

# Book (selection)

## Léa Dumayet

Léa Dumayet has exhibited her work in France and abroad, notably in Aegina (Greece), New York, London, Milan, Como and Lisbon.

Her practice is essentially sculptural, based on instinctive and empirical research into the characteristics of materials, particularly metal and elements of nature, whose potential and breaking points she explores.

Her sculptures and installations are often fragile, in balance. Léa Dumayet invites the viewer to experience their tensions.

Léa Dumayet's work constantly oscillates between contradictory notions: fragility and strength, lightness and heaviness, balance and vertigo, reality and dream, attraction and risk...

Maya Sachweh

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# Curriculum vitae Léa Dumayet

## Formations

- 2014** National Diploma in Beaux-Arts, Paris, France. Congratulations of the jury.
- 2013** Colin-Lefranc Grant, studies exchange at Parque Lage School, Rio de Janeiro, Brazil
- 2009** Advanced Class in Plastic Arts, Pablo Picasso School, Val de Fontenay, France
- 2008** General Baccalaureate, mention B. Option literature and specialization Art

## Solo and duo show

- 2024** Désespoir des singes, VERÃO, Programm Off ARCO Lisboa, (solo in May)
- 2023** Eidos, Ipercubo Gallery, Milan (duo)
- 2022** When black is burned, Carlos Carvalho Gallery, Lisboa (duo)  
Cabinet éphémère, Chez Sarah Stern, Paris (solo)
- 2019** Pendant qu'on y est, Maison des Arts, Bages (solo)
- 2018** Seule l'éphémère dure, Sserie studio, Anglet (solo)  
Sortir du Schéma, Galerie Un-Spaced, Paris (duo)
- 2017** Plongée, curated by Thomas Lapointe, Ourcq Blanc Space, Paris (duo)
- 2016** La fille qui joue de l'air, curated by Madame Lupin, secret location, Paris (solo)
- 2015** Faut que ça tienne?, CROUS Gallery, curated by Maya Sachweh, Paris (solo)

## Collective exhibitions (selection)

- 2024** Pierre qui roule n'amasse pas mousse, DOCl, Paris (July)  
Relations en tension, Jakmousse, Montreuil (April)  
Dynamique des fluides, IDA art can do it, Barnes Agency, Paris (February)
- 2023** Do ghosts have shadows?, Porte B gallery, Salon Approche, Paris  
Wasteland, curated by Pierre-Antoine Lalande, Chapelle XIV Gallery, Paris  
The other animal, Palazzo del Broletto, Como, Italy  
Paysage sonore, curated by Aude de Bourbon, Esquelbecq Castel, France  
Le rêve a ses raisons, Playing card Museum, Issy les Moulineaux Biennale
- 2022** Aposteriori, Montherlant Caste, Oise, France  
In the mood for love, curated by Andrea Barda, Ramo Gallery, Como, Italy  
Sillons, curated by Elora Weillengerer, Fertile Association, Paris  
Travioles, L'Ahah Cité Griset, Paris  
Entre nous, Ipercubo Gallery, Milan, Italy  
L'heure Bleue, Grand Café, Art Center Saint-Nazaire, France

