

*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.»

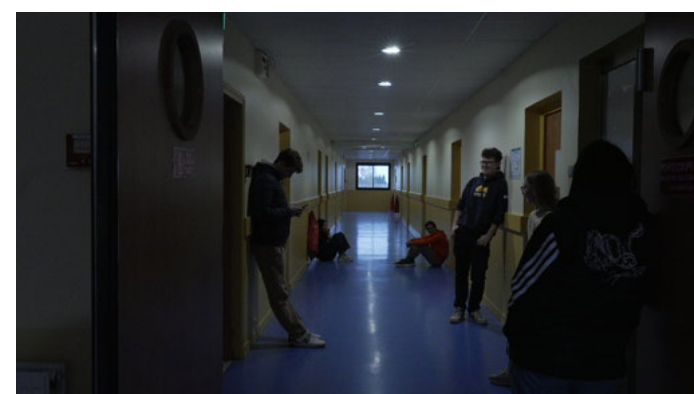
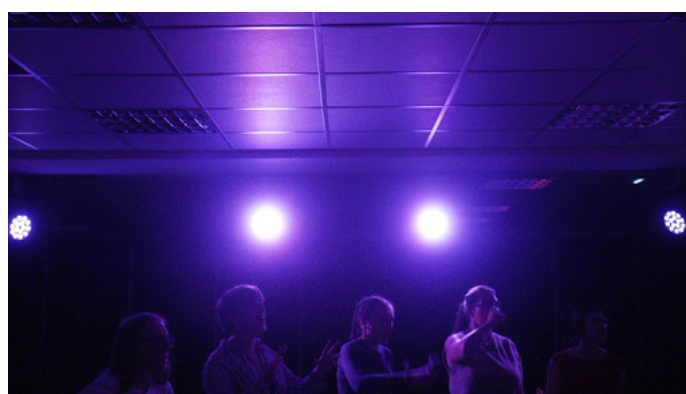
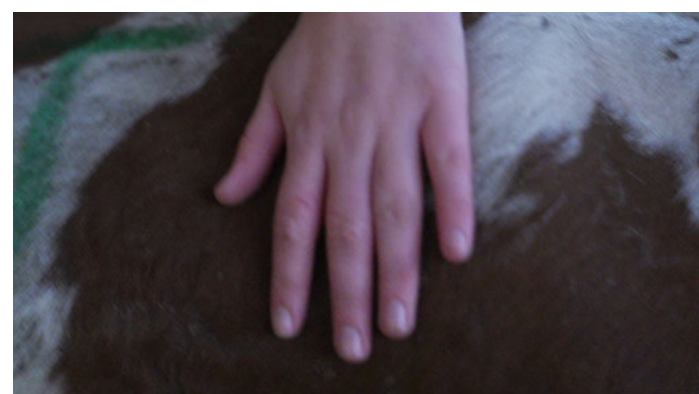
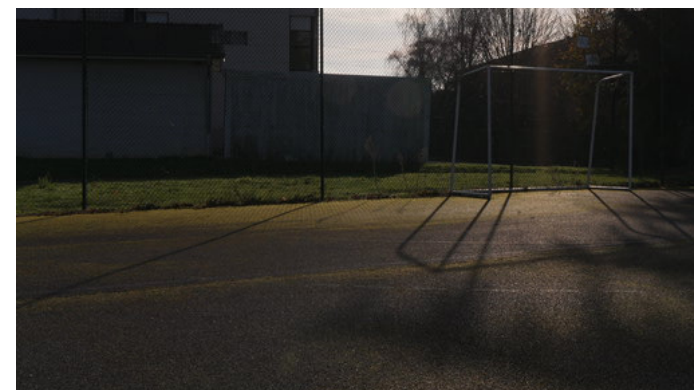
*LÉA TISSOT-LAURA*

