in early 2019. The different interviews were first done in villages in Franche-Comté, and then extended to different cities: Strasbourg, Paris, Brussels and Louvain-la-neuve in Belgium. The fact that I travelled to meet the speakers and their knowledge was essential to my approach. The final audio form seems to me the most appropriate for this project, which is part of a practice of oral transmission of knowledge.

[podcasts](#)

graphic design: Jeanne Gilbert
mix & mastering: Garence Clamen

LAURA TRANCE & VANILLA SEPTEMBER

Laura Trance et vanilla september sont les deux projets musicaux de l'artiste Léa Tissot-Laura. Sous ces alias, c'est en tant qu'autrice-compositrice, interprète et DJ qu'elle explore des univers sonores contrastés, alliant expérimentation électronique et influences pop.

Laura Trance est un projet électro-pop-dance né en 2020. vanilla september, créé en 2022, combine rock, folk et shoegaze.

A travers ces deux projets, l'artiste développe également une pratique de la vidéo en réalisant des clips seule ou en collaboration avec d'autres réalisateur·ices.



Laura Trance is a music producer, singer, and DJ based in Paris. Having grown up in the countryside of northeastern France, she shaped her musical culture through the North American pop anthems of the 2000s and 2010s.

Since 2021, she has been performing on the European music scene and has already released an EP and several singles/VA on various labels such as Ducoeur Records, Explity Music, Last Love Records, Faeries Records, and MUSA.

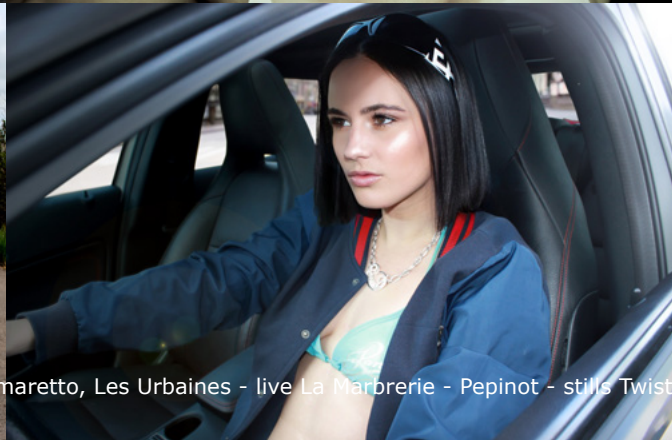
Her debut 12-track album *Pieces of Me*, released in the spring of 2024, establishes an electro-pop-club sound with influences from bass music and electroclash, featuring lyrics in French and English. Laura sees the theme of the party as a mode of reversal, and by playing with her own image, she questions the notion of pop culture, its phenomena of starification, and the glamourization of bodies.

Laura is also the co-founder of the Paris-based label *before sunrise*, founded in 2024.

[listening link](#)

live. before sunrise x NenitaTendencias,
with : Uffie, Heartcoregirl, Panasiagirl, BabyFairy, s1obhan
©lenaretrash
La Marbrerie, Montreuil FR, 2025





Set La Station Gare des Mines, Festival MOFO - live Espace Amaretto, Les Urbaines - live La Marbrerie - Pepinot - stills Twisted