- 2021** Levitas, curated by Giorgio Verzotti, The Open Box, Milan, Italy  
Fragments, Sono Gallery, Paris  
Format cabine, curated by Marion Zilio, Art Center Tignous, Montreuil  
Intim-us, Jardino, Milan  
Snap time is over, curated by Marriane Derien, Chez Valentin Gallery, Paris
- 2020** Youkali opens, Festival Walk-in Studio, Milan  
L'écho du Silence, Espace K16, Curated by Cultur Foundry, Kremlin-Bicêtre
- 2019** Noël à la Villa, Villa Belleville Résidence, Paris  
Pororoca, Laure Roynette Gallery, Paris  
Open Studio, Via Farini Residency, Milan  
Point zéro, Chloé Salgado Gallery, Paris
- 2018** PROJECT ROOM #3, Galerie La Forest Divonne, Paris  
Less is more/Weniger ist mehr, CROUS Gallery, curated by Maya Sachweh, Paris  
When mechanics fail, Arondit Gallery, curated by Eric Gandit, Paris  
Ghost, Guest Projects space, curated by Mint Works, London  
Urbexpo, Jefferson Market Library, curated by Madame Lupin, New York  
CRAC, Champigny Biennale  
RATAFIA, Espace Collectif 23, Paris
- 2017** La Petite Collection, Bertrand Grimont Gallery, Paris  
Paysage pas si sage, curated by Chantal Menesson, Issy les Moulineaux  
Biennale, France  
Summer camp, curated by Artmate, Cap Ferret  
À l'étage, Onzième Lieu, curated by Madame Lupin, Paris  
Inconnues au Bataillon, Jour et Nuit Gallery, Paris
- 2016** Art is hope, Perrotin Gallery, curated by AIDES, Paris  
Ola Kala, Contemporary Art Center of Saint Restitut, Drôme Provençale  
Welcome Bienvenu, curated by Artmate, Mercier et Associés Gallery, Paris  
Biennale de la sculpture, curated by Paul-Louis Rinuy, Propriété Caillebotte, Yerres, France
- 2015** Les Voyageurs, curated by Hou Hanru, Palais des Beaux-Arts, Paris  
Hand in glove, Virginie Louvet Gallery, Paris  
Moment Grec, Égine Museum, curated by Pierre-Alexis Dumas, Greece
- 2014** Une question de mort ou de vie, Diploma, Beaux-Arts, Paris  
Onda, Parque Lage, Rio de Janeiro, Brazil
- 2013** Les dessins de l'essentiel, Hôtel de la Cité gardens, Carcassonne, France.
- 2012** 10 ans, Travioles magazine, Vieille du Temple Gallery, Paris, France.
- 2010** Monastery gardens, history and modernity, Festival Cours Eau Jardins, Beaune, France
- 2009** In-situ, Chapel of the Saint-Denis Museum, France.

# Curriculum vitae Léa Dumayet

## Publications

- 2023 Text by Pierre-Antoine Lalande, Wasteland exhibition, Chapelle XIV  
Text by Aude de Bourdon, Paysagge Sonore, Esquelbecq Castle, in conjunction with the Art & Industry Triennale  
Text by Anne Malherbe, The dream has its reasons, Biennale d'Issy  
Article by Marie Gayet, The Issy Biennale celebrates its thirty years, Artaïs magazine n°31
- 2022 Photographs from the Ping-Pong series with the poems of Philippe Lonchamp published in Travoies magazine, presented at Ahah Cité Griset, Paris  
Text by Eleonora Savorelli, Galeria Ipercubo.  
Text by Guillaume Clerc, L'heure Bleue, Grand Café, Saint-Nazaire, France
- 2021 Article by Matthieu Corradino, à la recherche de l'équilibre, Artaïs magazine n°26  
Book by Davide dal Sasso, The Ground Zero of the Arts: Rules, Processes, Forms, Brill Research Perspectives in Art and Law.  
Text by Marion Zilio, Cabin Format, CAC Tignous Montreuil.  
Interview with ArToday, platform online  
Interview with Marie-Elisabeth de la Fresnaye, Contemporary Talents of the Schneider Foundation and Valentin Gallery, Fomo-Vox
- 2020 Interview of Davide Dal Sasso, Dialoghi di estetica, Atribune Magazine  
Text by Serena Petteuzzo, Youkali opens, Milan  
Interview of Fomo-vox, Impression de Milan
- 2019 Text by Camille Bardin, Pororoca : de la codépendance à la symbiose  
Text by Léa Bismuth, Point zéro, Chloé Salgado Gallery  
Catalogue Pendant qu'on y est, Maison des Arts, Bages  
Exquisite Literary and Artistic Corpse, C.E.L.A.Paris, with Philippe Longchamp  
Article by Pauline Lisowski, The Steidz Magazine.
- 2018 Text by Eric Gandit, When mechanics fail, Espace Arondit.  
Text by David Oggioni, Un-spaced Gallery, Paris
- 2017 Text by Camille de Singly, Que ce que, Editions Pollen  
Interview of Marie-Elisabeth de La Fresnaye, Smarty magazine  
Catalogue CRAC Champigny
- 2016 Text by Anaël Pigeat, Moment Grec book, Éditions du Regard  
Article in Beaux Arts Magazine, special issue about Yerres Sculpture Biennial
- 2015 Text by Hélène Sirven, 50/52 book, 11-13 Editions  
Text by Raphaël Brunel, Les Voyageurs, Éditions Beaux-Arts de Paris
- 2010 Photographs published in Travoies Magazine, 10 ans.

