





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.







LÉA KATHARINA MEIER ■ PORTFOLIO 2025  
3/19

LA GRANDE-BIBLIOTECA-BAGNATA-UMIDA-LUBRIFICATA-VERGOGNOSA  
PERFORMANCE, 50:00, SHORT THEATER FESTIVAL, ROMA, 2024



How does one develop jubilating stories and hilarious archives out of the experience of shame? Which kind of knowledge lies in the closet? What is a collective practice of shame?

Léa-The-Book-Of-Shame and Mayara-The-Book-Of-Justice invite you to their Great-Wet-Soaked-Lubricated-Shameful-Library and to a very playful and grotesque performance in which they will share stories hidden away in their closet, in order to come up with a few possible answers to these questions. Together, we may laugh till we cry, pee our pants, and feel deeply embarrassed.

This work is part of a visual and performative research project focusing on books, libraries and archives as intimate landscapes. The dyke tales created for the project simultaneously constitute, contaminate and disorganize the archive the performance invites the audience into. Between the reenactment of traumatic experiences and a fantastical, childish universe, the performance seeks to transform shame into pleasure through embodiment and laughter

→ Watch the video of the performance

Concept, costumes, scenography, and performance: Léa Katharina Meier. Artistic collaboration and performance: Mayara Yamada. Music: Serge Teuscher. With the support of: Istituto Svizzero, Affaires culturelles du Canton de Vaud, Association Arts visuels Vaud, La Ville de Lausanne et Pro Helvetia













Welcome to Terminale Hysteria! A kitsch and cruel city filled with big cats, princesses with long nose, characters in three-piece suits and walking faeces. Inspired by satiric television sketches, John Waters movies and Valerie Solanas' play *Up Your Ass*, Tatiana Baumgartner and Léa Katharina Meier, alongside Maria Fernanda Ordoñez and Dominique Gilliot, are creating a grotesque universe with a frenetic and emancipating atmosphere. Terminale Hysteria is a farce that caricatures conservative ways of thinking, in order to point out their ridiculousness. Through laughs and silliness, the four performers will embody violent states and representations, in an attempt to rid themselves of oppressive norms for the duration of a show by reimagining the fears that inhabit them. Punctuated by re-enactments of domestic violence, board meetings, heart attacks and cabaret acts, Terminale Hysteria creates a playground for glee and the pleasure of moving beyond the nightmarish political visions that surround us.

→ Watch the teaser

→ Watch the video of the performance

Conception, performance: Tatiana Baumgartner, Léa Katharina Meier. Artistic collaboration, performance: Dominique Gilliot, Maria Fernanda Ordoñez. Dramaturgy: Adina Secretan. Lights: Lula Althaus. Scenography: Guits. Artistic collaborator: Redwan Reys. Sound: Charlotte Cartret. External eye: Nayansaku Mufwankolo. Costumes: Safia Semlali.











Since 2018, Léa Katharina Meier has been carrying out a research in Switzerland and Brazil into constructed notions of cleanliness specific to Swiss identity, creating links with its colonial past. Through interviews with descendants of Swiss settlers, she investigates a territory symbolic of Swiss colonisation in Brazil: Nova Friburgo. Drawing on this research, she has created an absurd, humorous and caricatural tale to depict the delusion of colonialism and whiteness.

Once upon a time in Nova Friburgo, Brazil, a Cheese wanted to know who had brought the Matterhorn there. In his quest, he comes face to face with the living statue of William Tell. Will he find the answer to his question? Only the Miasma, who is telling you this story, holds the key.

→ Watch the trailer

→ Watch the film



Artistic and research collaborator: Luana Fonseca Damasio. Camera and editing: Lucas Canavarro, Lina Kaplan. Production assistant: Natalia Araújo. Sound design: Luisa Lemgruber, Caio Zan. Costumes assistant: Liza Machado. Artistic collaboration: Icaro Ferrez Vidal. Coaching diction: Mayara Yamada. With the support of: Pro Helvetia Amérique du Sud, Fonds culturel OFC, Fondation Burgauer, Canton de Vaud. Coproduction : Arsenic - Centre d'art scénique contemporain, Lausanne











By merging together text, drawing and textiles, Léa Katharina Meier creates atmospheres that are both scary and reassuring, tender and monstrous, in which shame and pleasure occupy an empowering place. Through a performative installation reminiscent of some of the artist's scenographies, the exhibition "Nuit nommée Fantôme" transforms the spaces of Tunnel Tunnel into a room, a body or a city, serenaded by the light of street lamps and fabulous stories.

- See the online documentation of the show
- Listen to audio piece n°1
- Listen to audio piece n°2

Artistic and technical collaboration: Guits, Vicky Althaus. Writing advisor: Nayansaku Mufwankolo. Music and sound atmosphere: Serge Teuscher. Text on Léa Katharina Meier's practice: Valentina D'Avenia. With the support of: Pro Helvetia, Fondation Leenaards, Affaires culturelles du Canton de Vaud, La Ville de Lausanne, Fonds Respect







LÉA KATHARINA MEIER ■ PORTFOLIO 2025  
13/19



NUIT NOMMÉE FANTÔME  
SOLO SHOW, TUNNEL TUNNEL, LAUSANNE, 2022









Bad womxn, Ogers, Giants, Monsters, Clowns, Fire-breathers, Scissorors. Garbage trucks, Big drinking parties, Magic tricks, Garbage trucks, Spring cleaning, Laughter, Sexualities, Garbage trucks, Collapses, Selected Archives, Overflow, Broken Hearts, Collective Pee, Fires, Tears that flow freely, Garbage trucks, Explosion of red wine bottles.

Invited by Tunnel Tunnel, Léa Katharina Meier presents her first book in collaboration with graphic designer Gaëlle Renaudin. "Jour de fête" consists of a series of drawings and a tale about the story of The Ghost Tempérance-Vin-Ouverte [Temperance-Open-Wine] and Lae Grandex-Aspirateureusex-Des-Sentiments [The Great-Feelings-Swallow] in La Ville-Nommée-Désire [The City-Named-Desire].

→ Look at the publication «Jour de Fête» online



This publication was produced with the generous support of The City Lausanne, the Service of Cultural Affairs of the Canton de Vaud, Fonds Respect, the Leenaards Foundation, the Swiss Arts Council Pro Helvetia and the Jan Michalski Foundation.





LÉA KATHARINA MEIER ■ PORTFOLIO 2025  
16/19

TOUS LES SEXES TOMBENT DU CIEL  
PERFORMANCE, 80:00, ARSENIC, LAUSANNE, 2021



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.

→ Watch the teaser

→ Watch the video of the short version

Artistic collaboration: Tatiana Baumgartner. Dramaturgy: Adina Secretan. Lights: Vicky Altaus. Music: Serge Teuscher. External eyes: Jonas Van, Charlotte Nagel. Coaching ballet: Claire Dessimoz. Writing advisor: Nayansaku Mufwankolo. Construction: Guits. Coproduction: TU - Théâtre de l'Usine, Arsenic.







LÉA KATHARINA MEIER ■ PORTFOLIO 2025  
18/19

TOUS LES SEXES TOMBENT DU CIEL  
PERFORMANCE, 80:00, ARSENIC, LAUSANNE, 2021