Assault – Laura Trance (music video) – with Simi

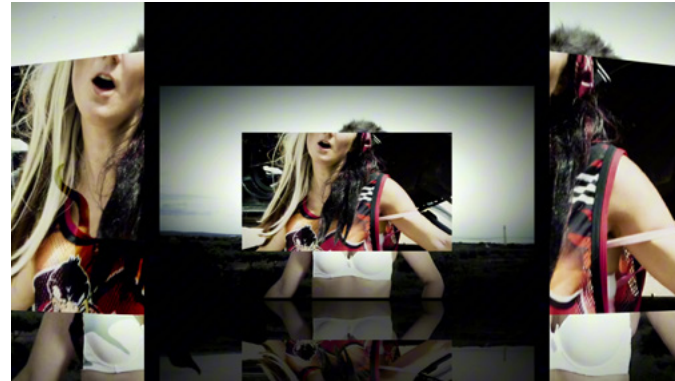
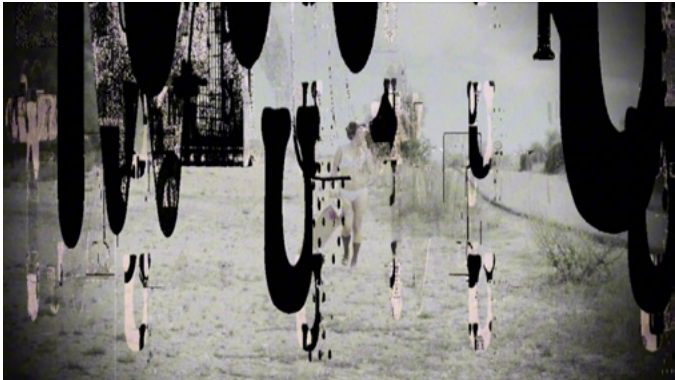


directed by Simi and Laura Trance (Léa Tissot-Laura)
image & grading Simi
starring PJ Horny, miss chakchouka & Laura Trance
technical support Théo Lombart & Bà nội

[video](#)

stills Assault, music video, 5min11, 2023

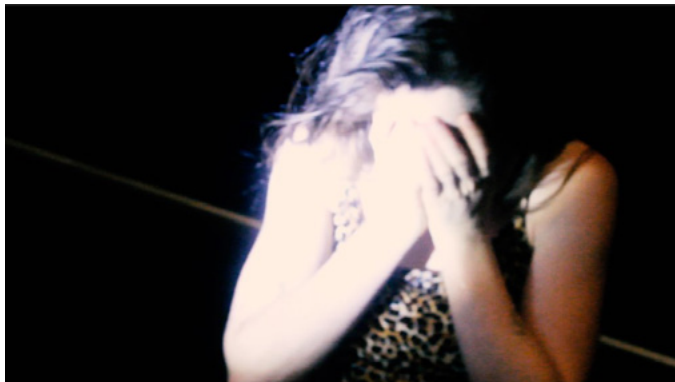
Twisted up - Laura Trance (music video) – with Pepinot



directed by Laura Trance (Léa Tissot-Laura)
image & grading Pepinot and Anissa Belleudy

[video](#)

Strawberry - Laura Trance (music video)



directed by Laura Trance (Léa Tissot-Laura)
image & grading Laura Trance

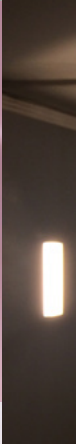
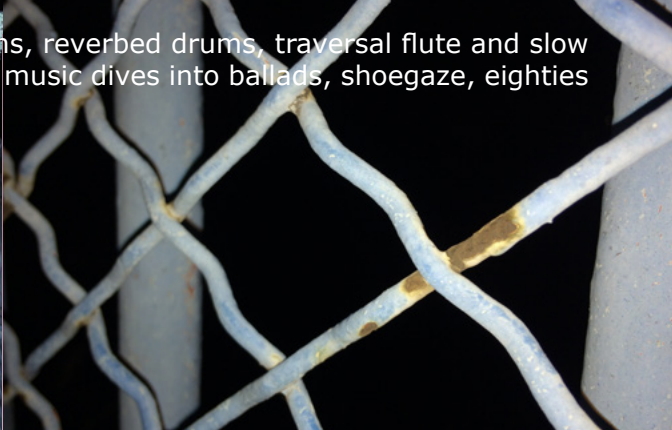
[video](#)

stills Strawberry, music video, 3min44, 2024

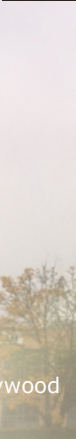




vanilla september plays with guitars oscillations, reverbed drums, traversal flute and slow rhythms. From love songs to pop anthems, her music dives into ballads, shoegaze, eighties booms and teen movies.



live Isla6 - stills Fool - stills Comme avant - capture des aveux, des adieux - stills Don't freak out - stills Hollywood



Don't freak out - vanilla september (music video)

