

A coproduction TU - Théâtre de l'Usine / Genève (CH)  
Arsenic - Centre d'art scénique contemporain / Lausanne (CH)  
Jury and Audience Award / Prix Suisse de la Performance 2021  
Sélection Suisse en Avignon 2025



# ***TOUS LES SEXES TOMBENT DU CIEL***

**A piece by Léa Katharina Meier**

# Presentation



«In her filthy, pink and silky house, a character dances, performs magic tricks and sings a desolate song while the voyeuristic gaze of the audience invites itself into the intimacy, behind closed-doors. By putting herself in these foolish and awkward situations, Léa Katharina Meier uses a clownish prism to adopt a type of laughter and humor that runs counter to the heteronormative gaze. She cultivates ambivalence and crossovers between monstrosity, abjectness and the cutest of things. Pathetic and tender, this little being's stubbornness in their search of joy and a touch of the marvelous contaminates with their dignified vulnerability and empowering naiveté. How does shame create a context for exhilarating experiences? In this childlike and cruel universe, this tale of dirtiness, with its ogresses and giantesses, invites us to live in dirty houses, laugh at the absurd and look upon the papier-mâché scenery of damaged hearts.»

Anne Ségallou, Arsenic

Created in 2021 for Arsenic in Lausanne, as well as for the TU-Théâtre de l'Usine in Geneva, «Tous les sexes tombent du ciel» is the 2021 laureate of the Jury Award and the Audience Prize Award at the Swiss Performance Art Award. This solo performance uses text, dance, music, video and textile art, in order to share practices of reappropriation, through dirt, of sanitized spaces.

To question the nature of my desires and to try to escape society's heteronormative gaze, I try to determine what has been cleansed from my sensitive and corporal space. By staging myself in ridiculous situations (drinking, magic, classical dance, wine bottle costume, nervous breakdowns and crying fits), I set up a work of self-demolition to touch a dignified vulnerability and an empowering naivety. I choose to voluntarily mess up the representation of my body. Thus, I want to develop processes that create comfort and pleasure through shame, discomfort and laughter while developing non-normative poetic narratives of resistance to the sanitization of the spaces around us.

To nourish this bodily, temporal, and spatial research and in the attempt to touch the dirty, the monstrous, the ridiculous and the abject, going beyond the simple idea of what is vulgar, I am particularly inspired by my drawing work, my «inner child», the figures of the ogress, the witch and the «bad women» as well as the world of storytelling and the practice of clowning. In order to create a scenic universe as close as possible to my aesthetic, I designed all costumes, sets and texts for the piece.

→Read the interview with Maïa Bouteillet about *Tous les sexes tombent du ciel*





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## ***La Honte Merveilleuse***

### **Text about the piece by Adina Secretan, dramaturge**

In a satin and pink world reminiscent of a perfect childhood, the performer evolves with infinite attention, caution and meticulousness: in her little house, everything has its own place, everything is wonderfully prepared; you tidy up your room, you get dressed, you put music on, and this evening once again the night is going to be pretty. Her house is entirely crafted with her own hands. You don't need a room sheet to understand and feel it intuitively. We are in her home, inside her world, whole. In presence. In this house, there is no back door, there is no background. Plunged into the heart of her house, without the support of cynicism and distanced intelligence, we must abandon ourselves to unsettling. emotions.

The performer evolves on the stage of her small room with silky curtains; a panty with an enormous transparent heart barely covers her buttocks. As if modesty, after building up on the inside for so long, was about to explode; and as a sign of a bottomless quest for love and tenderness; for self-love and a thirsty quest for the love of others. The clownness in her little house sullies the competitive, colonial and ascendant order - including that of culture and the arts - by another strategy than the war cry, otherwise more confusing: her clumsy and timid clowning, oscillating somewhere between the endearing and the monstrous, is not perfectly reassuring, it does not always give us the clue of mastery, it does not always indicate the distance of a craft that would have been acquired over a long period of time, where the tools of the clown would have imprinted his body, with brio and maestra.

