

Portfolio Laura Flethe (2025)

Laura Flethe
(they/them)

*17. 10. 1999

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Photography: Julia Rosenberg

Laura Flethe (*1999) is a visual and embodied researcher whose participatory artistic practice explores the entanglement of gender, language, and the body. They challenge current worldmaking practices by facilitating playful and performative spaces of improvisation, imagination and empathy. Collectivity is essential to this transdisciplinary practice that spans publication, moving image, installation, writing, participatory formats and performance.

Laura graduated with a Bachelor of Arts Design from the Münster School of Design, spent one semester of their studies in the Process Design programme at HyperWerk Basel and is Co-founder of *kiosk magazin* and *TogetherTogether Collective*. Currently studying in the MA Non Linear Narrative at the Royal Academy of Art The Hague.

Education

2023—2025 M.A. Non Linear Narrative at the *Royal Academy of Art The Hague* (KABK)

2019—2023 B.A. Design at *Münster School of Design*

2022 B.A. Processdesign at *HyperWerk Basel*

2010—2018 Abitur at *CJD Gymnasium Versmold*

Work

since 2024 Volunteer at *Page Not Found*

since 2022 Graphic design at Typefoundry *TypeMates*

since 2021 Freelance graphic designer

2021—2022 Student assistant at *Münster School of Design*

2020—2021 Event management, website and media at *Center for Literature*

2015—2020 Server at various restaurants and cafés

Languages

German, native language

English, C1

Latin, Latinum

Dutch, beginner

Qualifications

since 2025 Co-founder of *TogetherTogether Collective*

since 2021 Co-founder of *kiosk magazin*

2023—2024 Member of the Study Programme Committee

2022—2023 Member of feminist collective *Salon Chichi*

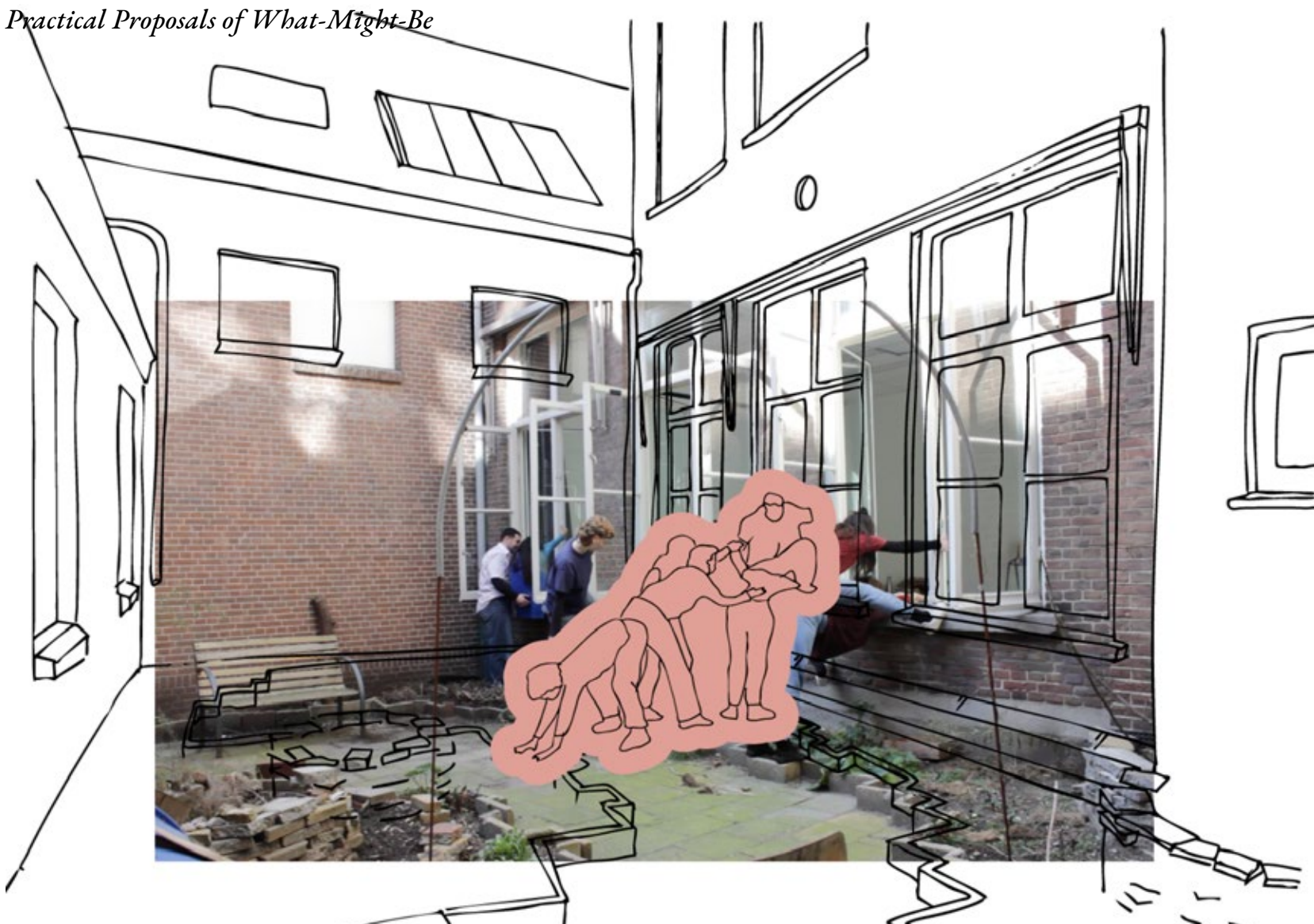
2019—2023 Member of the student council

2018—2019 Internship at design studios



Photography: Luzz Kohnen

	<i>Exhibitions</i>		<i>Performances</i>
<i>coming 2025</i>	Odds & Ends, NLN KABK Graduation Show: Practical proposals for what-might-be with TogetherTogether	<i>2025</i>	Amanda Piña: To Bloom () Florecimiento at Stroom The Hague (performer with TogetherTogether)
<i>coming 2025</i>	Cows in a Puddle, Pulchri Studio The Hague: Mapping Otherwise — Scores for Lange Voorhout	<i>2025</i>	Colin Self: GASP! at Rewire The Hague (XIOR performer)