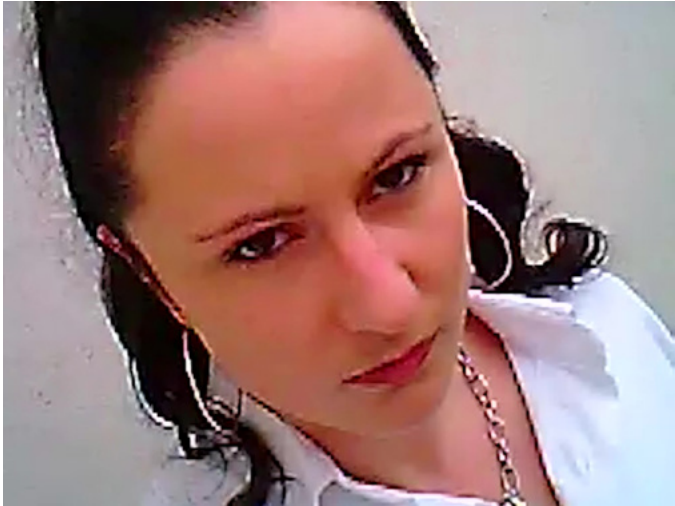


directed by vanilla september (Léa Tissot-Laura)
camera : Mathilde Miserez

[video](#)

stills Don't freak out, music video, 2min28, 2025

Comme avant - vanilla september (music video)

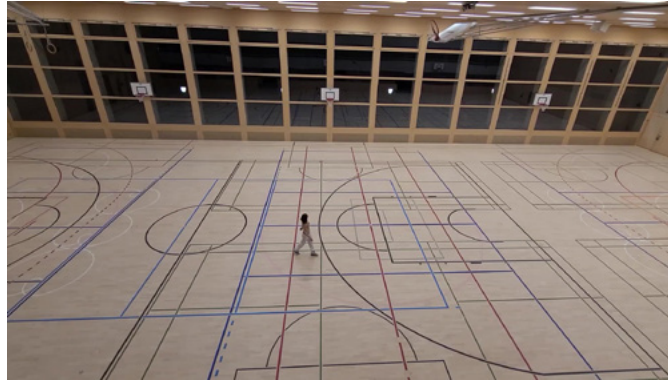


directed by vanilla september (Léa Tissot-Laura)

[video](#)



des aveux, des adieux – vanilla september (music video)



directed by vanilla september (Léa Tissot-Laura)
camera : anna_2.poney

[video](#)

stills des aveux, des adieux, music video, 4min05, 2023

PERFORMANCES.DX

These various performances were carried out between 2018 and 2021, mainly within the .DX collective, a variable dimension group that formed within the «Hors Format» research section at the Haute Ecole des Arts du Rhin in Strasbourg.

The performances were crafted during long periods of exchange, readings, and viewings of various multimedia content. They inquire into the notions of community, authority, norm, subversive power, and transgression.

All the things that you do
performance



interpreters : Ksenia Khmel'nitskaya, Osi, Lise Herdam,
Zoé Vincent, Julien Kirrmann, Ines Assoual, Aru
Andrea, Jules Rouxel
technical support : Nicolas Brunelle, Gab GDB

performance, 2020
La Chaufferie, Strasbourg
© Lou Morlier

« When I was a child, like all the children in my village, I spent a lot of time outside. We would spend whole afternoons playing in the fields and the forest. The first sensory impressions that I remember are mainly olfactory, made of obvious smells of dried hay, wet undergrowth, hardened earth under the fingernails, pollens of flowers in spring.

But there were also and above all other smells, more striking and tenacious in my young mind, because of the image to which I related them, that they sent back to me. The smell of cow dung, of manure thrown in the fields, of the rendering truck that passed through the village to collect the carcasses of the animals that had died the previous days, perfuming the streets for several hours after its passage. The smell of the carrion in the middle of summer under the tarpaulin at the bottom of the field, waiting for its turn.

These smells marked me even more because I linked them to body odors and that bothered me; all the more because they were those of shit and death. As far as I remember, my first impressions of the world were olfactory.