Perhaps it is only our own voyeuristic gaze that is dirty, summoned to observe this small, mumbling, busy being in her most perfect intimacy. An insecure, fierce being, sometimes openly indisposed to our gaze... and yet madly obstinate to create the fabulous, to create a small show of one's own, a small perfect show. In her small dirty house, the small being seeks, obsessively, a little beauty. Dance, magic tricks: all is messed up and wobbly, and yet all is done with the serious and applied obstinacy and joy of childhood.

In the soft, tender, and pathetic karaoke of her little falsely solitary evening, Léa Katharina Meier sings «Forgive me, forgive me, forgive me, sorry, sorry sorry». With her broken and tragicomic voice, she sings softly against this order destined to leave, in the end, almost all living creatures as losers, robbed of their own wealth. She sings for herself, first and foremost; yet her loneliness reverberates, to the point of singing for us, too.



Léa Katharina Meier - *Tous les sexes tombent du ciel*

## Dates

2025	Sélection suisse en Avignon, La Chartreuse, Avignon (FR)
2024	Festival Programme Commun, Arsenic, Lausanne (CH)
2023	Tojo Theater, Bern (CH) BIG, Perle du Lac, Genève (CH)
2022	Le Pommier, Neuchâtel (CH)
2021	Lokremise, Saint-Gall (CH) TU-Théâtre de l'Usine, Genève (CH) Arsenic, Lausanne, (CH)

## Video

→ Video (80min)

→ Video short version (45-60min)

→ Extracts

→ Teaser

## Media

→ *Une abondante délégation suisse en théâtre et danse*, Le Courrier, 15.04.2025

→ *Une artiste vaudoise lauréate du Prix suisse de la Performance*, Le Courrier, 29.08.2021

→ *Hohe Qualität und Vielfalt beim Performancepreis Schweiz in St.Gallen*, Tagblatt, 30.08.2021



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## Credits and Biography

Concept, texts, costumes, sets and performance: Léa Katharina Meier. Staging and artistic collaboration: Tatiana Baumgartner. Dramaturgical accompaniment and outside eye: Adina Secretan. Light design: Vicky Althaus. Set construction and stage management: Guits. Music: Serge Teuscher. Sound tech: Charlotte Carteret. Outside eyes: Jonas Van, Charlotte Nagel. Clowning coaching: Rafaela Azevedo. Classical danse coaching: Claire Dessimoz. Writing advisers: Nayansaku Mufwankolo, Stéphanie Rosianu. Set assistant Cecilia Moya Rivera. Production, administration and diffusion: Artemisia Romano. Production LES MAUVAIS JOURS FINIRONT!. Coproduction: TU-Théâtre de l'Usine, Genève, Arsenic – Centre d'art scénique contemporain, Lausanne. With the support of: Ville de Lausanne, Direction de la culture de la Ville de Vevey, Ernst Göhner Stiftung, Fondation Nestlé pour l'art, Canton de Vaud, Fondation MLH, PREMIO – Prix d'encouragement pour les arts de la scène, Pro Helvetia

Léa Katharina Meier (born 1989 in Switzerland) is a performance and visual artist. By employing clowning as performative practice, her research focuses on the notions of ridiculousness, abjection, and jubilation in order to create a visual and sensory universe that embraces the audience. Out of her intimate failures, she wishes to develop a filthy, dyke sense of humour. On stage, she strives to embody negative emotions and feelings as a source of pleasure. Storytelling, the body as archive, grotesque femininity, shame, and a childlike universe are recurrent motifs in her practice.

Léa Katharina Meier has shown her work in numerous art spaces and theatres in Switzerland, Italy and Brazil (Arsenic, Tunnel Tunnel, MCBA, TU-Théâtre de l'Usine, Lateral Roma, Istituto Svizzero, ADA Project Space, Short Theater Festival, Pivô arte e pesquisa). In 2021, she received the audience and jury prizes at the Swiss Performance Art Awards for «Tous les sexes tombent du ciel». In 2023, she took part in the Swiss Art Awards exhibition in Basel. In 23-24, she was a resident of the Swiss Institute in Rome and received an award of the Irène Reymond Fondation in Lausanne. In 2025, she will present her performative work during the Swiss Selection in Avignon and the festival Performissima in Paris.





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