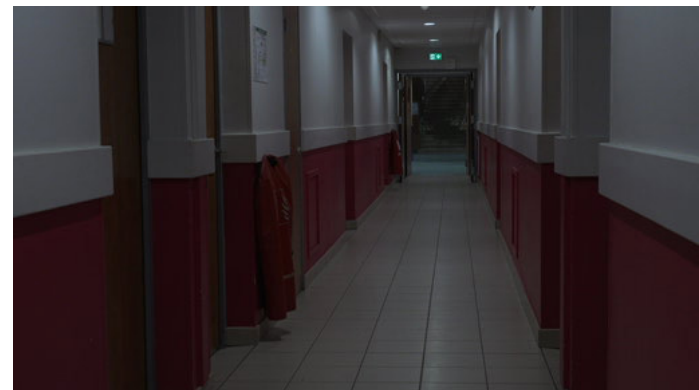
## *VIDEO AND SOUND*

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.

*Après les cours*  
work in progress





For this project, Léa Tissot-Laura follows a class of students in the final year of their training at an agricultural high school in the Ain region. Through scenes of everyday life in the corridors and at the boarding school, the questions of a generation on the threshold of adulthood begin to emerge. Between intimate doubts and collective exchanges, the students reflect on their future and on the future of the profession they are preparing to enter.

The film notably captures moments of discussion and debate surrounding the economic, political, and health uncertainties currently affecting the agricultural world, marked in particular by the issues linked to the Mercosur agreements and the outbreak of lumpy skin disease.

# *Un abord, 1000 caresses*

sound design for Anne-Sylvie Henchoz's performance



Performance, dance, 60 min, 2026

What happens when dance becomes a political tool, capable of sending us into desirable, sustainable, and sexy futures? Working on choreographic gestures, movements, collective trajectories and rituals, this performance shows a way to imagine relationships of empowerment and vulnerabilities. Seven dancers look at relationships as a contemporary ritual where they can explore each other. A queer focus as an invitation to rethink the regulatory frameworks and explore a multiplicity of relations.

Choreography and Scenography: Anne Sylvie Henchoz

Dance: Léna Sophia Bagutti-Khennouf, Claire Gerber, Noah Gillieron, Virginie Paho, Gabriel Seraj, Melissa Valette, Salomé Ziehli

Lighting design: Selim Dir Melaïzi

Sound design: Léa Tissot-Laura

Costume design: Georges Sombel Diouf

Dramaturgy & Photography: Myriam Ziehli

Outside eye: Renate Ndombe

Choreography Assistant: Jamila Baioia

Sound mediation: Cristina Müller

Administration: Alice Perritaz

Instagram communication CHO: Anne Elzingre

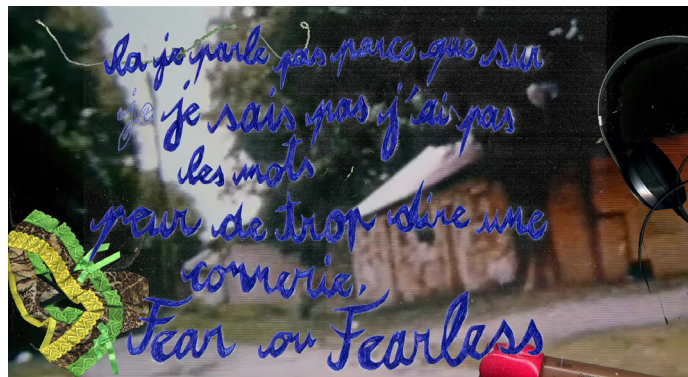
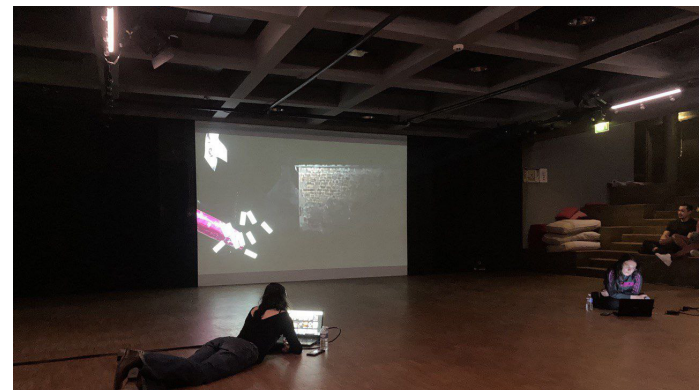
Instagram graphic design CHO: Clio Ha & Thomas Prost

