



Léa Collet

PORTFOLIO

## UPCOMING

*NMNM Residency 2024/2025*

*Salon de Montrouge 2025*

*Fasciation*, cur. Florence Foutel Graux

*Échos du passé, promesses du futur*

Nouveau musée national of Monaco

Le Beffroi, Montrouge, FR

CRD, site de l'École d'Art Saint-Omer, FR

Mac Lyon, FR

## SOLO PROJECTS & EXHIBITION

**2024-2020**

*Chère Nature*, cur. Le Bal, La Fabrique du Regard

*Jardins Artificiels*,

*Devenir Fleur*, Galerie du Fleuve

*Rêver l'avenir du vivant*

*Be My Eyes*, Festival Côté Court

*Structural Weakness*, <https://www.s-l-i-c-e.com/>

*New Flesh online screening*, com Georgie Brinkman

Le Bal, Paris, FR

Botanical Garden of Amiens, Amiens, FR

Villa Ndar, Saint-Louis, Senegal

French Institute of Mauritania, Nouakchott, Mauritania

Cinema 104, Paris, FR

S-L-I-C-E Berlin, Germany

<https://new-flesh.com/>

**2019-2016**

*6X6 Project Screening #2*, cur.6X6 project

*Unstitched Resources*, cur.Insa Langhorst

*SLOW FADE*, cur. Felice Moramarco and Sayori Radda

*Scenarios of the Pool*, cur. Natalija Paunić

*How Deep is your Love?*, cur. Rebecca Sainsot-Reynold

*Ghost Intimacies Part I: A Net Romance*,

*I am eager to see how you look on the outside*,

commissioned by Nathalie Boobis and Insa Langhorst

*KPI: Key Performance Interludes*, cur. Gabriela Acha,

Katy Orkisz and Nathalie Boobis

Set Dalston, London, UK

One Oh Six, L.A., USA

Gossamer Fog, London, UK

Peckham Experiment, London, UK

Knight Feast, London, UK

Cosmos Carl, en ligne et A.M., London, UK

Matchbox TV

Green Ray, London, UK

## SELECTED GROUP EXHIBITION, PROJECT (SELECTED)

**2024-2020**

*Demain est annulé*, cur Nathalie Bazoche

*Safra Numeriques*, cur. Cecile Walker

*Panorama 25*, cur. Chris Dercon

*Re-sentir*, in collaboration with Le Fresnoy & Amadeo Kollektiv

*Hyperspace*, cur. Irruptive Chora

*Panorama 24*, cur. Marie Lavandier

*Collective Display of Affection*

*Old Friends, New Friends*, cur. Collective Ending

*UrbanAntibodies*, com weekend.Athens

*Manifesta 13, Les Parallèle du Sud*, cur Lou Atessa

*Open Space Contemporary*, cur. Natalija Paunić

*Ways to inhabit the screen*, cur. UHIM

Fondation EDF, Paris,FR

Le Safran, Amiens, FR

Le Fresnoy - Studio national des arts contemporains, FR

Wiels, Brussel, Belgium

Iklektik Art Lab, London, UK

Le Fresnoy - Studio national des arts contemporains, FR

Camden Arts Centre, London, UK

Collective Ending, London, UK

Weekend.Athens, Athen, Greece

Coco Velten, Marseille, France

Ugly Duck, London, UK

Espacio Odeon, Bogota, Colombia

**2019-2016**

*Most Dismal Swamp*, cur. Dane Sunderland

*Startpoint Prize 2018*, cur. Pavel Vancat

*Accidental Encounters*, cur. Hyperlink Athens

*Razzmatazz Vol.5*, cur. Naz Balkaya

*Le Plus Grand Cabaret du Monde* cur. Lea Collet

*A Handful of Uncertainty and Joy*, cur.. Javier Chozas

*The essence you leave*, cur. Grace Hailston

*Photopub Festival*, cur. Tereza Jindrova

*MONO8*, cur. Rafal Zajko

*Non-Standard*, cur. Mattia Giussani

*We Are Having a Great Time :)*, cur. Mattia Giussani

Arebyte, London, UK

Arti et Amicitiae, Amsterdam, Netherland

Grace, Athens, Greece

AMP Studios,London, UK

Assembly Point, London, UK

Chalton Gallery, London, UK

Art Hub,London, UK

Novo Mesto, Slovenia

Courtyard Theatre, London, UK

T-space, Milan, Italia

Rockelmann &, Berlin, Germany

## 2015-2012

**BREATHES HARD BIRDSONG**, cur. Rebecca Loweth  
**The Day After the First Day**, cur, Danaï Giannoglou  
**Faith Dollars, Taxfree Imagination & Uptown Bliss**,  
**Tara has no Rooms Inside**, cur, Rossana Puyol  
**Ambiguity #2 a fictional symposium**, organised by  
Sarai Kirshner et Valinia Svoronou

**BOYB**, cur Eva Papamargariti, Loïq Sutter et Elias Carella  
**Over and Out**, cur Dolly Kershaw  
**Static Electricity**, cur Julie Dusel  
**CCW Film screening Founding**  
**Peckham Space Open Performance night**  
**Exploding Cinema**  
**Late Graphics-Creative Voice**  
**A Midsummer's Eve**, cur Alice Anderson

West Wales Art Centre, UK  
Entreprise Project, Athens, Greece  
Assembly Point, London, UK  
3 Fountayne Road, London, UK  
The Showroom. London, UK

Le Commun (BAC), Geneva, Switzerland  
Imperial Work, London, UK  
The Old Fire Station, London, UK  
South London Gallery, London, UK  
Peckham Space, London, UK  
St James Hatcham Church, London, UK  
V&A Museum, London, UK  
V22, London, UK

## EDUCATION

2021-2023, **Le Fresnoy Studio National Des Arts Contemporain**, Tourcoing, FR

2019-2020- **DIU Artec+**, Université Paris 8, Paris, FR

2013-2015- **MA Fine Art Media**, The Slade School of Fine Art, London, UK

2010-2013 - **BA (Honours) Photography**, Camberwell College of Arts, London, UK

2009-2010 – **Foundation Diploma in Art and Design**, London College of Fashion, London, UK

## RESIDENCIES

### 2025-2023

Digital Art Residency, Crous & UPJV, Amiens, France  
Digital Art Residency, Villa Saint-Louis, French Institute, Senegal  
AI Residency, French Institute Nouakchott, Mauritania  
Residence de Mission, Crous-UPJV, Amiens, France  
Mutability & Mutualism Vol II. Institute of Queer Ecology &  
Institute for Postnatural Studies, USA, Online  
Algorithmic Botany, The School for Poetic Computation, USA

### 2022-2015

NEWS Season School 2021, Berny-Rivieres, FR  
Seminaire de recherche creation Artec+, Larret, FR  
L'Oasis II, Uzerche -Corrèze, FR  
Ghost Camp 3, Sherwood Forest, UK  
Ghost Camp 2, St. Imiers, Switzerland  
A.M. London Residency Program, A.M, London, UK  
Green Ray Residency, Green Ray, London, UK  
Site Stockholm, Stockholm, Sweden  
Artiria Acasa Residency Program, Lefkada, Greece

## AWARDS AND NOMINATIONS

### 2024-2019

Prix des amis du Fresnoy - Le Fresnoy Studio National  
Development Support - Les Cordées de la Réussite  
Creation Support - Neuflice OBC  
Irruptive Chora - Hyperspace Peer Group 2022-2023  
Camden Arts Centre - Artquest Peer Forum 2020

### 2018-2012

Startpoint Prize 2018  
Bloomberg New Contemporaries 2018 (nomination)  
Bloomberg New Contemporaries 2017 (nomination)  
Boise Travel Scholarship 2016  
Berenice Goodwin Prize for Achievement in Performance  
Adrian Carruthers Studio Award (nomination)  
Bourse Entente Cordiale 2014-2015, (nomination)  
Bourse Entente Cordiale 2013-2014, (nomination)  
CCW Artist Moving Image Film Funding  
Peckham Space Best performance, Audience Vote

## TEACHING AND WORKSHOP

Associate Lectuer, Paris College of Art, Paris, FR

Outreach art programme designer and lectuer, Slade School of Fine Art, Le Fresnoy FR & UK

Module designer & Teacher in Art & Technology, PCA, LCF, Slade School, Le Fresnoy FR & UK

Performance and Video tutor, PCA, Slade School, Le Fresnoy, Camberwell College of Arts, FR & UK

Outreach and Engagment Project Coordinator Slade School of Fine Art, London, UK

Contemporary Art Lectures Coordinator, Slade School of Fine Art, London, UK

Visiting tutor, Fine Art Photography, Camberwell, College of Arts London, UK

## General Presentation

Artist living and working in Aulnay-sous-Bois in the Parisian suburbs, I also have strong ties to the city of London. My artistic practice - versatile and reflective - speculates on the interconnections between botany, emotions, territory, transmission, and technology. Through installation, performance, or film production, I look at landscapes and social subjects - in real life or online - taking the form of new territories integrating undulating and multi-faceted social architectures. In this multidimensional exploration, questions arise about the interconnections between human, the more-than-human, and technology in our contemporary societies. I explore the subversion of fauna, collective affection, and queer botany. My approach aims to be organic, a living thing in constant mutation, a continuous empirical creation nourished by its wanderings through co-creation. In my work, particular attention is paid to the coexistence of natural and artificial intelligences. Science fiction is a tool I use to apprehend this cohabitation between natural beings (humans, animals, plants) and technological beings (artificial intelligence, algorithms, robots). Here, the intention is to propose new imaginaries, presenting themselves as new anchorages or new identities. My practice as a visual artist and through teaching is based on research and experimentation from an intersectional and inclusive perspective. Several alternative theories, primarily the concepts of “Undercommons” by Fred Moten and Stefano Harney and Bell Hooks’ learning of transgression, have enriched this reflection and nourished a critical thought of Eurocentrism, critical thought necessary for my aspiration to lead a practice integrating a citizen and decolonial perspective.

## Academic Background

As early as 2009, I pursued a training in art and design by joining the London College of Fashion. Then, from 2011 to 2013, I completed a Bachelor’s degree in photography at Camberwell College of Art.



Early on, my interest focused on digital humanities, leading me to pursue further studies in new media at the Slade School of Fine Art. Through UCL I was awarded the Boise Travel Scholarship for research, allowing me to deepen my research and undertake various trips on the theme of photo/video baths. Additionally, my final work at the Slade School of Fine Art was awarded the Berenice Goodwin Prize for Achievement in Performance. In 2019, I was the recipient of the Peer Forum 2020 by Artquest in collaboration with the Camden Arts Centre, giving me the opportunity to lead an annual program aimed at supporting young artists (visual artists, writers, and curators) in creating a peer mentoring group. In 2021, I was admitted to Le Fresnoy, National Studio of Contemporary Arts, whose program supports artistically, financially, technically, and theoretically my various artistic projects.

### **Artistic Practice**

Engaged in interdisciplinarity and the evolution of artistic practice for several years, I work in institutional, self-organized, and educational contexts where I introduce co-creation, performance, installation, and video. I have had the opportunity to present my works at film festivals, seminars, and institutions such as La Fondation EDF- Paris, La Villa Saint-Louis- Senegal, The French Institute Mauritania, 2024; the Côté Court Festival in Paris in 2023, the Camden Arts Centre in London in 2022, Manifesta 13, Les Parallèles du Sud, and Coco Velten in Marseille in 2021, Espacio Odeon in Bogota in 2020, Weekend.Athens in Athens in 2020, Arebyte Gallery & Gossmer Fog in London in 2019.