## Videos, performances, screenings...

- 2022 Screening of my photographs and reading of the poems of Philippe Longchamps, launch of the magazine Travoies, l'Ahah Griset.
- 2021 "Radio Cabine" round table moderated by Marion Zilio with the artists of the Format Cabine exhibition, Center Tignous, Montreuil.
- 2020 Film "Portrait of the artist Léa Dumayet" by Calvin Walker.  
Wipart video, exhibition The Echo of Silence, Espace K16, Cultur Foundry.  
Interview and presentation of my work with Maya Sachweh on Zoom for Friends of the Artaïs association.  
Online sale of sculptures for the Multiples of Artaïs, edition of 10.
- 2019 Wipart video, presentation of my work at the Pororoca exhibition, Laure Roynette Gallery.
- 2018 Choreography L'inventaire at La Capela with Camilo Daouk  
Performance at the Galerie La Forest Divonne, creation of my direct-live installations, PROJECT ROOM #3, Paris.

## Residencies, grants, awards

- 2021 Finalist of the tenth edition of the Foundation's «Talents contemporains» competition Fondation François Schneider
- 2020 Fonderia Battaglia Residency, Milan, Italy
- 2019 Via Farini Residency, Milan, Italy  
Land Art residency with the Loba Diaries collective, Obojnan, Croatia
- 2018 GHOST Residency, Guest Projects Space, London
- 2017 Pollen Residency, Monflanquin, France  
Hatvany Award for the projects presented by Association Le Midi, Montreuil Studio, France
- 2013 Colin-Lefranc Grant, studies exchange at Parque Lage School, Rio de Janeiro, Brazil

[Link : interview of Maya Sachweh for Artaïs Magazine](#)

[Link : Portrait Léa Dumayet, Calvin Walker's movie \(8 minutes\)](#)

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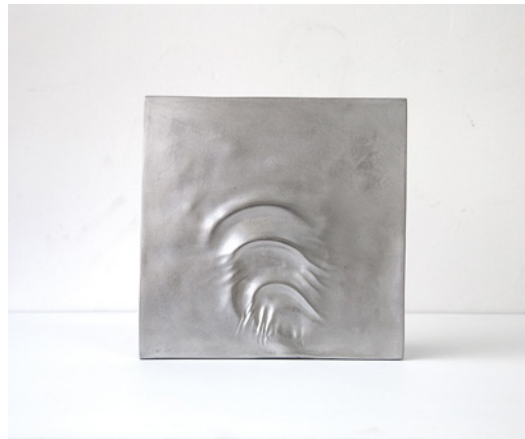
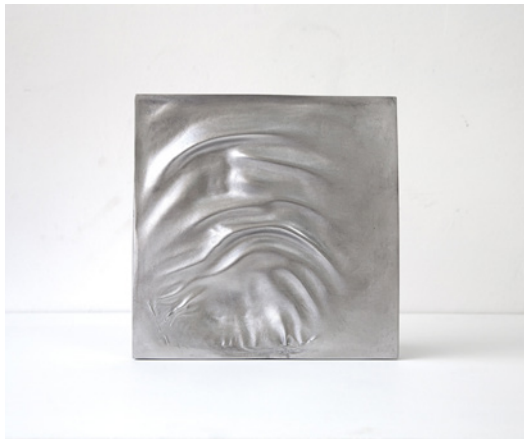
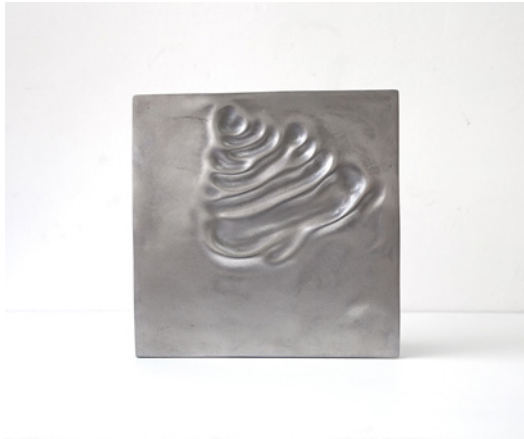