<i>2024</i>	Archival F(r)ictions, National Archive The Hague: Mapping Otherwise	<i>2024</i>	LasTesis x Overkill Festival, Sickhouse Utrecht: Resistencia (participant)
<i>2024</i>	Undercover Exhibition, KABK The Hague: Unearthed	<i>2024</i>	Queer in Wonderland x RAUM Utrecht: Unlearning the Hero's Journey
<i>2023</i>	It's a book Leipzig: binding space		
<i>2023</i>	Parcours Münster: binding space	<i>2025</i>	<i>Workshops</i> Collective Rest as Resistance at West Den Haag, EcoBody Collective x TogetherTogether
<i>2021—2022</i>	Indiecon Hamburg: kiosk magazin	<i>2025</i>	Suspension Moments with TogetherTogether
	<i>Screenings</i>	<i>2025</i>	Disobedient Bodies by Pau Chaves Bonilla at SNDO Open School (participant)
<i>2025</i>	Roots in Motion at Filmhuis Den Haag: memories of what never was (winner)	<i>2023—2025</i>	Mapping Otherwise Workshops, The Hague
<i>2025</i>	Opera Forward Festival Amsterdam: Where Our Eyes Meet	<i>2024</i>	Joint Research Day, KABK: String Figures
		<i>2024</i>	Free Radicals Residency, Floating University Berlin with TogetherTogether
		<i>2023</i>	Hackers & Designers Hopepunk Summer Camp: Re-Embroidering Language
		<i>2021</i>	24/X Workshop Weekend Hannover: Deconstructing Language & Gender



Our project »Practical Proposals for What-Might-Be« is about finding ways of coming together to suspend the neoliberal conditions that individuate us. When we come together, we create a space of suspension in which we can imagine to live differently. This space expands capitalist, linear time to reclaim agency and prefigure alternative futures; skills we need to protest and resist the rise of fascism. Like a bridge held up by ropes, we extend pathways across difference to build the community care that modernity/coloniality has corrupted. The project is based on participatory »Suspension Moments« that include movement exercises, collective storytelling and conversation. It will result in a multimodal spatial textile installation and performance that wonders: How can we build a collective Body?



kiosk magazin is a self-initiated project by seven friends with a great love for print. We understand design as a curating activity and our magazine as a platform for different people, perspectives and forms of expression. Our goal was to bring readers back to the analogue, to challenge reading habits, to stimulate shared reading and dialogue.