### **Academic Research and Teaching**

My theoretical thinking has been greatly influenced by my experience within the DIU ArTeC+ program. With the support of Yves Citton, Grégory Chatonsky, Laurence Allard, and Alexandra Saemmer, I was able to explore crucial questions related to contemporary aesthetics. Indeed, in 2020, my research-creation thesis project entitled “Performing Digital Error: Playful Exploration, Resistance, and Action in the Digital Environment through Glitch Performance” was completed and supervised. This project was strongly inspired by Legacy Russell’s book “Glitch Feminism”, which encourages the exploitation of glitches (errors, bugs) to dismantle oppressive systems present in virtual technologies. This research then became an essential driving force behind my application to Le Fresnoy, National Studio of Contemporary Arts. Also, as part of a university initiative at the Slade School of Fine Art aimed at promoting cultural diversity and inclusion in higher artistic education, I organize, coordinate, and teach summer school programs and Saturday club workshops. This initiative aims to reduce socioeconomic disparities in access to higher art studies among students. Convinced of the necessary democratization of access to contemporary art for young students from disadvantaged backgrounds and generally underrepresented in the artistic world, this program is implemented with a focus on accessibility and inclusion in both school and university environments. Finally, since 2015, I have been teaching and conducting art workshops. I have had the opportunity to mentor students of different levels and backgrounds: Secondary School, High School, Bachelor’s, Master’s, and Adults. My educational approach aims to cultivate a critical perspective on current challenges, thus opening the way to the exploration of new artistic spheres. My teaching experience informs my artistic creation, which in turn influences my teaching approach. My teaching methodology is partly empirical as it is based on experimentation and the sedimentation of knowledge.



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## Programmed Multimedia Installation / 24 minutes

*Produced by Le Fresnoy National Studio of Contemporary Arts*

*With the support of the Cordées de la Réussite program*

*This work has received sponsorship from the Neuflyze OBC Foundation.*

Digitalis explores new possibilities of existence by offering unprecedented processes of mutation and mutualism through flowers. Using a science fiction narrative, this project features a group of nine secondary school students from Marie-Curie Middle School in Tourcoing who, in the aftermath of an ecological collapse, seek to mutate, metamorphose into flowers.

This group evolves in collaboration with an artificial imagination. They meet plant biologists from the University of Lille and observe Brendel's models, reproductions of anatomical flowers from the 19th century made of papier-mâché and various materials. Collectively, the nine students initiate a process of creating identities, human-flower crossovers, taking the form of technological creatures. Through film images, floral masks, neural networks, and 3D modeling, the bodies of the young adolescents metamorphose into hybrid entities, "botanico-humanoids".

Digitalis pollinates and intersects: programmed installation, science fiction short film, botanical experimentation, training of an Artificial Intelligence, research with the Brendel flower models collections at the universities of Lille and Rennes, and conservation of silicone plants.

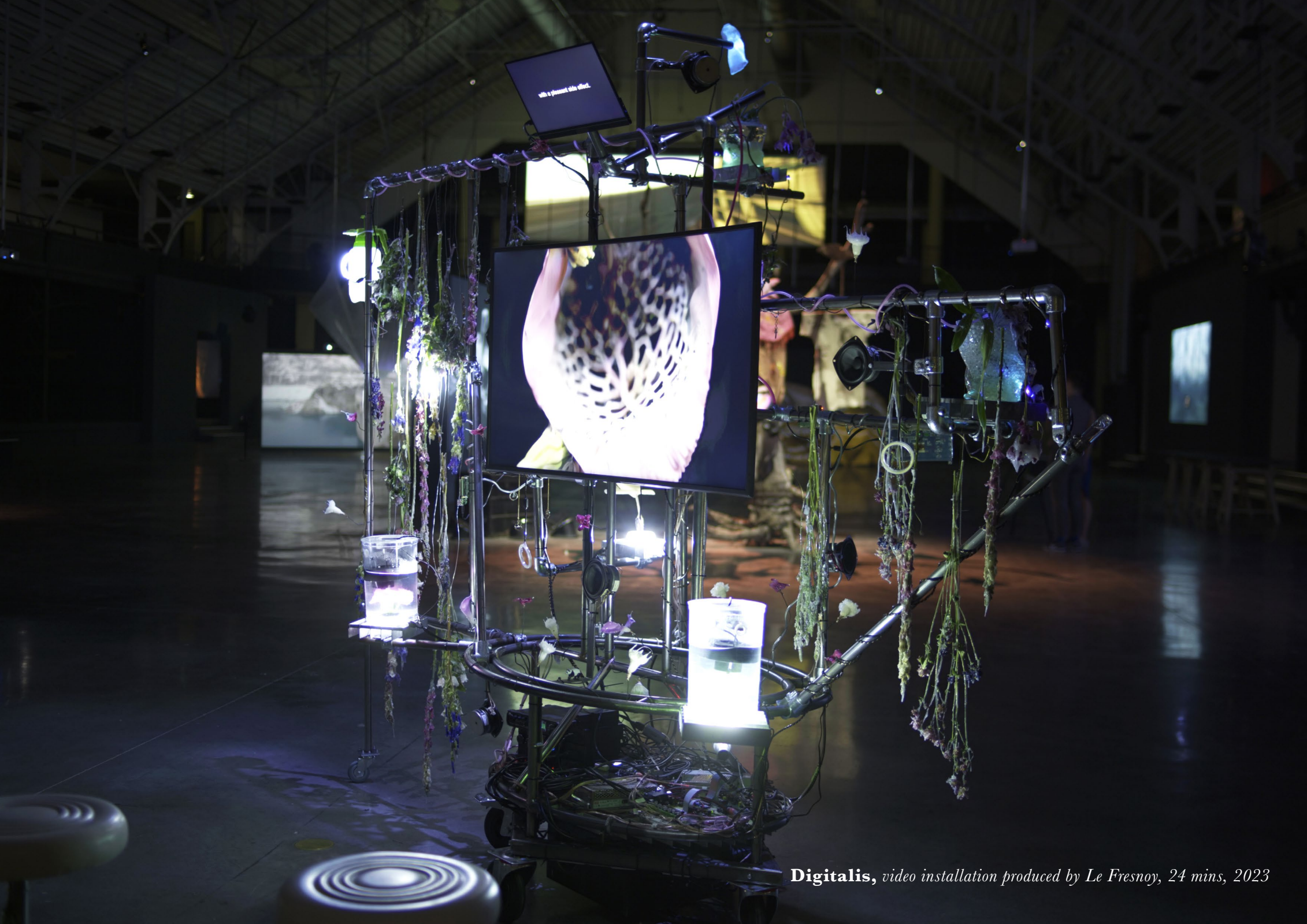




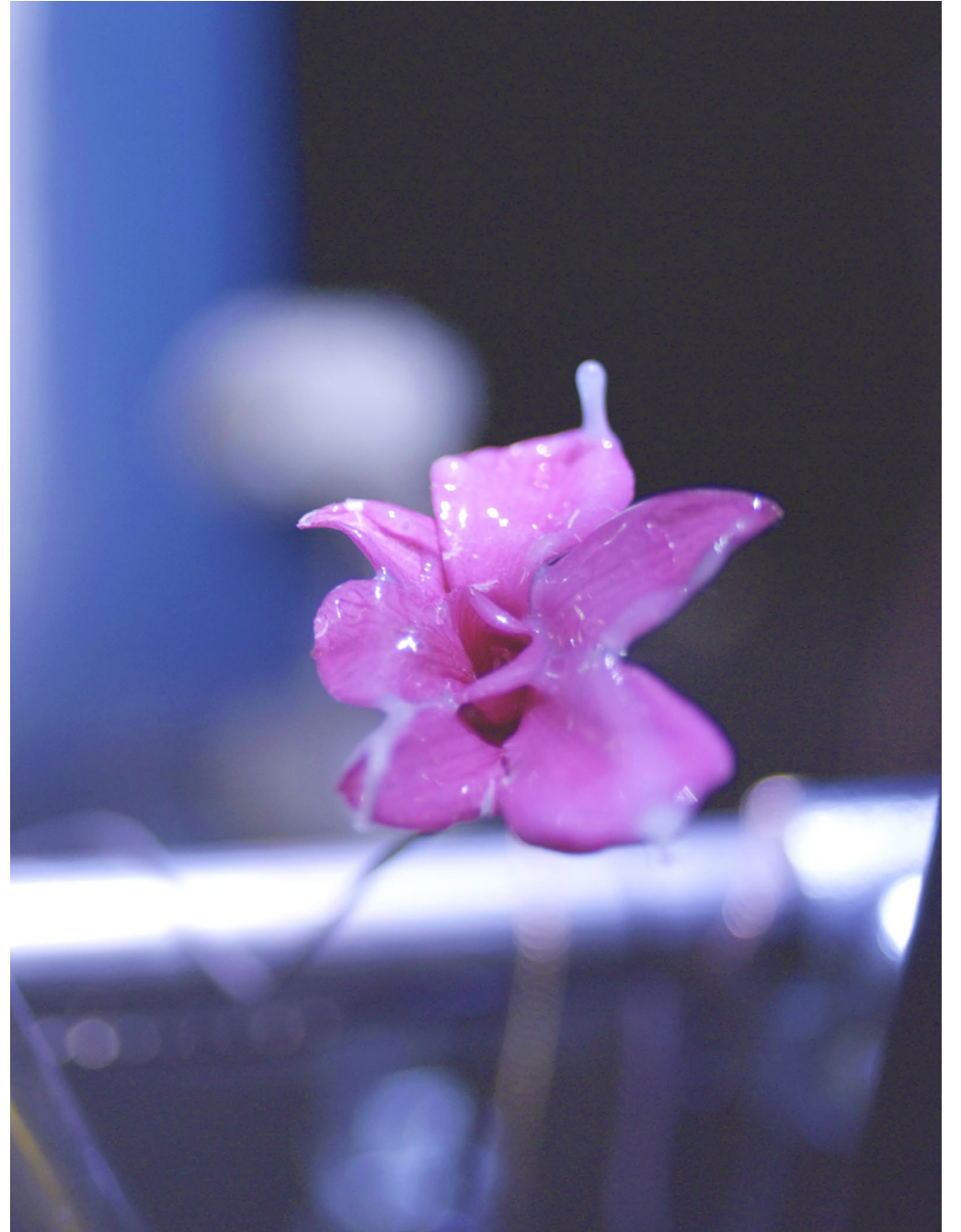
**Digitalis**, video installation produced by Le Fresnoy, 24 mins, 2023