During my residency at the Fonderia Battaglia, the intention of my project was to create gentle, repetitive waves that came from within the movement of the wax itself. This wax goes from a liquid state to a solid state in just a few minutes as it cools. Using an air-compressor tube, I blew on the warm wax just before it solidified. This way, thanks to the power of the air, I could shape the material without even having to touch it. However, the task was not so simple, because I had to blow at the right moment, not too early or too late, at the right distance, not too far or too close, and with the right pressure, not too strong or too weak. After several weeks of experimentation, I finally found the balance I was looking for, with these three constraints of time, space and force.

## SOUFFLES

Bronze  
50 x 50 x 1 cm each  
Fonderia Battaglia Residency, Milan, 2020





**PETIT SOUFFLE**

1, 2, 3, 4, 5 et 6

(Images on the left)

Aluminum

An artist's proof and three editions

**DIVAGUE and VULCAIN**

(Images above)

Bronze

Unique pieces

30 x 30 x 1 cm each

Created at Campagner Foundry, Milan, 2023

Following the residency at the Fonderie Battaglia in 2020, I wanted to continue my Souffle series. This time the wax sculptures are also cast in aluminum, at the Fonderia Campagner. My idea is always to make the air - therefore the invisible - visible, by creating waves. However, we can also see wrinkles, folds of fabric, landscapes,... what comes to mind makes the abstract evocative.



## ORAGE

Copper tube, auracaria branch  
330 x 60 x 50 cm  
EIDOS exhibition  
Ipercubo Spin off Gallery  
Milan, 2023

*This daring art, of the minimal fixation of elegant forms deployed in space, is accompanied by a desire to reduce the representation of the materials used to their basic, physical materiality, abstracted from any reference to their origin. Whether they come from the mineral kingdom (stones of all kinds), plant (various twigs or branches), animal (manta ray capsules, cuttlefish bones, razor clams) or human (industrial artifacts), they all seem to blend into the inclusive universe of physics, where every body represents only a simple conductor of energy: a crossing point on the path of the lines of force which bend space to the confines of the cosmos.*



### **INCONTRO**

Copper tube, auracaria branches  
120 x 64 x 56 cm  
EIDOS exhibition  
Ipercubo Spin off Gallery  
Milan, 2023

*Léa Dumayet skillfully uses contrasting textures in her works to amplify the tension of these dualities. The artist's deliberate combination of smooth industrial metals and untreated natural materials, left raw, further promotes this contrast. Additionally, this juxtaposition creates a dynamic interplay between the artifact and the organic, evoking a sense of both harmony and discord.*

Gabriela Galati





**DEMANDE PAS TON RESTE**

Stones, fishing line, branches, nets, rope, phone  
Site-specific installation  
Tignous Contemporary Art Center  
Montreuil, 2021



The wind blows on the Bages pond. In this brackish environment, flora and fauna described as “ecological heritage to be preserved” evolve in shallow water. Eelgrass and pondweed take root in these sandy sediments. These marine plants are perfect allies for migratory species during the summer. Among them, the eels stay there for a few years before reproducing in a unique place: the Sargasso Sea, in the north of the Antilles.

Aboard frail boats, a handful of fishermen continue an ancient hunt. Fabien lived in 94, before settling permanently with his grandfather to learn these ancestral techniques. “Capture without asking for the rest,” is his adage. Respectful of the biological cycles of fish and the lagoon environment, these fishing strategies are an invitation to let go of oneself to become other, by putting oneself in the place of the prey, but also of the algae, the currents, the wind and the turpitudes of the water which shape the singularity of the environments.

It is through this same gesture, discreet and concerned with the fragile balance of ecosystems, where everything is interconnected and reciprocally exclusive, that Léa Dumayet constructs precarious installations. The suitcase filled with nets, tied stones, nylon threads or lead beads, she traces the lines of new arrangements that are no longer maritime but aerial. It floats in the air. Like the slimy eels which are born and die in salt water, but grow in fresh water, or these amphibious animals capable of living on land and in water, Léa Dumayet presents a multitude of environments all linked like a musical score. And in this reversal of possibilities and infinite perceptual variations, the traps only catch dreams.