By making connections between all the articles, creating reading spaces and exploring the format of an interactive booklet, we tried to rethink the medium magazine. [@kioskmagazin](#) [kioskmagazin.de](#)



Genderst du schon?

Fühlst du dich vom Begriff „Leser“ angesprochen?

JA

Fühlst du dich angesprochen, weil du dich als männliche Person identifizierst?

JA

NEIN

Identifizierst du dich als weibliche oder nicht-binäre Person?

JA →

Geschlechter dekonstruieren für Anfänger*innen → [34]

NEIN

Das generische Maskulinum: „Leser“
In der männlichen Form sind generisch auch Frauen und Menschen jenseits der Zweigeschlechtlichkeit mitgemeint. Sie wird oft als neutrale Form angesehen und ist in unserem Sprachgebrauch weit verbreitet. Ihre Neutralität ist aber eine Illusion.

→

Es fühlen sich nicht alle Menschen von generischen Maskulinum angesprochen. Es ist zwar gängig und wird als neutrale Form gesehen, reproduziert aber Stereotype, Genderrollen und Hierarchien. Dabei ist Sprache ein großer und wichtiger Teil unseres Lebens, denn sie bestimmt unsere Wahrnehmung und prägt unser Bewusstsein. Wenn wir von „Polizisten“, „Lehrern“ und „Künstlern“ sprechen, wird ein überwiegend männliches Bild in unserem Kopf erzeugt und für weiblich konnotierte Berufe, wie „Krankenschwester“ und „Hebamme“ nutzen wir das generische Femininum. Wo ist diese Form also neutral?

→

Würdest du dich von „Leserin“ angesprochen fühlen?

NEIN

Das generische Femininum: „Leserin“
Die weibliche Form wird generisch auch für andere Menschen genutzt. Diese Sprechweise gilt als Widerstand gegen das generische Maskulinum. Weitere Geschlechtsidentitäten werden allerdings nicht berücksichtigt.

→

→

Genderst du schon?

→

JA

Du denkst also schon nicht mehr in den üblichen Geschlechterrollen. Aber anderen Menschen geht es vielleicht nicht so.

→

→

NEIN

Probier doch mal, mehr Menschen in deiner Sprache miteinzubeziehen.

Neutralisierung: „Lesende“
Die Begriffe werden neutralisiert und enthalten keinen Hinweis mehr auf die Geschlechtsidentität der Personen. So wird deine Sprache befreit von Geschlechtshinweisen und Unterscheidungen.

Abwechslung: „Leser... Leserin“
Es wird zwischen der weiblichen und männlichen Form gewechselt. Bei beiden Sprechweisen vermeidest du falsche Vorstellungen. Allerdings fehlt der Platz für Menschen, die sich nicht als „Mann“ oder „Frau“ identifizieren.

Doppelnennung: „Leser & Leserin“
Es werden immer die weibliche und männliche Form genannt.

JA

Die momentan üblichen Formen sind Gender-Gap, Doppelpunkt und Genderstern. Diese Zeichen werden hinter den männlichen Stamm, vor die weibliche Endung gesetzt und als Pause gesprochen.

NEIN

↘

Unterstrich / Gender-„Leser_innen“
Der Unterstrich ist ein Sonderzeichen, welches auch als Ersatz für das Leerzeichen genutzt wird. Die eingehende Lücke bietet Freiraum für andere Geschlechtsidentitäten und wird als Pause gesprochen.

Doppelpunkt: „Leser:innen“
Der Doppelpunkt ist ein Satzzeichen, welches ankündigt, dass noch mehr folgt. Allerdings folgt nach dem Zeichen nur die weibliche Endung und andere Geschlechtsidentitäten werden nicht miteinbezogen.