Coproduction: Arsenic – Centre for Contemporary Performing Arts, Lausanne

Pre-purchase: écoMORPHOSE, Festival Au Commun Genève, led by Maya Bosh, March 2026

Support to date: Performing Arts Commission, City of Lausanne, Canton of Vaud, Loterie Romande, and Fondation Givel





# *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.

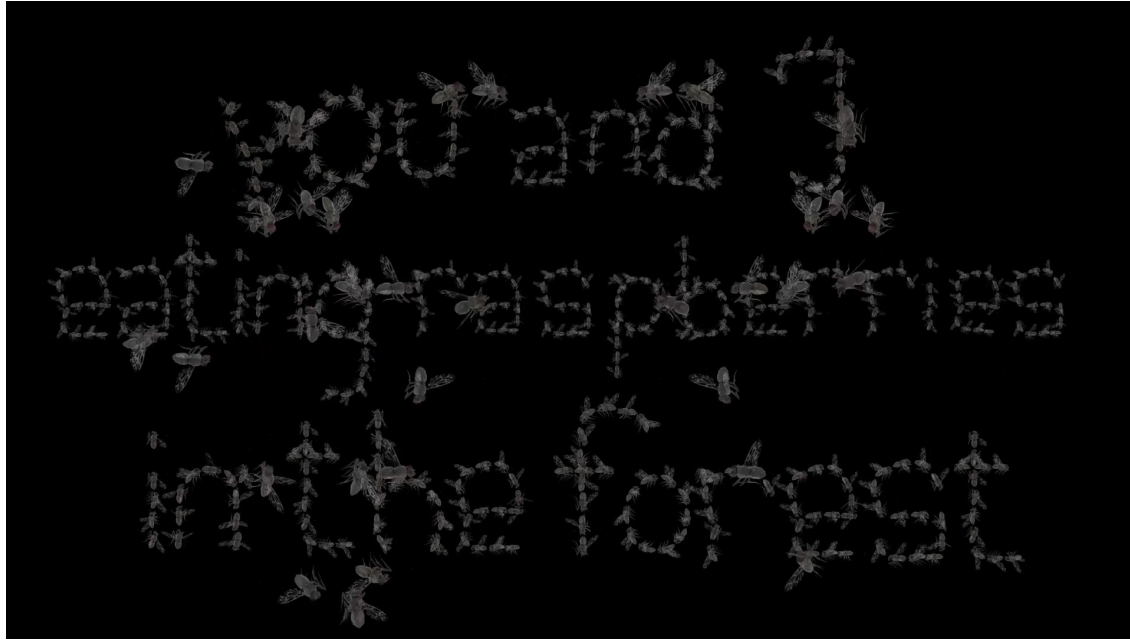
And we to seize, full of the senses, this intermediality which knows the analogical image of the meadows, of the nature and the bodies, the calculated image until the synthesis, the revised body, clear, pleasant or deformed, the floating graphs, the texts occupying the space or fluttering there of which 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 Dompeyre, 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