Marion Zilio, guest curator.



## DEMANDE PAS TON RESTE

Stones, fishing lines, branches, nets, ropes, telephone  
On-site installation  
curator Marion Zilio  
Tignous Center for Contemporary Art  
Montreuil, 2021



### **OBLIGÉ A RIEN**

Metal, stone  
120 x 80 x 80 cm

The sculpture «Obligé à rien» is not really the size of the body, it's bigger. Folded, it is on the scale of a man, but deployed, it is on the scale of architecture. This in-between, this induced tension, is a reminder of the forces that dominate us, the gravity of the earth, which we humans adapt to. I'm trying to expose these forces of the universe and confront them; the danger is there, but as a possibility that we don't really grasp. There is no safety cordon around the sculpture. The strength of the piece would be lost if this form of mental apprehension were prevented.

### **APOSTROPHE**

rubber band, copper tube, stone  
350 x 70 x 80 cm

A black rubber wire is stretched between the ceiling and the floor. It passes through a twisted copper tube like a whirlpool. This tube induces movement, yet it is hard and fixed in the air.

Whereas the straight line is actually soft and elastic. I like to play with this paradox. You can't see what seems obvious, like the improbabilities you often find in life. This sculpture can also be touched. It sways in the air.

Exhibition *Pororoca*  
Laure Roynette Gallery  
Paris, 2019



### **MARÉE BASSE**

Copper tube, elastic tensioner, oyster  
90 x 40 x 45 cm  
Exhibition Snap time is over  
Exhibition curator Marianne Dollo  
Galerie Chez Valentin, Paris, 2021

*Léa Dumayet's practice is essentially sculptural: it consists of numerous sculpture-installations, with industrial and natural materials which seem to levitate, evading the forces of gravity. Whether it is his installations braced on the ground or climbing the walls, his mobiles floating in space, his works are a balancing act.*

Extract from the text by Matthieu Corradino,  
Artaïs magazine, n26, 2021





## CYCLE

Brass and sea knives  
125 x 80 x 46 cm  
Exhibition In the mood for love  
Curated by Andrea Barda  
Ramo Gallery, Como, 2022

The razor clams are arranged together according to their patterns, their colors and their size, to build a new structure mimicking a natural shape: the spiral. Each knife is like a step. They follow one after the other staggered, and form a spiral which evolves and advances. Like the waves of sea waves that rise and fall following a cycle of life. This spiral of knives is only supported by two points balanced on a curved brass line coming out of the wall. It also rises, lowers and floats in space. The two materials intersect and respond to each other.



CYCLE

Sea knives, silk thread, cast iron weights, stones  
Side specific installation , exhibition GHOST  
Guest Project Space, London, 2018

GHOST is a multidisciplinary programme of month-long events and exhibitions at Guest Projects, Yinka Shonibare's residency space in London. It is funded by Arts Council England and other support from Europe and Morocco. GHOST exhibits nine commissioned works by emerging artists from the UK, Morocco and France.





## RITRATO

Brass rod, elastic tensioner, fossil  
Exhibition *Entre nous*  
Ipercubo Gallery  
Milan, 2022

*Léa Dumayet's sculptural practice is guided by a search for balance and tension between the opposites, which the spectator perceives in front of her work: natural and industrial, heavy and light, stable and unstable. Yet these seemingly opposing characteristics of Léa's works are actually part of a whole, and are necessary components of the simple, elegant and powerful compositions she creates. A bit like Ying and Yang, these opposites are inseparable throughout each piece, in which one leads to the other as in an infinite cycle.*

Gabriela Galati, 2022





## QUAND À ELLE

Aluminum, wood  
120 x 55 x 73 cm  
Exhibition Youkali opens  
Walk-in Studio Festival  
Milan, 2020