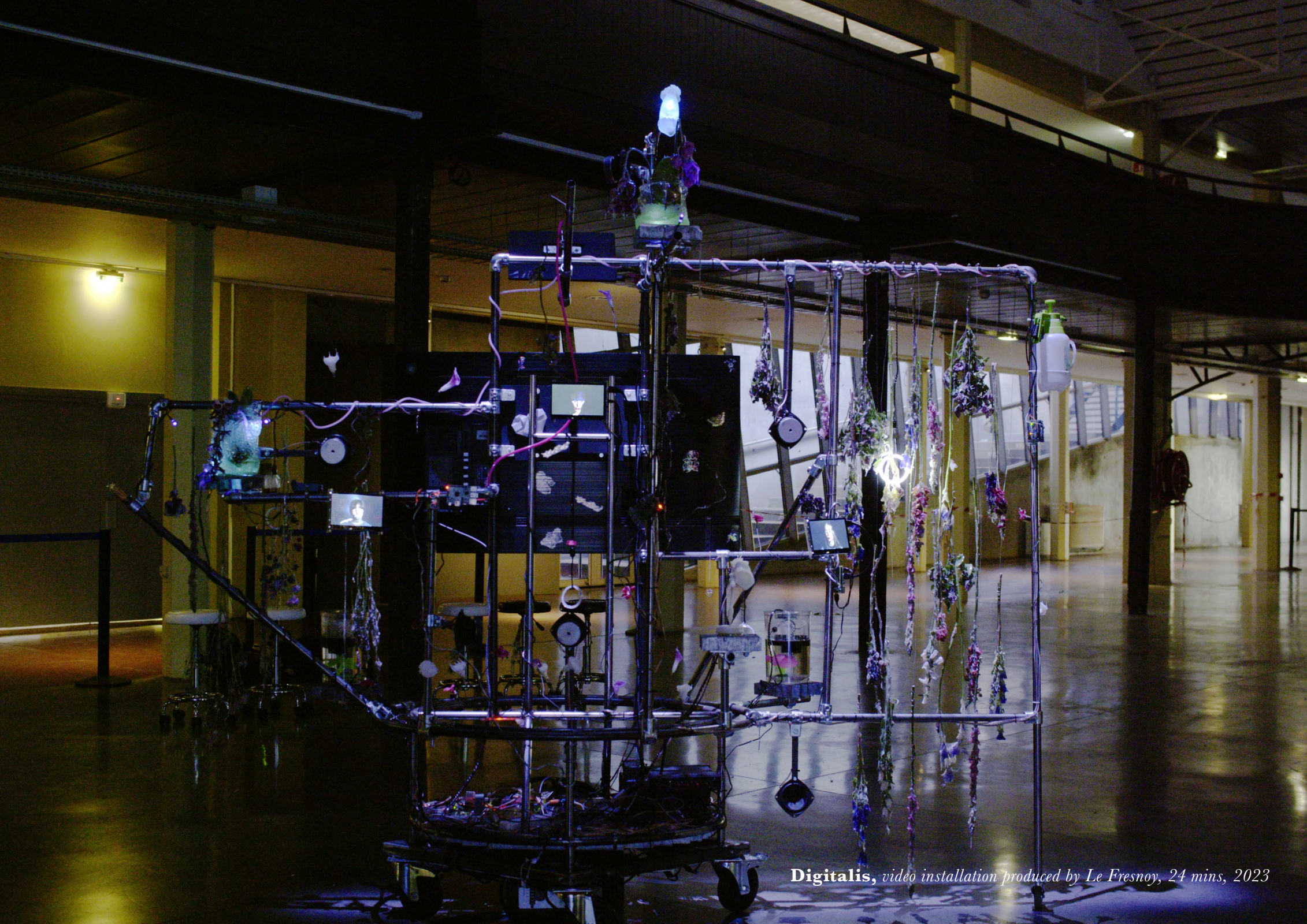




**Digitalis**, video installation produced by Le Fresnoy, 24 mins, 2023







**Digitalis**, video installation produced by Le Fresnoy, 24 mins, 2023



*Digitalis*, Video single-screen: 24 minutes, 2023

<https://vimeo.com/917314359?share=copy>

**Password: mutations**



***Digitalis***, Video in loop (display on mini-screens)

Screen I: <https://vimeo.com/841789448/9f4a6bcefd?>

Screen II: <https://vimeo.com/841794444/16bd268915?>

Screen III: <https://vimeo.com/841839406/7786f7e54f?>

***DIGITALIS adaptation for the Fondation EDF***

*Demain est annulé... de l'art et des regards sur la sobriété*

17.09.2024 - 29.09.2024





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## Court-métrage / 8 minutes

*Production Le Ball/La Fabrique du Regard et l'ADAGP*

Un groupe d'élèves durant leur classe verte, se perdent dans la forêt. En explorant, ils découvrent une serre cachée et, à l'intérieur, des plantes extraordinaires aux propriétés étonnantes. Ces plantes sont en réalité des créations résultant d'une ancienne technologie de photogrammétrie avancée, combinée à une intelligence artificielle qui a évolué au fil du temps. Intrigués par ces découvertes, les élèves décident de construire des masques de fleurs qui intègrent des éléments de technologie. Ces masques leur permettent de se connecter à un réseau d'intelligence artificielle végétalienne, leur donnant accès à une connaissance approfondie de la nature environnante. Au fur et à mesure qu'ils portent les masques, les élèves découvrent qu'ils peuvent non seulement comprendre la flore de manière inédite, mais également interagir avec elle de manière significative. Ensemble, ils forment un lien symbiotique avec la forêt grâce à cette fusion de technologie et de nature. Leur transformation en fleurs devient un acte volontaire, une fusion harmonieuse de l'organique et du technologique, créant ainsi une nouvelle forme de symbiose entre l'humanité et la nature.

En collaboration avec la classe de CM2 de École Belliard, Paris 18







*Chère Nature*, hort film produced by Le Bal, 2024

<https://vimeo.com/931695435?share=copy>

**MDP: NatureArtificielle**



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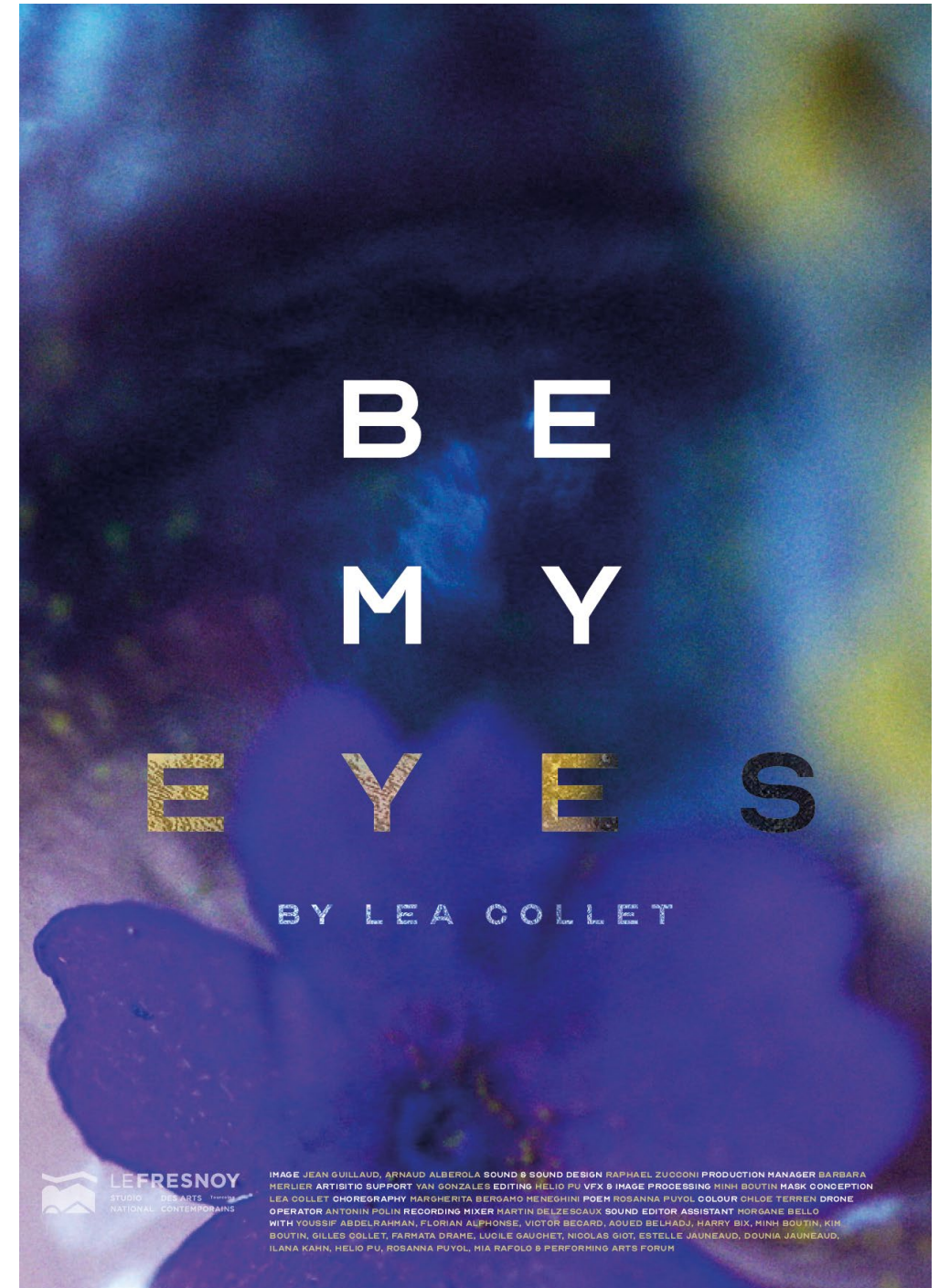
## Short film / 22 minutes, 2022

*Produced by Le Fresnoy Studio National des Arts Contemporains*

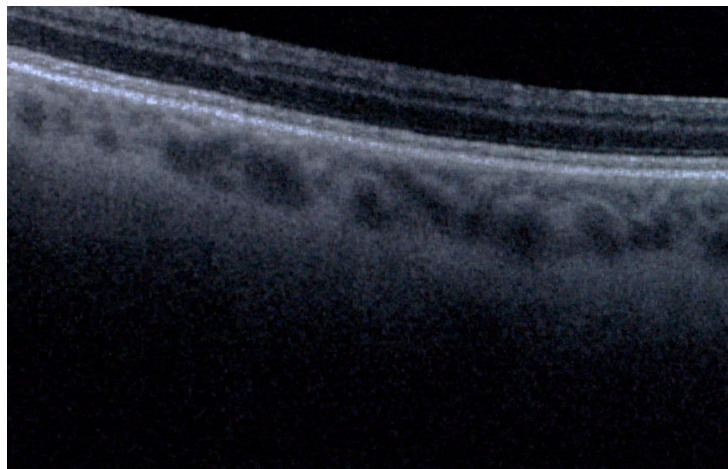
Be My Eyes is a multi-sensory film combining documentary technique, collective performance, intimate thoughts, sound compositions, medical imagery and artificial intelligence to question the interaction between technology and perceptual disability.

The project follows my father - Gilles - who suffers from ocular glaucoma and is gradually losing his sight. The film captures a series of encounters and medical experiences, during which various technological devices for visual assistance are tested. Through fiction, glaucoma gradually takes the form of a transcendental experience in which some fifteen anonymous participants, wearing augmented speculative glasses (made of, among other things, resin and flowers), evolve in a misty countryside. A mystery surrounds the links that unite them, their roots and the collective intention. In a search for another reality, the group performs together sequences of ritual and cathartic movements.

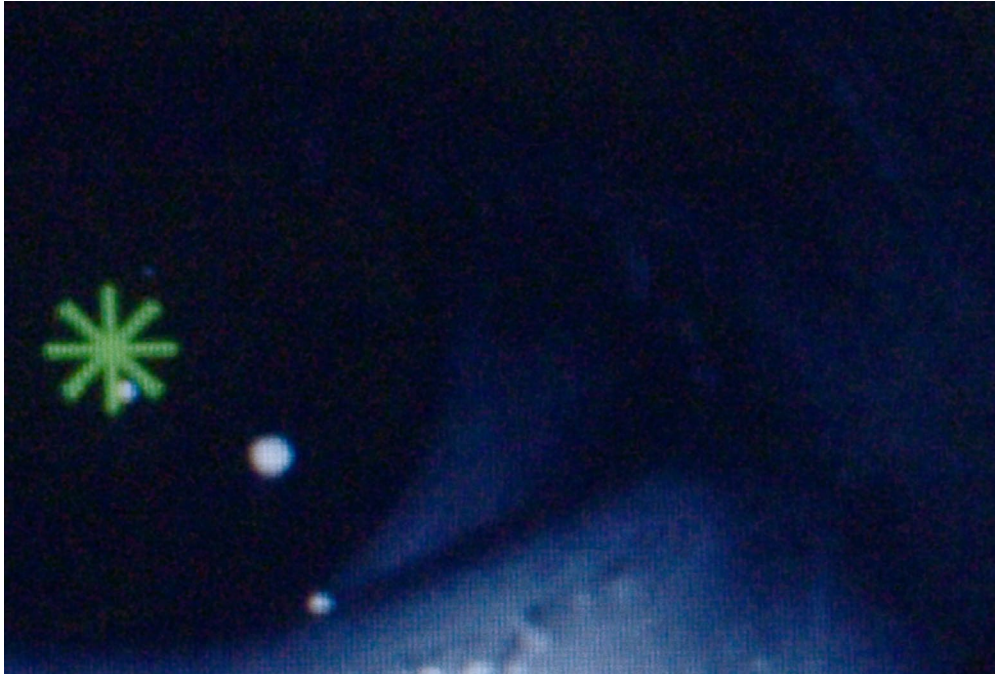
Sporadically, the image is subjected to and provoked by a trained artificial intelligence pushed to its limits. Technological inadequacies, malfunctions and errors are made sensitive. The bodies of the participants are torn apart, collided, pixelated and dissolved by the grainy effect of the camera's zoom before disintegrating completely in a stream of white light that dazzles the visible.