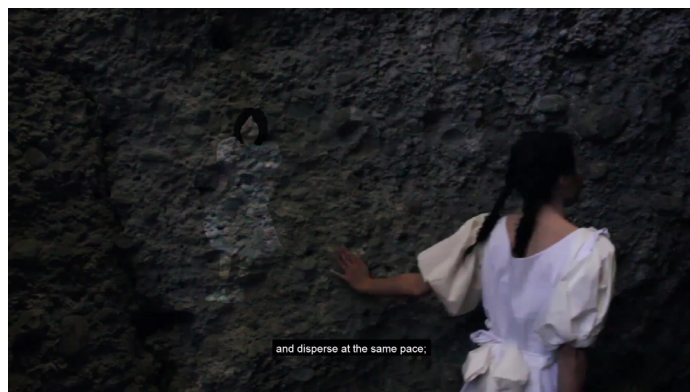
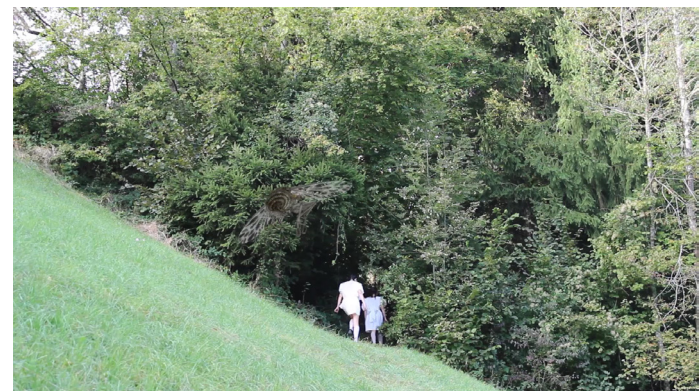
inspired by *Phenomena*, Dario Argento, 1985

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.

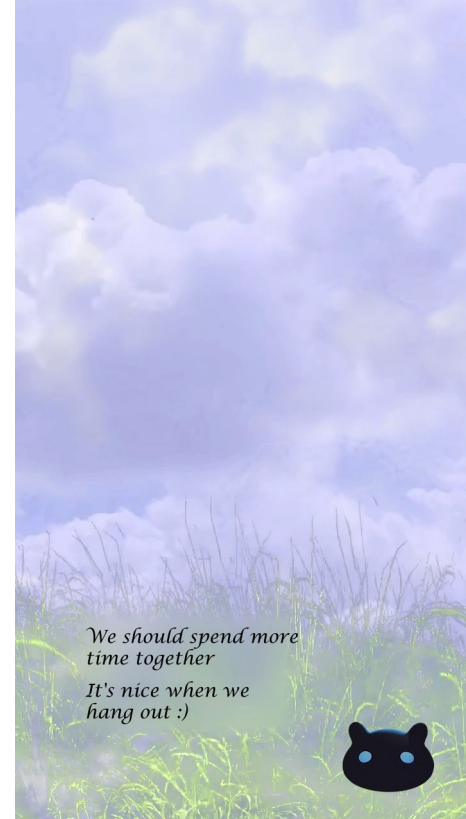
[teaser](#)







*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](#)



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

# *Looking for a boys band*

podcast by Lucie Golddryng and Mathilde Miserez

broadcast on :  
Radio Télévision Suisse CH, 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 Golddryng and Mathilde Miserez

Sound recording: Léa-Celestine Bernasconi

Editing: Lucie Golddryng

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 Kirmann



*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* 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 bikräv 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



*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*



*Folk archive from 2022*

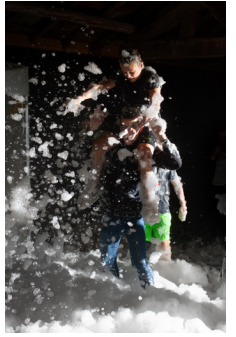
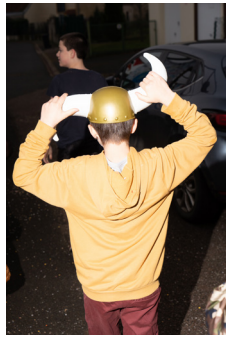


photo series  
director: Léa Tissot-Laura  
photographer: Julien Kirmann  
©Julien Kirmann  
Badonviller FR, 2023



«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 Kirmann. The title refers directly to Jeremy Deller's play 'Folk archive'.»

Léa Tissot-Laura

photo series  
director: Léa Tissot-Laura  
photographer: Julien Kirmann  
©Julien Kirmann  
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?