JA

Möchtest du dabei auffallen?

→

NEIN

Nutzt du schon eine der gängigen Genderarten? Setz doch mal den Stern mittig oder verkürze den Unterstrich ein wenig.

JA
Versuch doch mal den Stern auf die Größe eines Kleinbuchstaben zu skalieren oder eine andere besondere Sternform einzusetzen. Irritieren kannst du auch durch eine dynamische Setzung der Gap oder des Sterns. Dabei wird das jeweilige

[130]

[T]

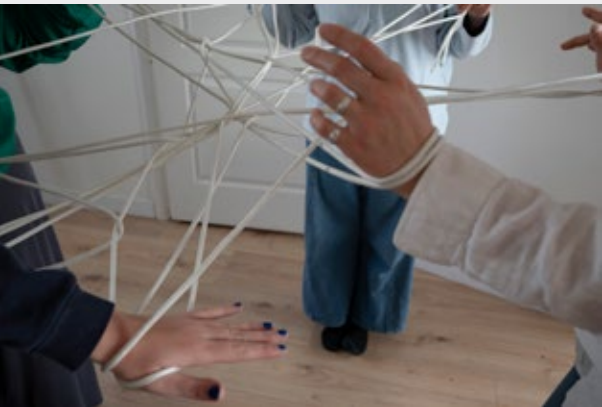
LAURA FLETHE

since 2021

Magazine

Project together with Elena Scherweit, Lu Kohnen, Leon Beckmann, Paula Götz, Julia Rosenberg & Jana Vogt

Concept, organisation & funding, text, photography, design & website



The string figures performance is an invitation to a perpetual rehearsal, an improvisation, a play. It is an attempt to explore collective sf weavings as a conversation method to think with and about the body as a space of imagination. It is an experiment to converse with each other and become entangled. It is a method for dialogue to share experiences and research. It is a rehearsal in becoming dependent and a practice of visualising and embodying our relation and interconnectedness.

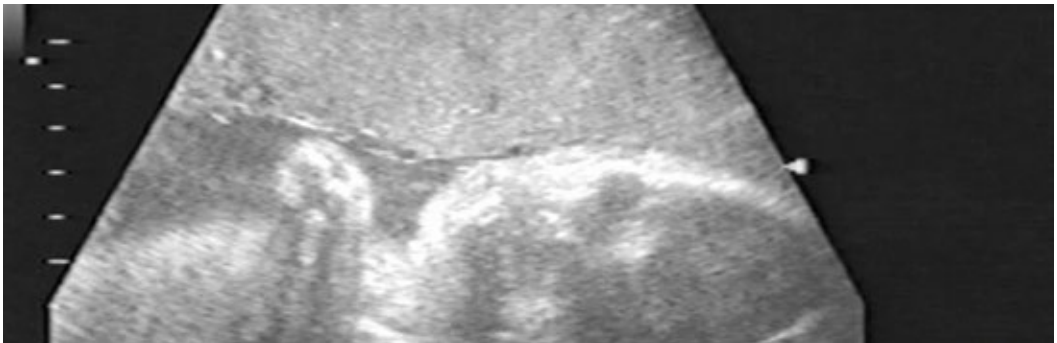
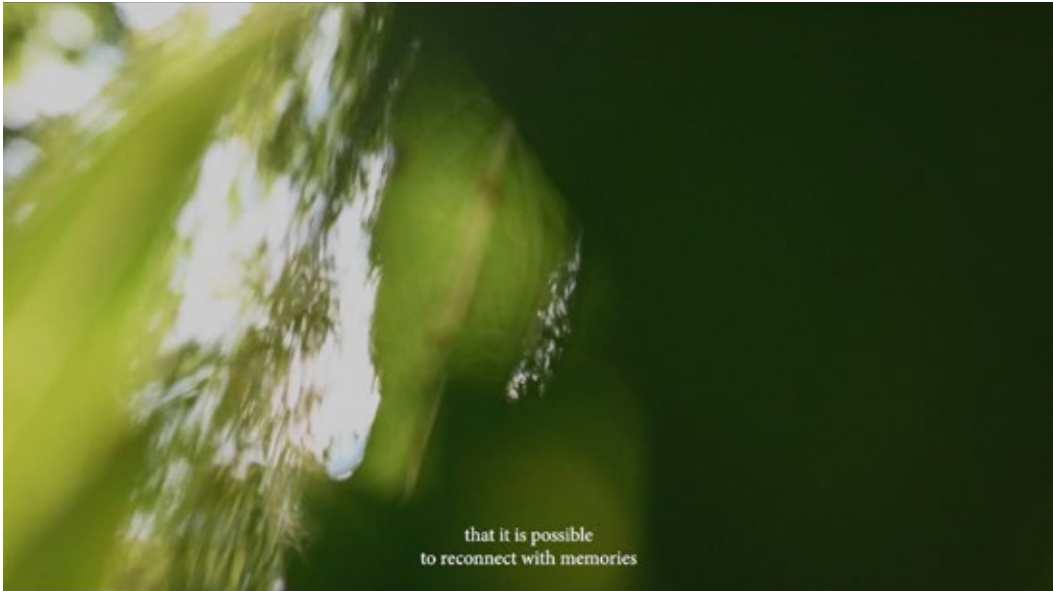
↘ [Joint Research Day](#)