***Be My Eyes***, Short film produced by *Le Fresnoy*, 22 mins, 2024

**<https://vimeo.com/708598751>**

***Password: bleufluo***



JARDIN ARTIFICIEL

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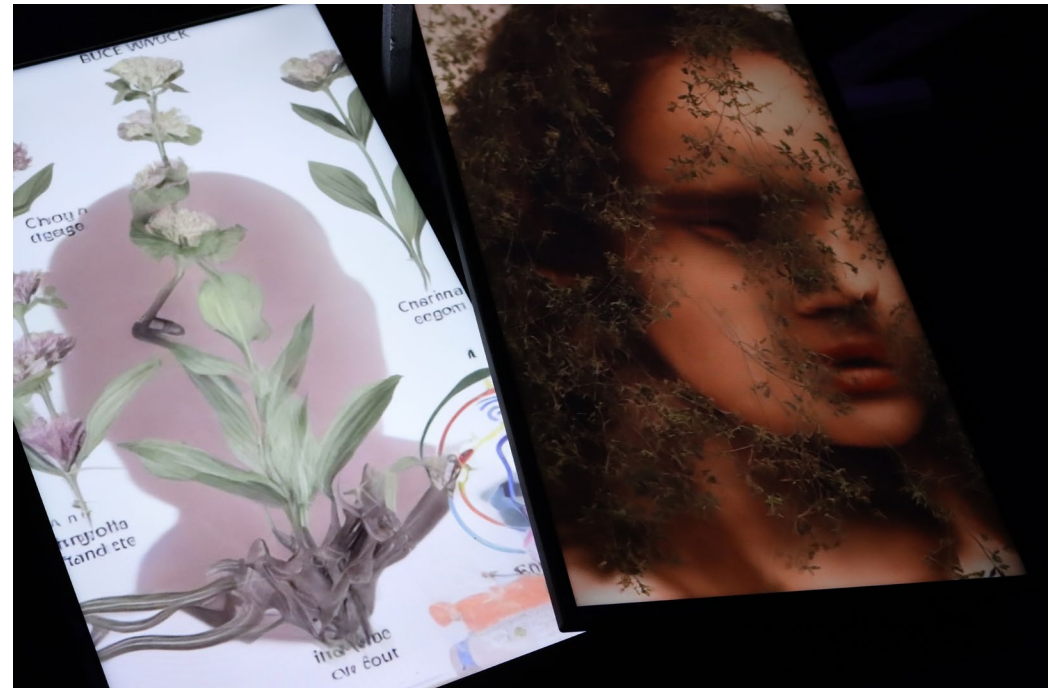
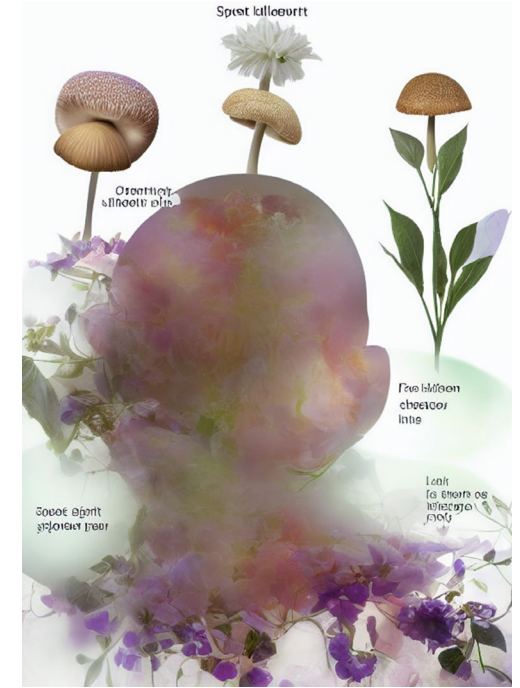
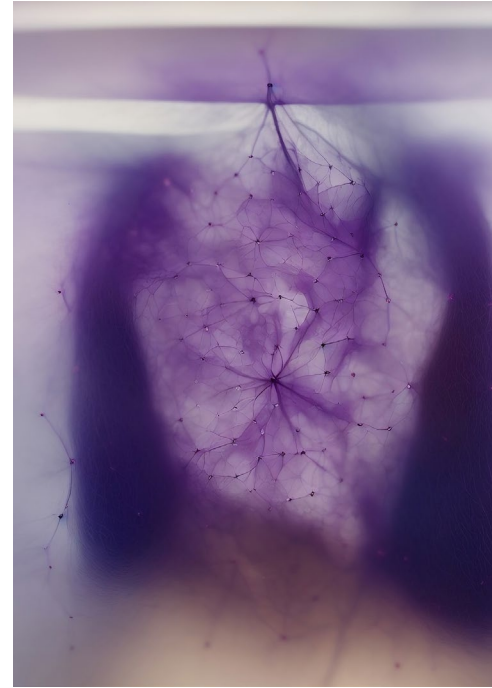


**Residency project in partnership with the Service Culture et Création (S2C) and the CROUS d'Amiens, and the Botanical Garden of Amiens, February-March 2024**

The residency project “Jardin Artificiel” is a cross between the plant kingdom and digital technologies. Set in the heart of Amiens, this project is an invitation to rethink our relationship with nature in collaboration with artificial intelligence. Using science fiction as a narrative backdrop, the aim is for students from Amiens and local residents to create digital works exploring the flora of the region. The aim of the project is to create new ‘botanical-technological’ images, shaped by new technologies through a process of co-creation that encourages in-depth reflection on the environmental issues that surround us. The main pillars of the project are listening, sharing and discovery in a meeting of students from Amiens and members of the local community through exploration and creation workshops. The aim is to encourage interdisciplinary and intergenerational dialogue around the symbiosis between technology and nature in the Hauts-de-France region.

I collaborated with the biology and pharmacy department of the University to continue my query into botanical transformation through technology. I trained a dataset of traditional botanical illustration found in the faculty of pharmacy together with the faces of the workshops’ participants to create in metamorphoses.





*Jardin Articiel, Residency experimentation.*

<https://vimeo.com/927875659/8aaa4378bd?share=copy>

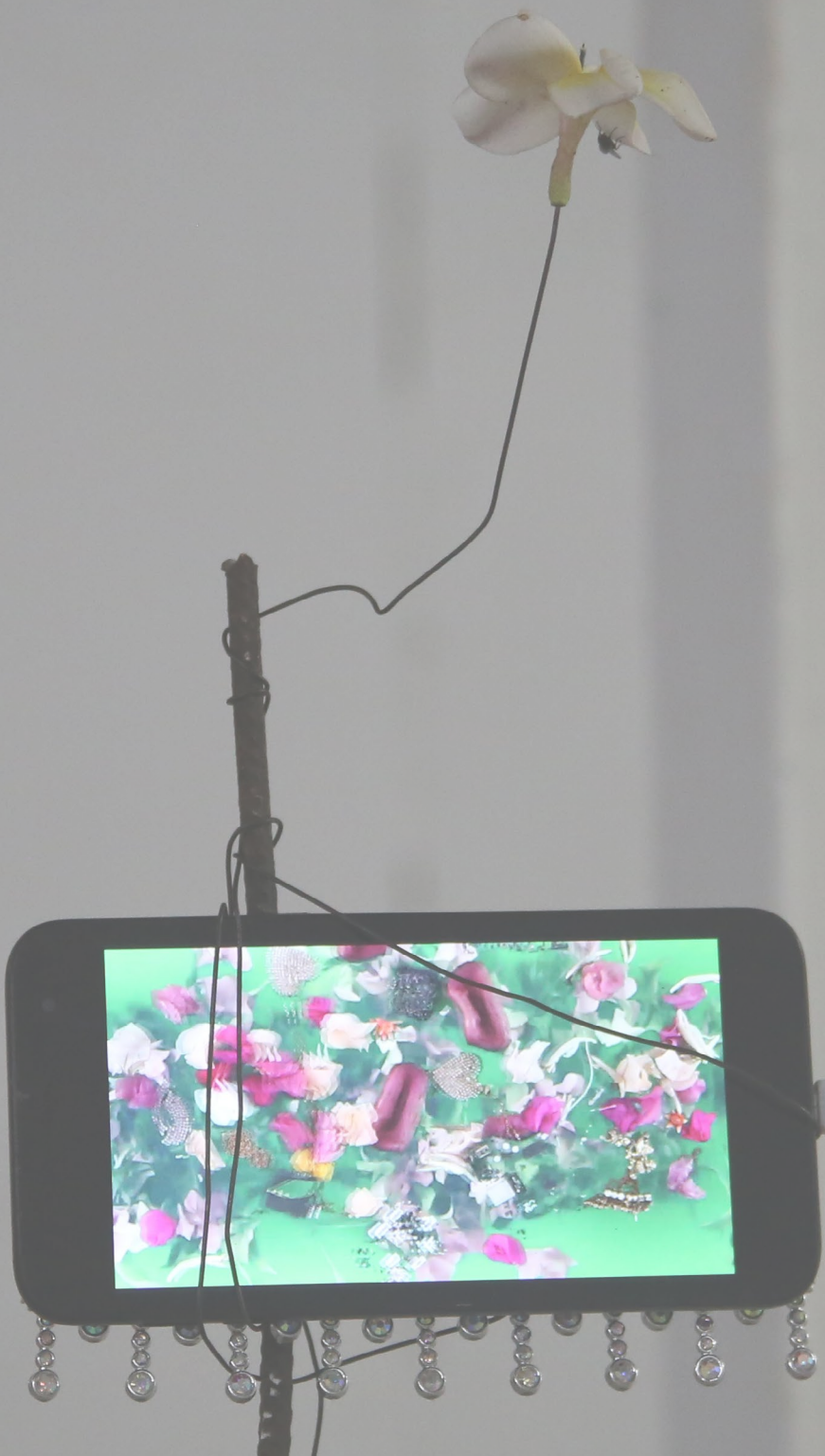


**Jardin Articiel**, concrete reinforcing bar, screens, brass animal feet, Raspberry Pi, artificial flower, Botanical Garden of Amiens, 2024



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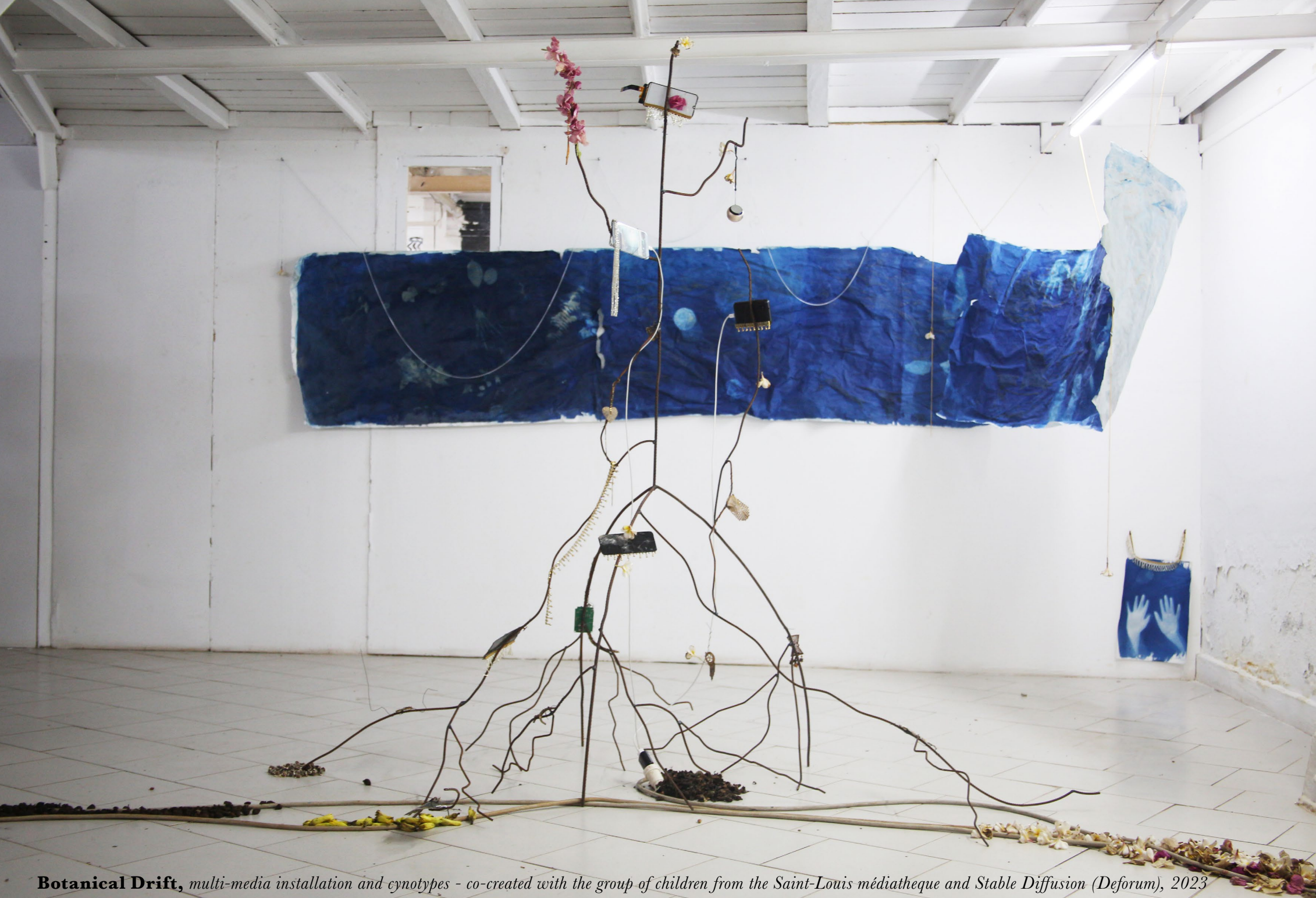
## Practice Based Research residency project at the Villa Saint-Louis Ndar in November 2023

This residency project aims to reinterpret the botanical history of Senegal in a post-colonial context. It focuses on the creation of an imaginary digital herbarium of Saint-Louis, in collaboration with local audiences and botanists as well as artificial intelligence.