« *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

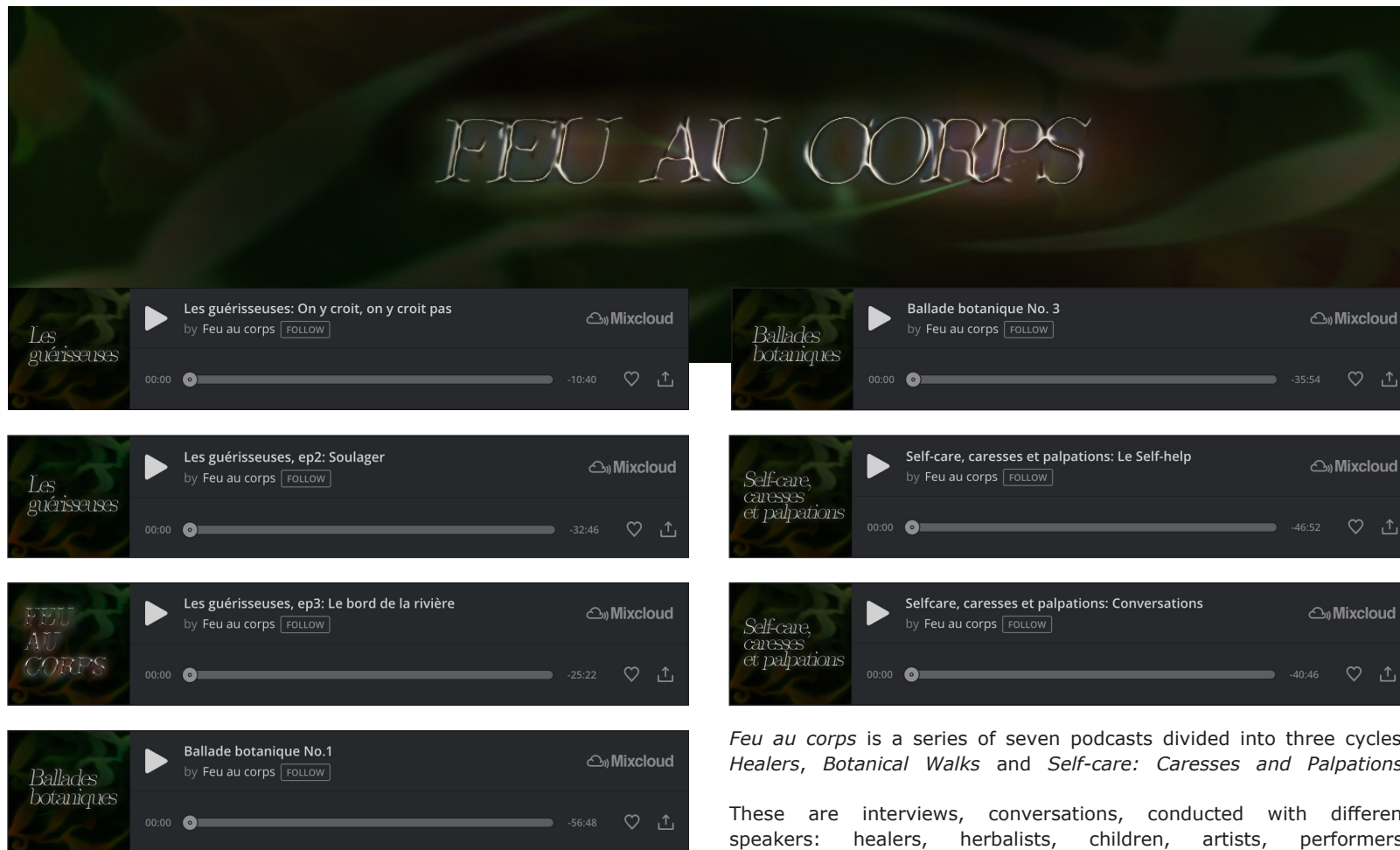
[sound piece](#)

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

## *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



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













*UNDERCOOP.DX Acte II & III*



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