Then came images and sounds. On Saturday afternoons, I had to go and help my uncle, a stallion*, with the breeding. He bred stallions of Comtois traits, very heavy horses which were used in the past for ploughing. The mare arrived by truck from another village, she was tied up and the stallion was brought back. Whinnying, kicking and hooves slapping the ground, his enormous sex in erection, the stallion, always held by his master, would throw himself on the mare. He would bite her, she would fight, scream, if she moved too much he would put a twist in her nose (picture), if he couldn't penetrate her, the master would help him by quickly taking her sex to guide him. The scene, the size, theirs, mine, everything was impressive.

There was also the calving at the neighbor's. Moments so much awaited which ended in celebration if all went well, in drama if complications there were, leading to a tragic end in blood, cries, dejections, then death.

One Sunday a year, in February, they «killed the pig». The animal was suspended from the fork of a tractor, screaming with all its might while wiggling. A blow of the sledgehammer, the throat was slit and the blood spurted into buckets to be collected. There were as many children as there were dogs who, hysterical with excitement, ran around yapping to lick the blood that was flowing beside the containers. The men did the cutting, the women the blood sausage, and the children the sausages.

These images were not shocking (and still aren't when I think back on them) because the adults around us normalized them, explaining that «this was life.» Through the bodies of these animals, I was somehow experiencing my own body. Images of sex, childbirth, fluids, death, very strong body odors. These animals that I saw there, were those to whom I spoke a few days earlier, with whom I invented stories for my games, with whom I identified myself. Here, it was them, their bodies, that spoke to me about myself.

While looking at these scenes, I observed with my childish eyes what I was beginning to become aware of in a clear way for the first time as being the power relationships I was witnessing between two bodies, two individuals. The stallion who forces the mare, the master who forces the stallion, the twister, the neighbor who, impatient and tired, pulls too hard on the legs of the calf and breaks them.

*A specialist in stallion handling, the stallion keeper ensures that all the stallions in the stable are covered. »

text by Léa Tissot-Laura
about the performance *All the things that you do*

All the things that you do
video



All the things that you do is a video made during a collective performance, presented after the first confinement. It was an IRL performance broadcast online. As no audience was allowed, a camera device embedded in the performers was set up as an immersive way to transcribe the performance and to propose a «live archive».

All the things that you do is a hybrid form, between performance, video, streaming and as such can be considered as a digital performance. It deals with the relationship to the body in the digital world, oscillates between materiality and virtuality, and uses symbols to create metaphors around power relationships.

interpreters : Ksenia Khmel'nitskaya, Osi, Lise Herdam, Zoé Vincent, Julien Kirrmann, Ines Assoual, Aru Andrea, Jules Rouxel

technical support : Nicolas Brunelle, Gab GDB

exhibition view, Language in common
video, 30min05, 2020

Bijenale mladih, Youth Biennial, Belgrade, en 2021



performance with Aru Andrea and Ksenia Khmel'nitskaya
INACT Festival des Arts Mutants, Strasbourg, 2021
© Patrick Lambin © Valentine Zeler



WYDEYDB is a live performance piece, where participants lead an exploration of grey zones between pain and pleasure, violence and care, disgust and attraction.

Through diverse extensions and forms of transmission, this work exposes sound dimensions of the body and places the body itself under the spotlight. Breathing and other bodily noises are amplified by microphones; the water flowing from mouth to skin is a connecting link between performers; kinesiology tapes are being removed as a second skin...

The language used between the activated bodies is that of breathing, synchronisation, physical contact and creating common boundaries to have fun within. As the soundtrack evolves, positions go from static to untied. Live sounds overlap recordings, going from isolated body whispers on the brink of inaudible to intense music that deafens them completely.

As the narrative unravels, the viewer accesses the understanding, the complexity of relationships between the performers within the piece, far beyond dichotomic oppositions.

text by Aru Andrea, Ksenia Khmel'nitskaya and Léa Tissot-Laura



performance with Aru Andrea and Ksenia Khmel'nitskaya
INACT Festival des Arts Mutants, Strasbourg, 2021
© Patrick Lambin © Valentine Zeler













©Léa Tissot-Laura