Following my search for the missing memories of my father, who passed away when I was four, the film blurs reality and fiction in an exploration of grief, memory and imagination. *memories of what never was* is a reflection on collective reminiscence and myths built around the person he was, and it tries to reconnect with the remembrances and fantasies of the unreliable mind of a child.

Through learning how to build a kite as my father used to do, I try to build a relationship with him, embody lost memories and unfulfilled experiences. I search for presence in absence and wonder if we can create new memories with lost

ones. vimeo.com/1035699135





In a world where every gaze holds power, this digital opera invites you to step into an immersive loop of seeing, watching and perceiving. Where our eyes meet explores the paradox of wanting to escape the all-perceiving eye, while simultaneously seeking connections, yearning to be noticed and understood.

Through a fusion of compelling melodies, colorful vocals textures and dynamic visuals the work challenges you to reflect on the nature of perception itself. This intricate dance between watching and being watched unravels the quiet tension we encounter inhabiting this world.

In the dance of seeing, watching, and perceiving, will you embrace the gaze, or will you try to escape it? vimeo.com/1069494302



Garzweiler II is one of the biggest coal mines in Germany, in which RWE Power AG has been mining brown coal since 2006. The process of mining and its transformation into energy is extremely harmful to the environment.

At the beginning of 2021, I documented the lives of young people occupying a forest in Keyenberg, near Garzweiler II. They are fighting for a climate-just world and a better life for all.

Zwischen Widerstand und Utopie

Romii (er)
Romii sitzt in seinen warmen Opa-Schlappen im Tower und liest im Buch „Beziehungsweise Revolution“. Der Ofen wurde gerade erst angeheizt und es wird langsam wärmer in der Küche. Unter der Bank werden Feuerholz, Haferdrink, Frühstücksutensilien und Süßigkeiten gelagert. Nachher wird er heruntergehen, sich mit Besucher*innen unterhalten und ihnen erklären, warum sie hier im Wald leben.

38



Die Zerstörung

Zwischen Widerstand und Utopie





How does fiction spill over, seep through, is smuggled in and woven into reality? In a research into the influence of speculative fiction narratives on the present, I wondered how they can help us imagine otherwise.

By looking into the future through the eyes of feminist science fiction authors, I generated magical images with AI tools, based on descriptions of imagined future landscapes. These postcards question how the future is represented in mainstream media and how we can try to escape the “ancestral imagination of others” (adrienne maree brown).