The project's methodology is based on four strands: collaborative study of the work of botanist Adanson, archival research, artistic documentation of local flora through inclusive workshops, and performances in collaboration with dancers/actors from the city of Saint-Louis. This interdisciplinary project combines art, botany, history and technology to reveal plants as witnesses and actors in colonial and post-colonial history, while re-establishing a connection with their local identity. It seeks to reinvent the botanical history of Saint-Louis through fiction and collective reappropriation, offering a new botanical genealogy based on the concept of 'reclaim'.

Residency in partnership with Le Fresnoy - Studio national des arts contemporains.





**Botanical Drift**, multi-media installation and cynotypes - co-created with the group of children from the Saint-Louis médiathèque and Stable Diffusion (Deforum), 2023



**Botanical Drift**, multi-media installation and cynotypes - co-created with the group of children from the Saint-Louis médiatheque and Stable Diffusion (DeForum), 2028





végétales :



devenir plante

**Botanical Drift**, videos extract - AI training and photogrammetry

Phone I: <https://vimeo.com/user10383230/plant?share=copy>

Phone II: <https://vimeo.com/user10383230/plante?share=copy>

Phone III: <https://vimeo.com/user10383230/flower?share=copy>

Phone IV: <https://vimeo.com/user10383230/become?share=copy>

Phone V: <https://vimeo.com/user10383230/devenir?share=copy>





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## **Video Performance / 09:55 minutes**

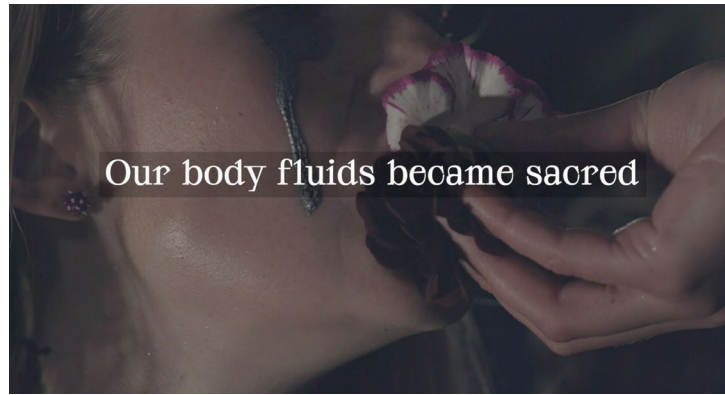
*Organised by Most Dismal Swamp, 2019*

Apex Body is a video performance conceived for Swamp Protocol, a video compression project by eighteen artists working across digital media, installation, performance, machine learning, music, film and poetry. At Arebyte Gallery, London, the work has been remixed and presented as an installation comprising an eight-channel sound-space stage. The video presents a collective of friends (Millennials) isolated in a post-apocalyptic setting, participating in a digital ritual. The performers dance with unity. The choreography is part rugby, part flower-swallowing, part collective embrace.

The characters wear Decathlon hunting clothes. The glittery make-up on their faces is covered in silver tears. In a common movement, they apprehend life through the luminous screens of their telephones, mingling with each other. They enter into digital interactions that provoke profound states of hostility, desire and tenderness. The video is accompanied by a narrative that situates the group in a romantic game and an uncertain reality. The editing of the video is convulsive, involving the superimposition of effects. Are they virtual, alive, dreaming or in some kind of reality show?







Our body fluids became sacred

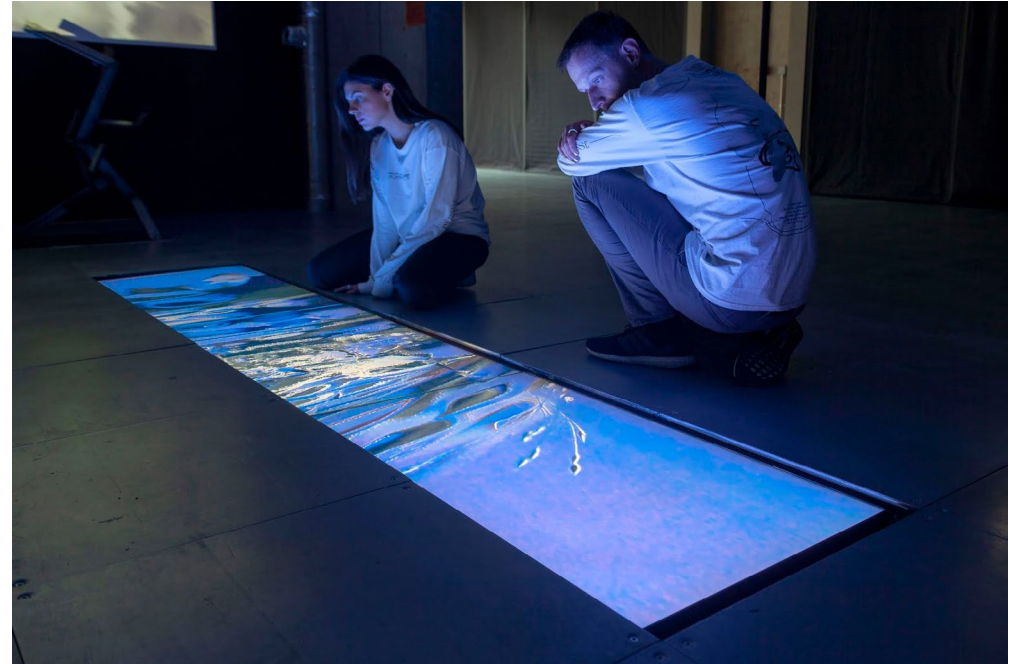


would regularly arrive



the accuracy of our relationship





*Apex Body*, Video, Arebyte Gallery, 09:55, London, UK, 2019,

<https://vimeo.com/408604399/41609b114c?share=copy>

# VII.



# BOTANICAL TRANSLATION



I wanted to see deep into you. Wanted you to see into me, too. 2021



**Cross Pollination: Cut Flowers of Friendship**, *installation and live performance, Open Space Contemporary, Londres, GB, 2020*

## Installation & live performance

*Open Space Contemporary, Ugly Duck, Londres, 2020*

Two phones, precariously suspended on a column, broadcast a strange exchange of thoughts on cross-pollination. In the distance, a suspended metal grid is inhabited by semi-dead flowers. They are sealed, vacuum-packed. On the ground, flowers that seem to have been marked, as if tattooed with images and text, alluding to a digitally pollinated friendship. The words, separated from the botanical realm, rather refer to an abstract and ineffective transmission of feelings through the digital world. When my friend Swan joins me for the performance, we intertwine flower names and emotional states, intentionally creating confusion and dismay. “Cross Pollination: Cut Flowers of Friendship” envisions an environment that oscillates between the translation of fauna, online emotions, and collective disconnection.

Through objects, videos, and a performance, attention navigates between hints of the future and personal stories towards a digital ritual. This ritual triggers to access a space outside of reality, to manipulate our senses and overdose our emotions.

A false sense of familiarity, a strange game between fictional reality and believable satire permeates us. This work imagines a story of digital friendship. It examines how we invest emotional manipulation through technology, images, and botany. In order to create mutual and lasting relationships with nature, we collaborate with flowers. Our phones hold kindness, respect, and affection for each other and for the earth.







**Cross Pollination: Cut Flowers of Friendship**, live performance with Swan L'haoua, Open Space Contemporary, London, UK, 2020





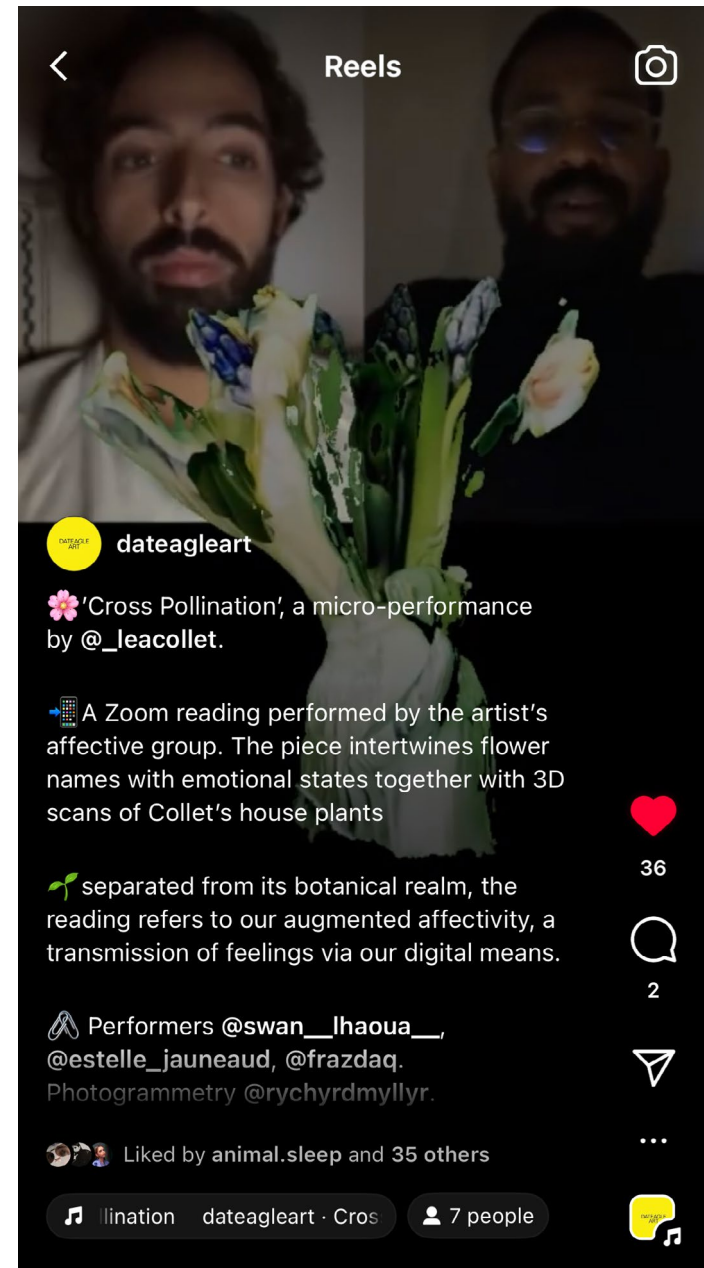
**You seem to fear the monocular vision of things, prints, flowers and text, installation, Weekend Athens, Athens, GR, 2021**

COLLECTIVE

AFFECTION



VIII.