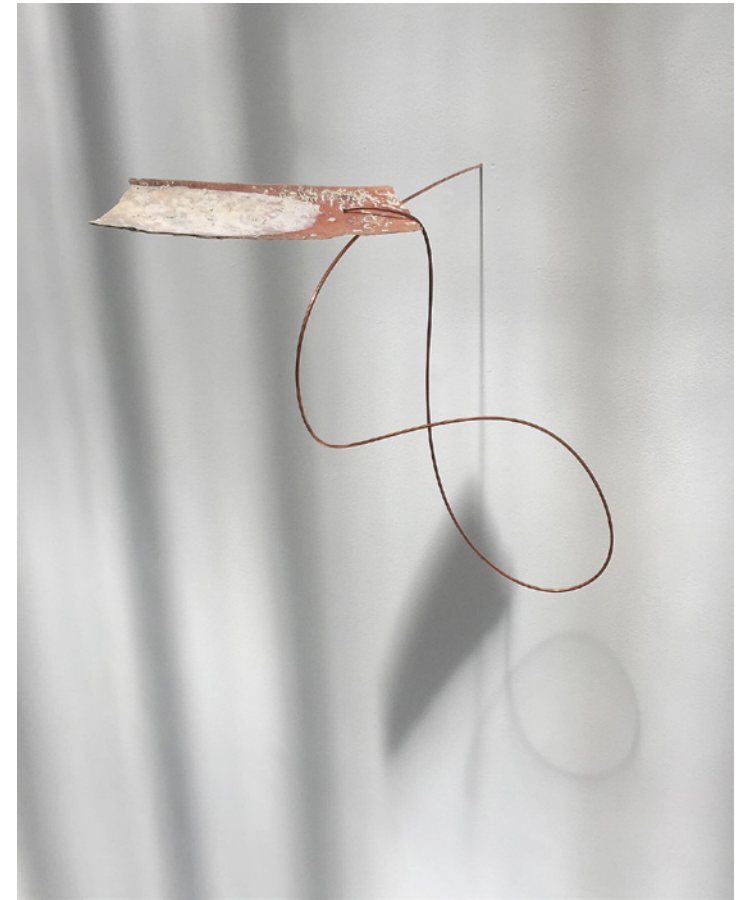
By overcoming in this way the oppositions between the various realms of reality, Léa Dumayet reconciles the natural and the artificial on the wings of an art which flies above concrete appearances to flirt with abstraction. Then this reduction of the representation of materials to their purest expression, thinned down to their structural physicality, is minimalism, an art that we could describe as "ultrathin" (a term suggested to us by Marcel Duchamp, but which should naturally not be confused with what he calls "infrathin"). A tiny thinness which is also perceptible in the extreme tenuity of its forms, continually threatened with disappearance by the powerful tensions which inhabit them.

Extract from the text by Matthieu Corradino, *Artaïs* magazine, n26, 2021



**ALINEA**

Brass, corail branch  
70 x 30 x 35 cm  
Exhibition *Snap time is over*  
Curated by Marianne Dollo  
Valentin Gallery  
Paris, 2021



**SAISIE**

Copper, *Pinna nobilis*  
36 x 34 x 42 cm  
Exhibition *Snap time is over*  
Curated by Marianne Dollo  
Valentin Gallery  
Paris, 2021



**TILIA, PAUSE, DANS UN SENS OU DANS L'AUTRE and DISAMARE**

Approximately 30 cm high  
Mixed media (aluminium, copper, metal, stone, branch, cuttlefish bone, seed...)  
Milan and Paris, between 2020 and 2023



**CULBUTO**

Wood, aluminum  
35 x 45 x 28 cm  
Youkali opens exhibition  
Walk-in Studio Festival  
Milan, 2020





## CARESSA

Brick and stone  
Exhibition *Open Studio*  
Via Farini Residency  
Milan, 2019

*Everything seems to be a matter of potential: her sculptural approach comes from instinctive and empirical research into the characteristics of the materials she works and whose strengths and limits she attempts to test. The result is generally tenuous structures under tension.*

Raphaël Brunel



### À RIEN

Copper, elastic tensioner  
45 x 105 x 40 cm  
Youkali opens exhibition  
Walk-in Studio Festival  
Milan, 2020