While discussing the difficulties of AI and its ongoing reproduction of existing images. How can we imagine past the dominant images of the future? vimeo.com/957056164



With *Unearthed* we look at the most promising geoengineering project in Dutch climate combat history: PORTHOS at the Port of Rotterdam. As a quick fix for climate change, existing pipelines are currently transformed into an infrastructure that PORTHOS will use to compress excess carbon from port industries into the sandstone of depleted oil fields offshore. This technology is known as Carbon Capture and Storage. Regarded as an inevitable tool by the Dutch government to meet national climate goals, we ask who really profits from this expensive and short-lived technology. To bring the extractivist nature of the projects' capitalist agenda into view, *Unearthed* maps the public discourse around CCS and gives voice to the often ignored more-than-human realm.

On a site of speculative archeology, visitors can listen to the stories of three future finds that challenge human exceptionalism and expose the nuance needed to understand our deep entanglements with the North Sea. ↘ vimeo.com/943049208

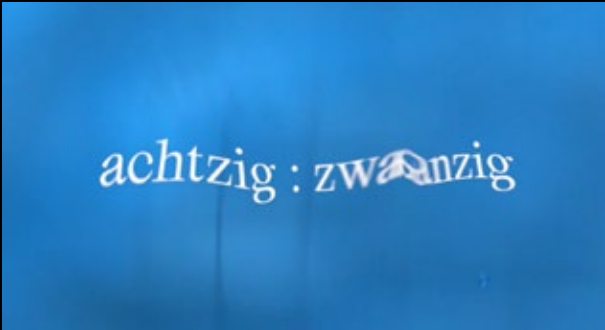
*Unearthed: How can we move past extractivist practices
and listen to the more-than-human world?*

*2023—2024 Investigation &
Installation*

*Project at KABK together with Carmen
Draxler, supported by Niels Schrader &
Jake Charles Rees*