<https://vimeo.com/846346990/39766d2643?share=copy>

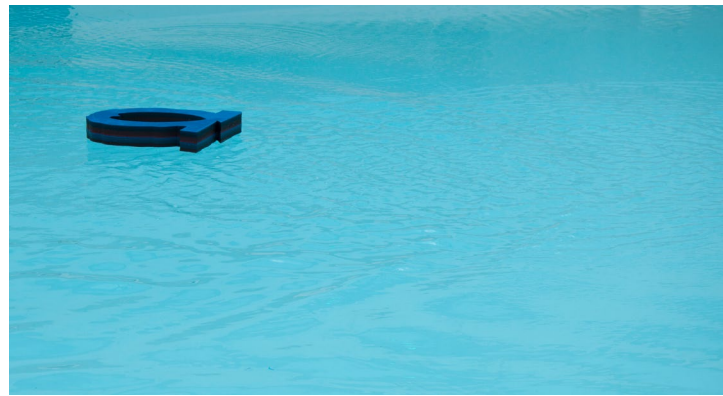
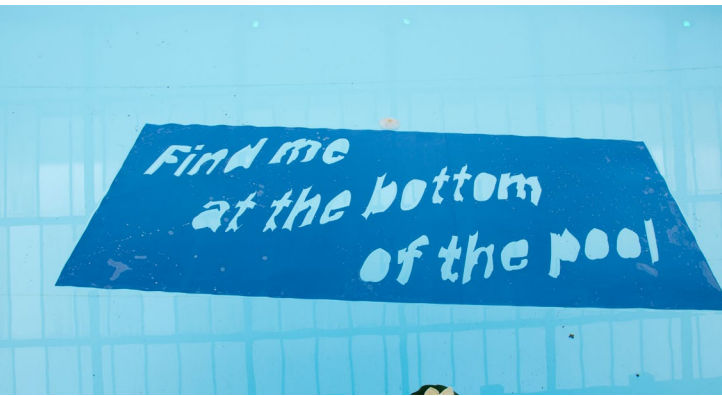
**Micro Performance - Cross Pollination** , Instagram performance for Dateagleart, with Swan Lhaoua, Youssif Adelrahman et Estelle Jeauaud, 2021



**Cross Pollination** , live performance with Swan Lhaoua, Coco Velten, Manifesta Marseille, FR, 2020



**After Blue Interval** , Performance commissioned by Nataljia Paunic, Peckham Experiment's Swimming Pool, London, 2019



<https://vimeo.com/872519115?>



## CIRCULAR STREAM CORPORATION

*Installation & broadcasted performance , Slade School of fine Art, 2015.*

Circular Stream Corporation is a broadcast studio created for the Slade School of Fine Art Degree Show in 2015. C.S.C is a collaboration formed with Slade students, a gymnast, two actresses, two cameras, a textile designer, and a costume designer. In the manner of a television studio, the project explores the relationship between performance and technology, particularly entertainment technology. C.S.C brings together live performances simultaneously broadcasted online. The conditions of existence of the representation are exploited differently each day through the broadcast. By questioning the conditions of 'live', the desire 'to be together', in the same place - at the same time, my interest lies in the openness to the broadcast distribution model.



<https://vimeo.com/153110541/>





*CSC, installation and streaming set, Slade School of Fine Art, London, UK, 2015*





IX.

SOFT  
ANONYMITY

## Video & Live Performance

*In collaboration with Marios Stamatis, 2015-2019*

Soft Anonymity takes on multiple names and forms: Soft Anonymity, Lifelike Inc., Slow Fade, Dita. It consists of a sculptural installation, a video, and a gestural performance. Designed as intertwined studies of movement and network translations, the work adopts a state of strangeness that becomes appealing in our current world of hyperconnectivity on demand. Here, we use a combination of scripted protocols and indeterminate improvisations to induce our actions. The organism is absurd and mesmerizing; we reflect on human action, inconclusive communications, power dynamics, and love under algorithm.

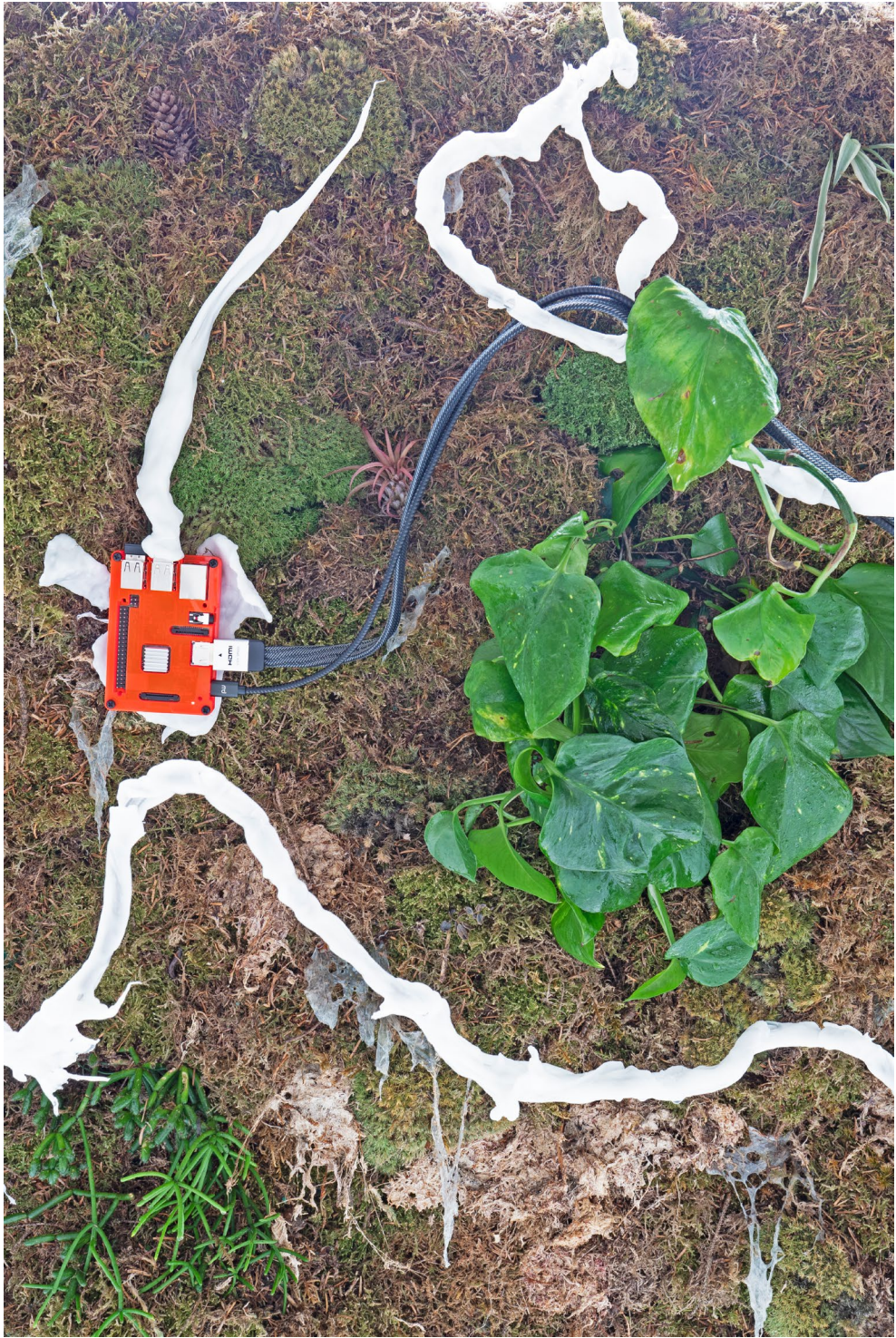
We repeat in a monotone and causal manner the lyrics of these pop love songs as we look at each other nostalgically. Occasionally, we join in unison in sweat, our shoulders juxtaposed, balancing each other. We move and struggle as a single body breathing deeply. We explore our duality, our strength, and our competitiveness through intimate movements. Then, this conflicting choreography becomes a paradox: staying in love, together, while being passionately independent. Gradually, the work unfolds in multiple layers, creating poetic tension. We begin to use a support system that assembles our bodies in a technological adventure. Through our headphones, we translate French and Greek reality TV shows in real time while expressing our feelings.





**Soft Anonymity**, *Video and installation: flora, Raspberry Pi, cables, polymorphic plastic, tattoos, Vaseline, plastic sheeting, embroidered clothing, Goldsmiths, University of London.*







**Soft Anonymity**, *Video performance, Goldsmith University, London, UK, 2019*

<https://vimeo.com/412044929/e5474e9df6?share=copy>

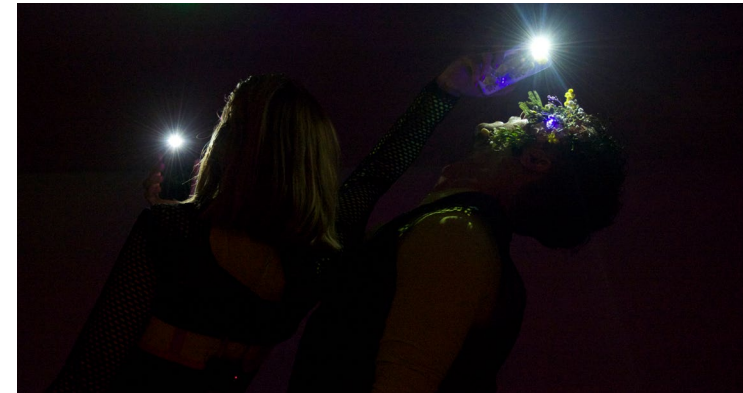
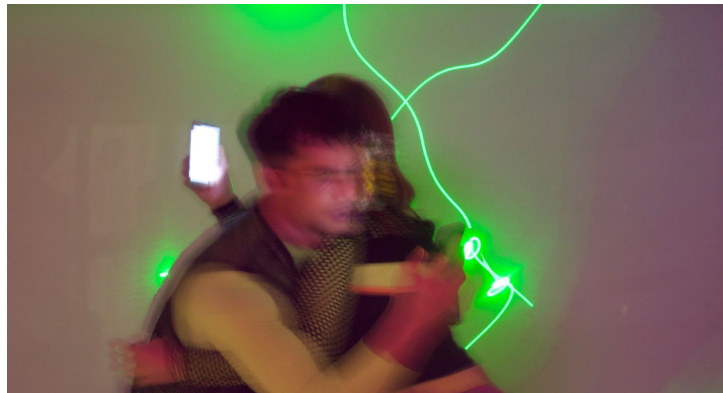
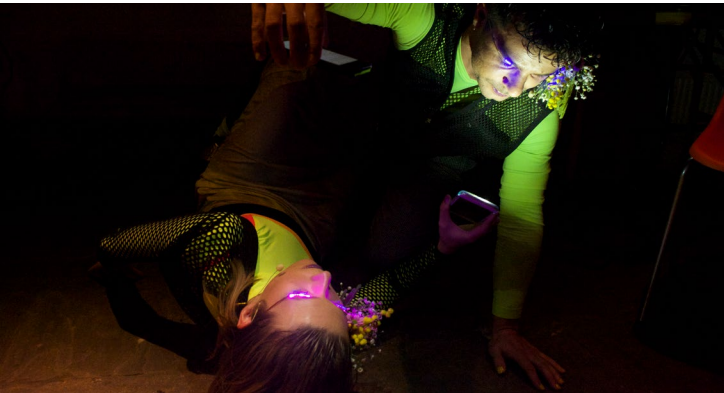
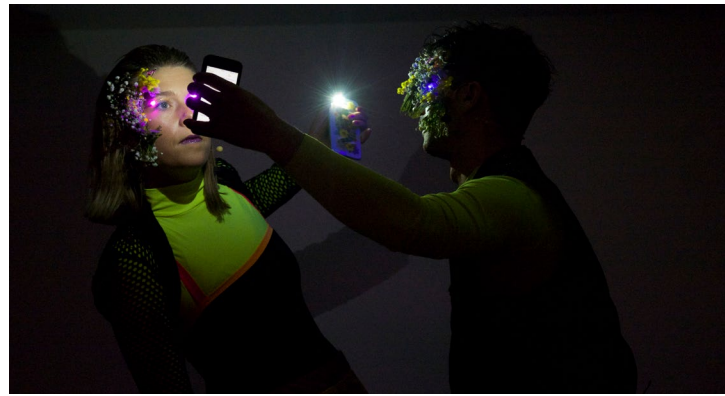