*On reflection, Léa Dumayet's art has its inspirational roots in craftsmanship. Martin Heidegger showed that unlike the workers working today in industrial mills, which produce flour in all weathers, the traditional artisan miller exposes the wings of his mill to the hazardous blowing of the winds and, with them, its entire flour production (Heidegger, The Question of Technology). Because the true artisan hardly wishes to free himself from nature, believing that he is part of it. He attributes to the surrounding world a spontaneity, a movement of free will, which he tries to win over to his cause by inviting it, through subtle confabulations, to participate in the creation of his works. Just like him, our artist invokes through his installations the participation of natural energies which are at work in his materials and negotiates with them, through instinctive, repeated and refined experiments, the construction protocols of his pieces.*

Extract from the text by Matthieu Corradino,  
Artaïs magazine, n26, 2021





## RAIE

Plexiglass plates, elastic tensioners,  
cast iron weights, ropes, stones  
Exhibition PROJECT ROOM #3  
Result of the performance  
of creating the pieces live  
in front of an audience  
Gallery La Forest Divonne  
Paris, 2018

By thus limiting her physical interventions and visual insinuations to the strict minimum, Léa paradoxically reinforces the aesthetic effect of these pieces. Because, at the same time as it gives us less to see, it leaves, within our gaze, a larger place for the games of fantasy, creators of this impression of quasi-reality which gives aesthetic value: "less is more". Indeed, she knows how to so parsimoniously counteract the resistance of the materials that she is confronted with in the practice of her ascending art that she sets our imagination at a gallop. We also see the tensioners, weights and wedges that support its installations thinner than they actually are and believe their collapses are inevitable. Sometimes the imagination pushes us even further: to persuade ourselves that these fragile installations are only held up by the "good will" of their materials, like horsemen, whom we know are only supported by the goodwill of their frames.

Extract from the text by Matthieu Corradino,  
Artaïs magazine, n26, 2021





**MANTA**

Polimirror, aluminum rod,  
silex and limestone stone  
35 x 70 x 38 cm  
EIDOS exhibition  
Ipercubo Spin off Gallery  
Milan, 2023



## ANÉMONE

Plexiglass plates, elastic tensioners, cast iron weights  
Exhibition While we're at it  
Maison des Arts de Bages, Aude, 2019

The flexible resistance of the Plexiglas plates, the vigorous elasticity of the tensioners and the weight of the cast iron kilo encourage visitors to experience the underlying tension. Sails caught in their movement emerge.