**Soft Anonymity**, *Performance*, Goldsmith University, London, UK, 2019

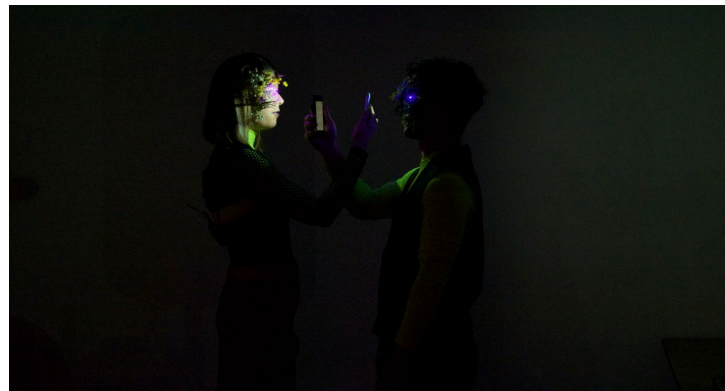
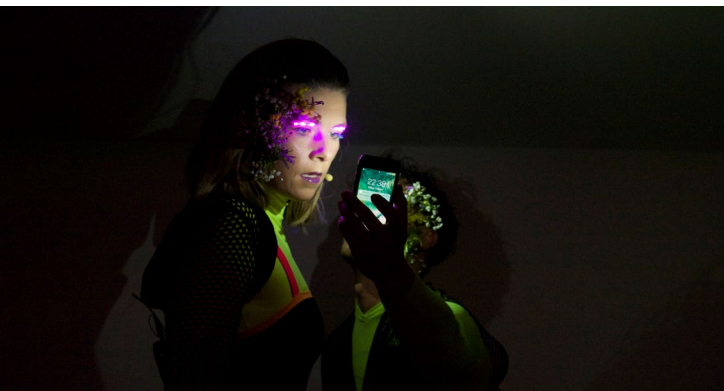








**LifeLike Inc.** , *Performance, Beaconsfield Gallery, London, UK, 2019*

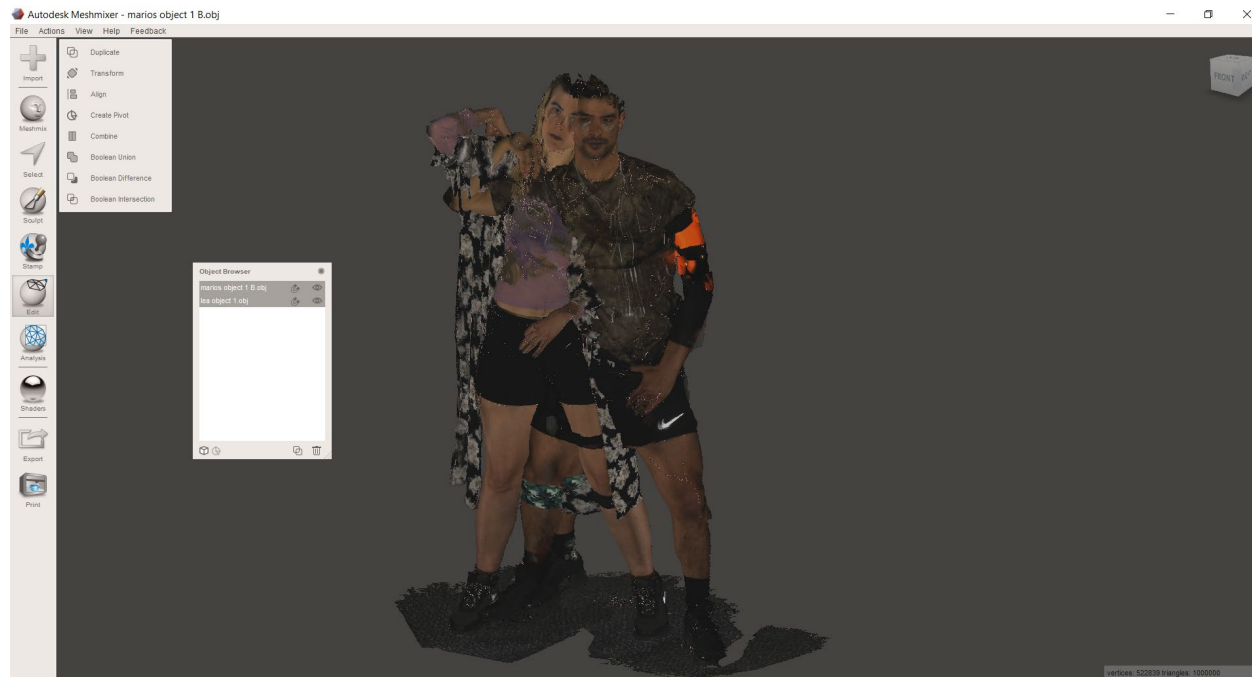




**Slow Fade**, installation, Gossamerfog, London, UK, 2018

over the encrypted links we'd built together





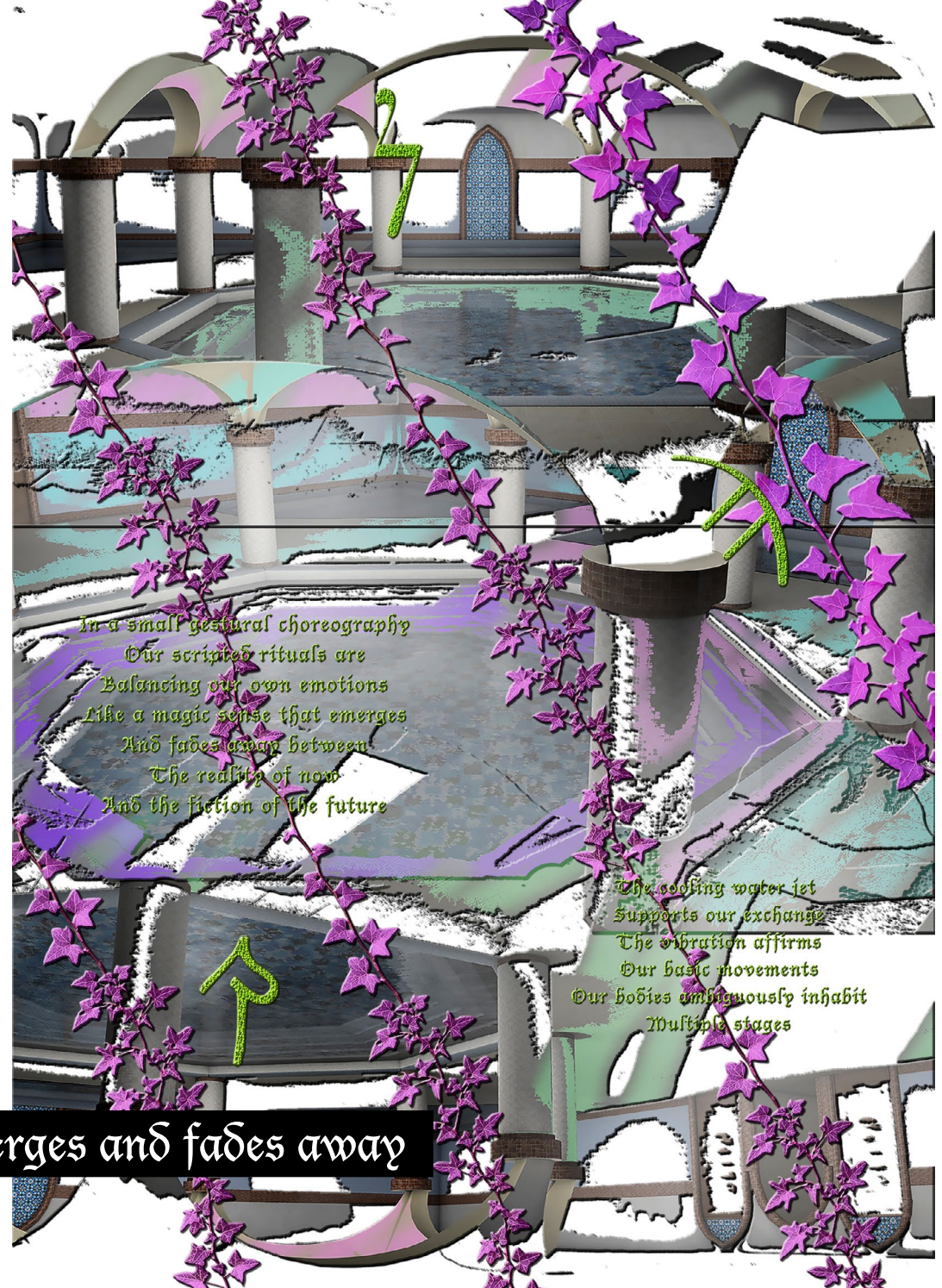
**Soft Anonymity, Performance & installation, Athens, GR, 2019**



Like a magic sense



that emerges and fades away



In a small gestural choreography  
 Our scripted rituals are  
 Balancing our own emotions  
 Like a magic sense that emerges  
 And fades away between  
 The reality of now  
 And the fiction of the future

The cooling water jet  
 Supports our exchange  
 The vibration affirms  
 Our basic movements  
 Our bodies ambiguously inhabit  
 Multiple stages

Dita, Installation: fountain, digital drawing, fabric printing, video, T-Space, Milan, Italy, 2017.

CREATION



X.

## Research Group / 2019-2022

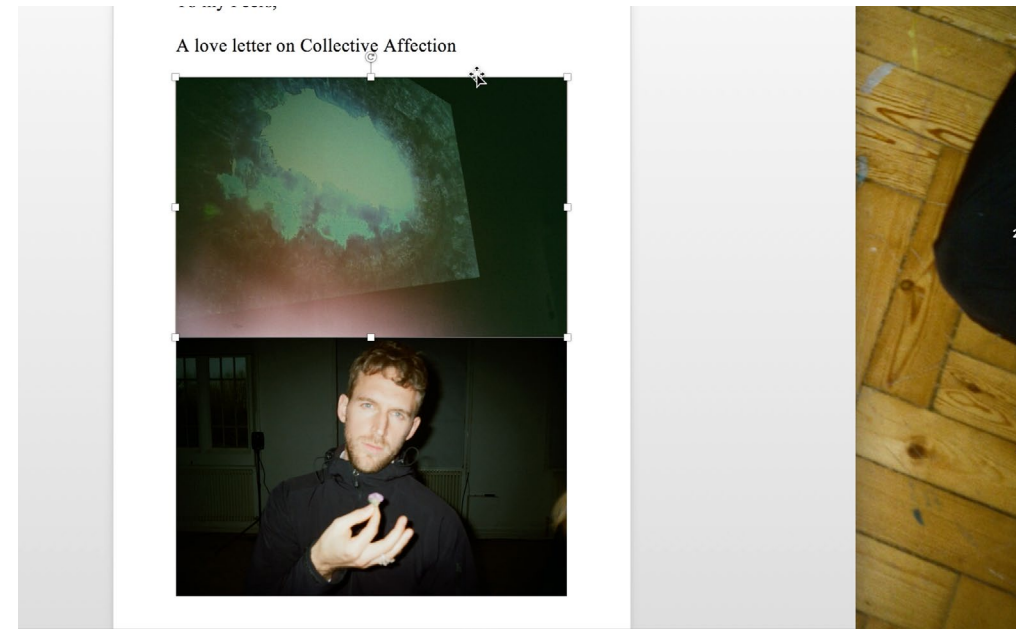
*Conception: Lea Collet, Camden Art Centre, Artquest*

Created by Artquest, PEER FORUM is an annual program aimed at supporting artists by providing them with funding, space, and resources to establish their own mentorship groups. As the hosting organization, we provide support and create a space for artists to engage in dialogue and develop ideas and research.

The group selected for 2020 was led by artist Lea Collet, who worked with Miriam Austin, Naz Balkaya, Harry Bix, Guendalina Cerruti, Rosa Doornenba, Roxman Gatt, Maria Gorodeckaya, Zaiba Jabbar, Natalia Januła, Lou-Atessa Marcellin, Eleni Papazoglou, Dylan Spencer-Davidson, and Anna Souter.

The sessions evolved from the hybrid practices of the group, which intertwine writing, new forms of performance, object making, and digital work, all carried out by individuals or collectives online and IRL. Through a range of disciplines, they explored ideas of community, ecology, technology, and agency, mutating across the spectrum of digital culture and business models. Together, they sought to forge new forms of connection behind and beyond the screen.

Through peer discussions, the exhibition program at Camden Arts Centre, and practical workshops that encourage collective reflection, the group viewed PEER FORUM as a care ecosystem with potential for symbiosis.




<https://camdenartcentre.org/whats-on/collective-display-of-affection>



FICTIONAL NARRATIVE WAVE ON GOOGLE DOC ☆ 📁

Fichier Édition Afficher Insertion Format Outils Modules complémentaires Aide Voir les nouvelles modifications

100% Normal Arial 11 B I U A



Deep Nation, I got chewing gum in my hair

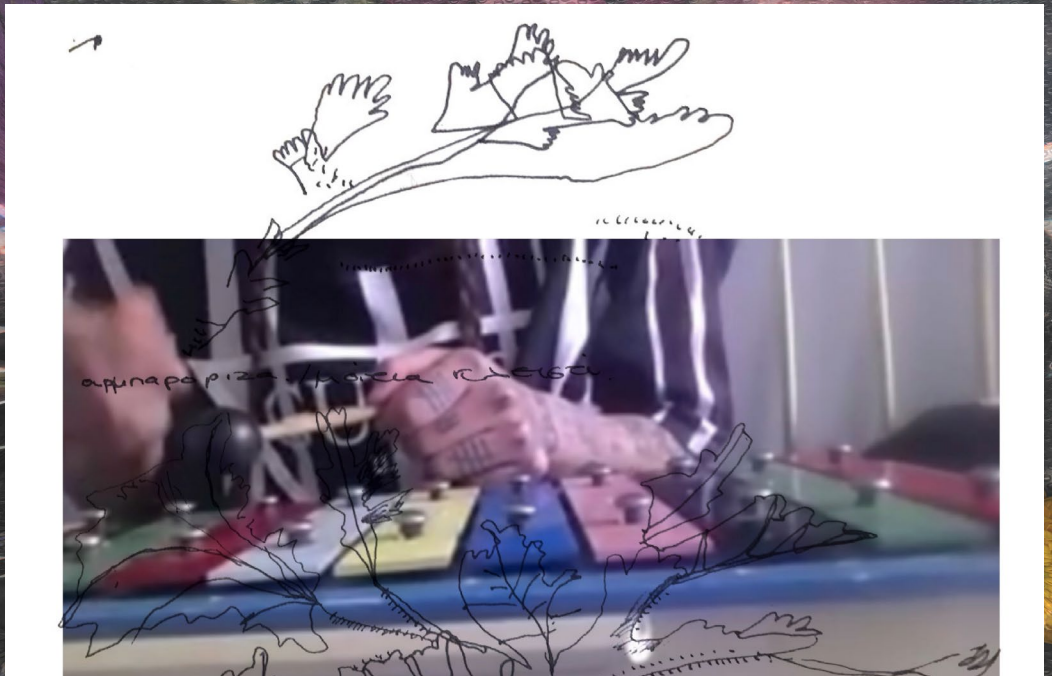
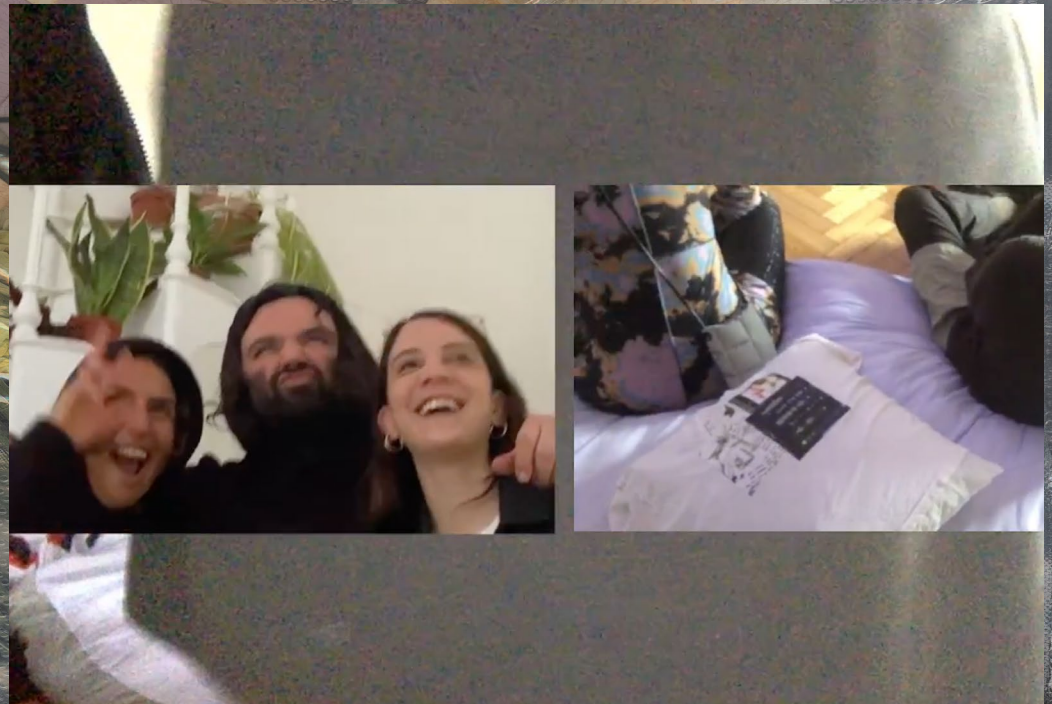
02.04.2020

We are naked at the moment of our birth  
 Our life can also be crushed until the time of our birth  
 We are conscious of who we are and we cannot renounce to the name of 'human'  
 If our definition (human) is false, then we shall die.  
 If our definition (human) is right, then we should keep it and transmit it and we shall live...

Does anyone know how to build something? Maybe we could build a plane? Or someone could send a car to get us? To go where though?

03.04.2020

We are the community, and we are only starting to recognize us, we were born of something called 'humanity' - have we lost our humanity? Some have compared us to a wind of data others to a gathering in public space, something we are not allowed to do anymore...





**Encrypted Affection** , *live performance for Hyperspace, Iklectick, London, 2023*



## Research Group / 2022-2023

*Design: Irruptive Chora. Artists and contributors of the group: Tanya Moulson, Natalia Janula, Lea Collet, Sara Rodrigues, Ada Hao, Rachel McRae, Ramona Güntert, Maja A. Ngom, Pietro Bardini, Sotiris Gonis, Erik Lintunen, Ania Mokrzycka, Agata Kik. HYPERSPACE is funded by Arts Council England, the Finnish Institute in the UK and Ireland, and the Italian Cultural Institute in London. Project partners include Shape Arts, Resonance Extra, and Resonance FM. Media partners are CLOT and POST SCRIPTUM.*

What new possibilities, fictions, and futures lie between words and discourses in hyperspatial gestures of transcription, translation, and transformation?

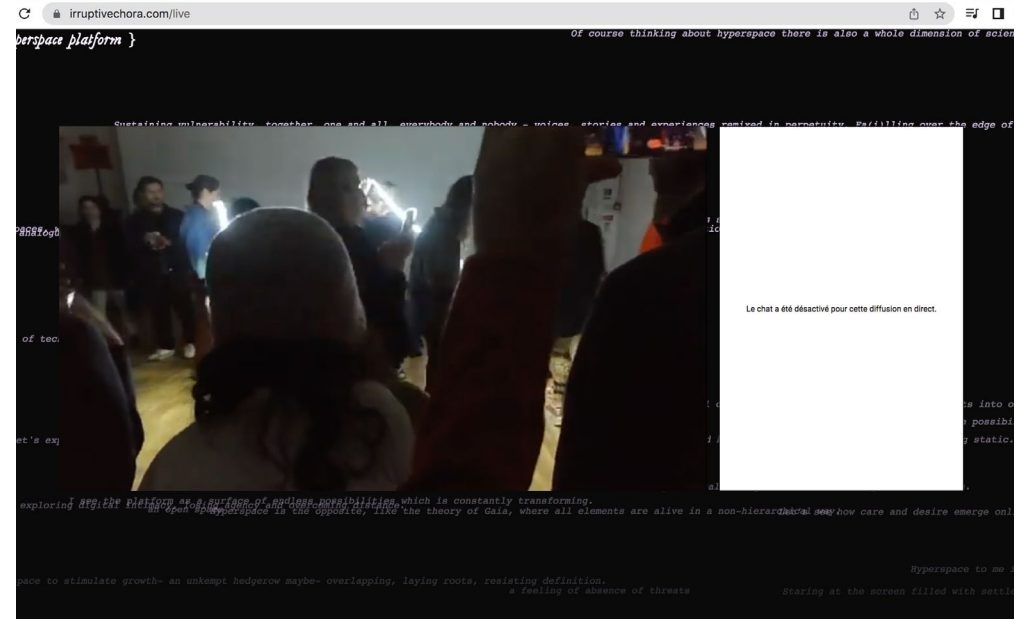
HYPERSPACE is a space of encounter, community building, coded affection, and multidimensional communication initiated by the curatorial duo Irruptive Chora.

For 12 months, 13 artists share space through the screen and IRL, exploring new ways of making and sharing work in the ecosystems of art in ruin. Their exchanges lay the groundwork for this community digital platform, an accessible structure for ongoing interaction between artists and audiences.

The group invites the public to join their experimental and technological project in London. Hyperspace coincides with the launch of its digital platform. The interactive hybrid exhibition of artworks and performance series is the culmination of a year of peer-led study into new hybrid methods of art creation and sharing. Together, we create an accessible affective space for multisensory encounters.



<https://www.irruptivechora.com/hyperspace>





*Encrypted Affection, Zoom mutation for HYPERSPACE*

<https://vimeo.com/846285516/e16c8a99bc?>



**You're mulchy green, you're verdant matter**, Slade School of Fine Art, London, UK, 2019

## LINKS

### VIDEO - INTERVIEWS:

*Video Art in Progress* : <https://vimeo.com/859295150?>

*Digitalis - Process Documentation made by the BTS Jean Rostand:*

<https://vimeo.com/849484966/35a9e44b34?share=copy>



*Retour sur Résidence - Villa Saint-Louis Ndar:*

<https://www.youtube.com/watch?v=4mivUbRqMII>

*Botanique et science-fiction : rencontre avec l'artiste*

*pluridisciplinaire Léa Collet:*

<https://fisheyeimmersive.com/article/lea-collet-je-cherche-a-ouvrir-notre-imagination-pour-envisager-de-nouveaux-modes-dinvention-et-dengagement-inspires-de-nos-relations-avec-les-etres-plus-quhumains/>

### PRESS:

*La Voix Du Nord- Tourcoing : Léa Collet parle à nos émotions par la technologie:* <https://www.lavoixdunord.fr/1364201/article/2023-08-21/tourcoing-leo-collet-parle-nos-emotions-par-la-technologie>

*Digitalis, une œuvre étonnante réalisée par le Collège Marie Curie de Tourcoing:* <https://www.cafepedagogique.net/2024/01/26/digitalis-une-oeuvre-etonnante-realisee-par-le-college-marie-curie-de-tourcoing/>

*Ah ça IA, ça IA, ça IA*

<https://poptronics.fr/Ah-ca-IA-ca-IA-ca-IA>

*Aqnb - The Water of Our Bodies* <https://www.aqnb.com/2017/12/13/the-water-of-our-bodies-lea-collet-marios-stamatis-dive-into-dream-emotion-in-scenarios-of-the-pool-after-blue-interval/>

*WHAT'S THE AFTERLIFE OF PERFORMED ARTWORKS?*

<https://fadmagazine.com/2020/03/10/whats-the-afterlife-of-performed-artworks-forum-bread-and-games-investigates/>

### EXHIBITIONS CALENDAR:

[https://docs.google.com/spreadsheets/d/1\\_TILyPW50imRBjPgIo-AwJcSW9NjCFA24ARbr5pg2rtY/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1_TILyPW50imRBjPgIo-AwJcSW9NjCFA24ARbr5pg2rtY/edit?usp=sharing)