Eric Gandit





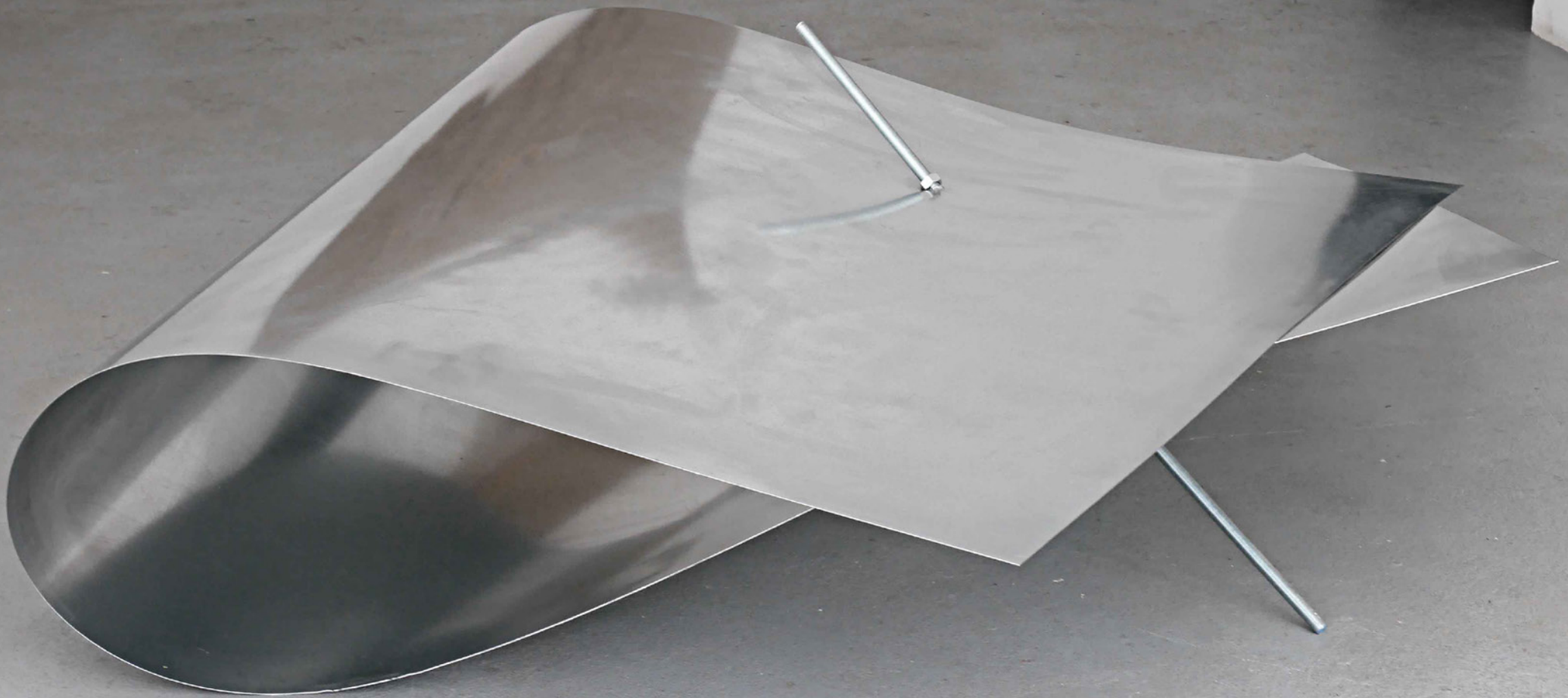
## À TON TOUR

Metal hoops, clamps  
On-site installation  
Wasteland Exhibition  
Chapel XIV  
Paris, 2023

*By bending flat materials, often industrial, sometimes heavy, such as plates of steel, copper, brass, aluminum, sometimes light, such as plexiglass plates, mirolège or nylon strips, the artist creates assemblages with an assertive but always risky verticality. Because they come close to breaking their balance and collapsing, because of the fragility of their fixations, reduced to a congruous minimum, never strongly consolidated.*

Extract from the text by Matthieu Corradino, *Artaïs* magazine, n26, 2021





On the ground, a large galvanized steel plate three meters long folded in half, held by a threaded rod ten millimeters in diameter and two nuts. The tension is maximum, and we imagine ourselves loosening one of the nuts to see the plate suddenly deploy and return to its initial, flat shape, slamming violently on the concrete floor. The work, however, was born from the opposite movement, that of "making a 2D plate into 3D": "it's a gesture that I do all the time with sheets of A4 paper – I go from flat to volume," explains the artist. Léa Dumayet transmits to her sculpture the delicacy of the folding of a leaf and the hanging of a pin. All his strength is contained there.

Camille de Singly, Édition Pollen.

**SOL**

Galvanized metal, threaded rod, nuts  
155 x 140 x 70 cm  
Pollen Residence  
Monflanquin, 2017





UNE QUESTION DE MORT OU DE VIE

Metal rods, magnets  
In situ installation, School of Fine Arts, Paris, 2014





What is soundscape and why should we care about it? How to work with the invisible as a visual artist? What is listening? The *Paysage Sonore* exhibition in the gardens of Château d'Esquelbecq raises these questions this year. The visitor can curl up in the work of Léa Dumayet. (...) The sound invasion of the city no longer allows us to hear nature. Thus this sculpture, both a shield against "bad sounds", and a resonance box inside, becomes a cabin which allows the visitor to concentrate on what is happening around us. Work to be experienced as a revealer.

Aude de Bourbon, curator of the exhibition.

**GRÉ**

Metal  
150x150x150cm  
Soundscape Exhibition  
Art in the Garden  
Esquelbecq Castle, 2023





**AU LARGE**

Mirror, cables, cast iron weights, fan, light projectors  
On-site installation  
Pollen Residence  
Monflanquin, 2016

[https://www.youtube.com/watch?v=nOBiobj66Q&feature=emb\\_logo](https://www.youtube.com/watch?v=nOBiobj66Q&feature=emb_logo)