*Research, conception, design
& realisation*





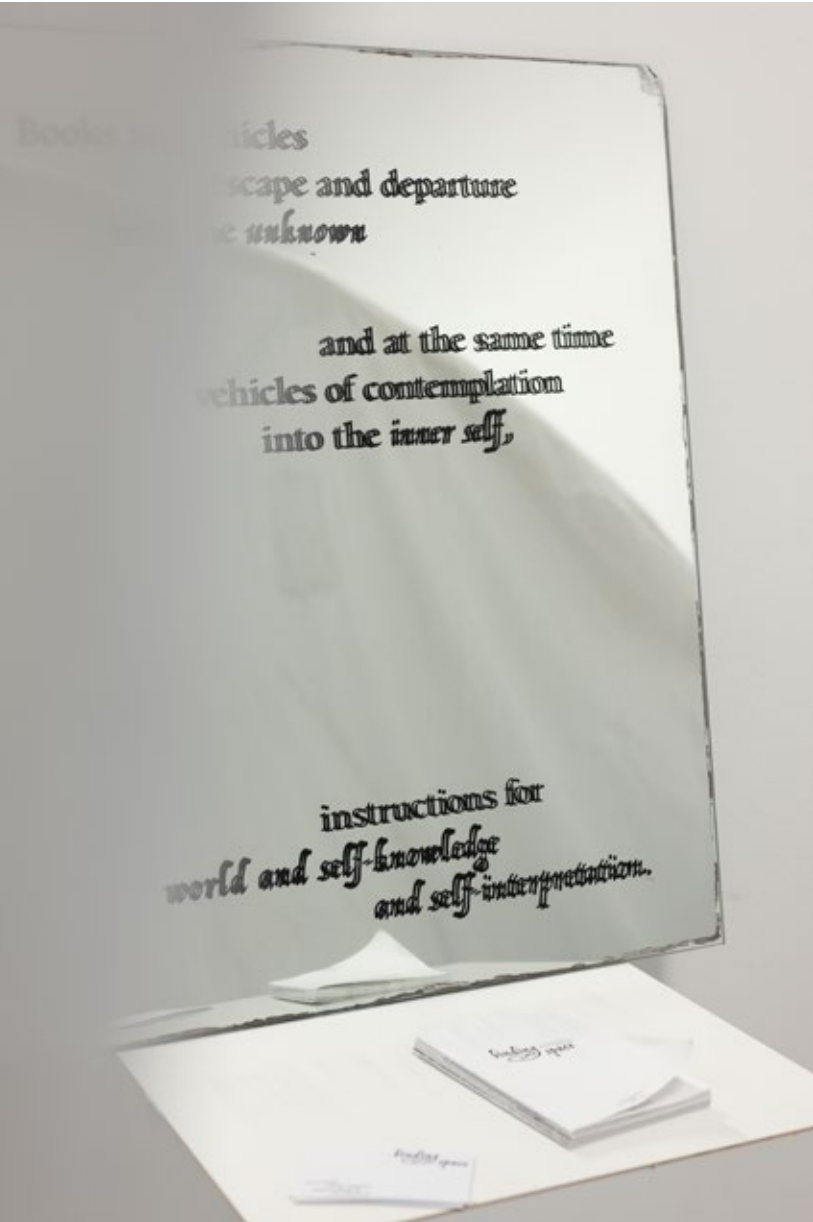
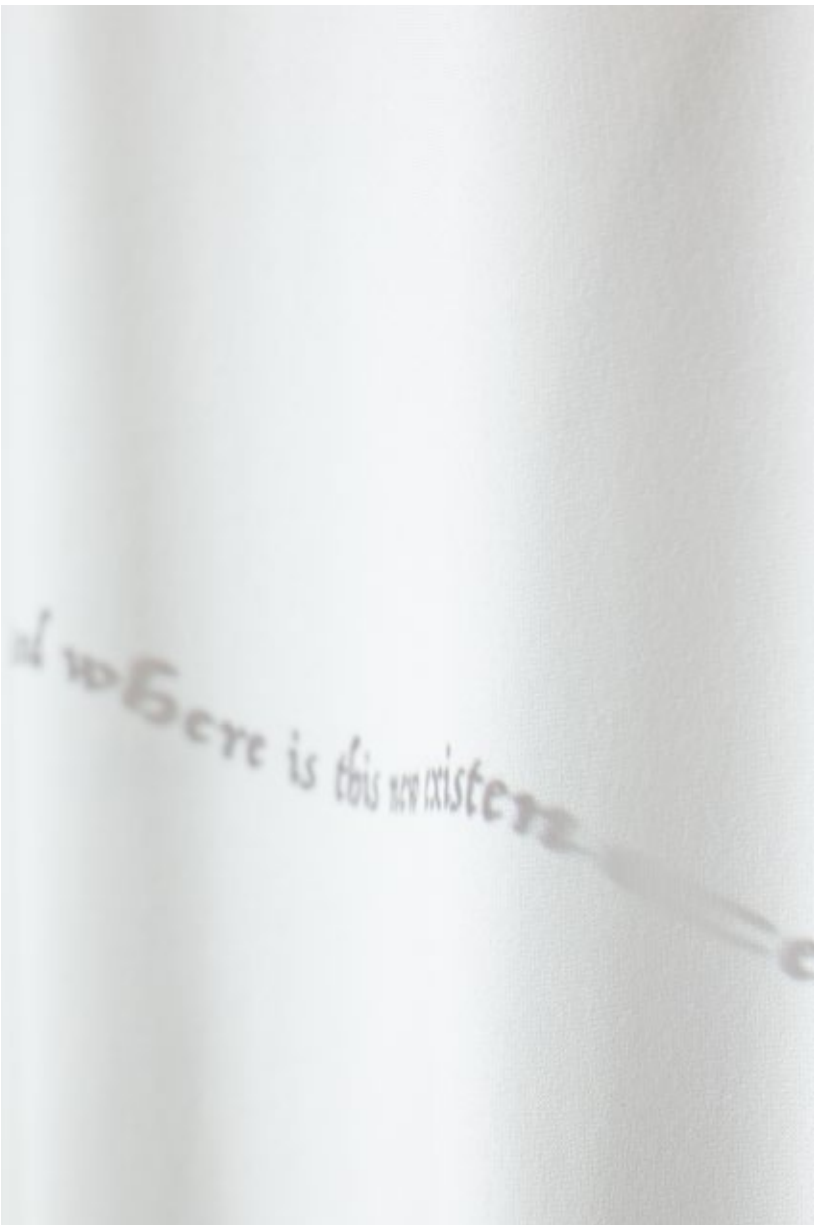
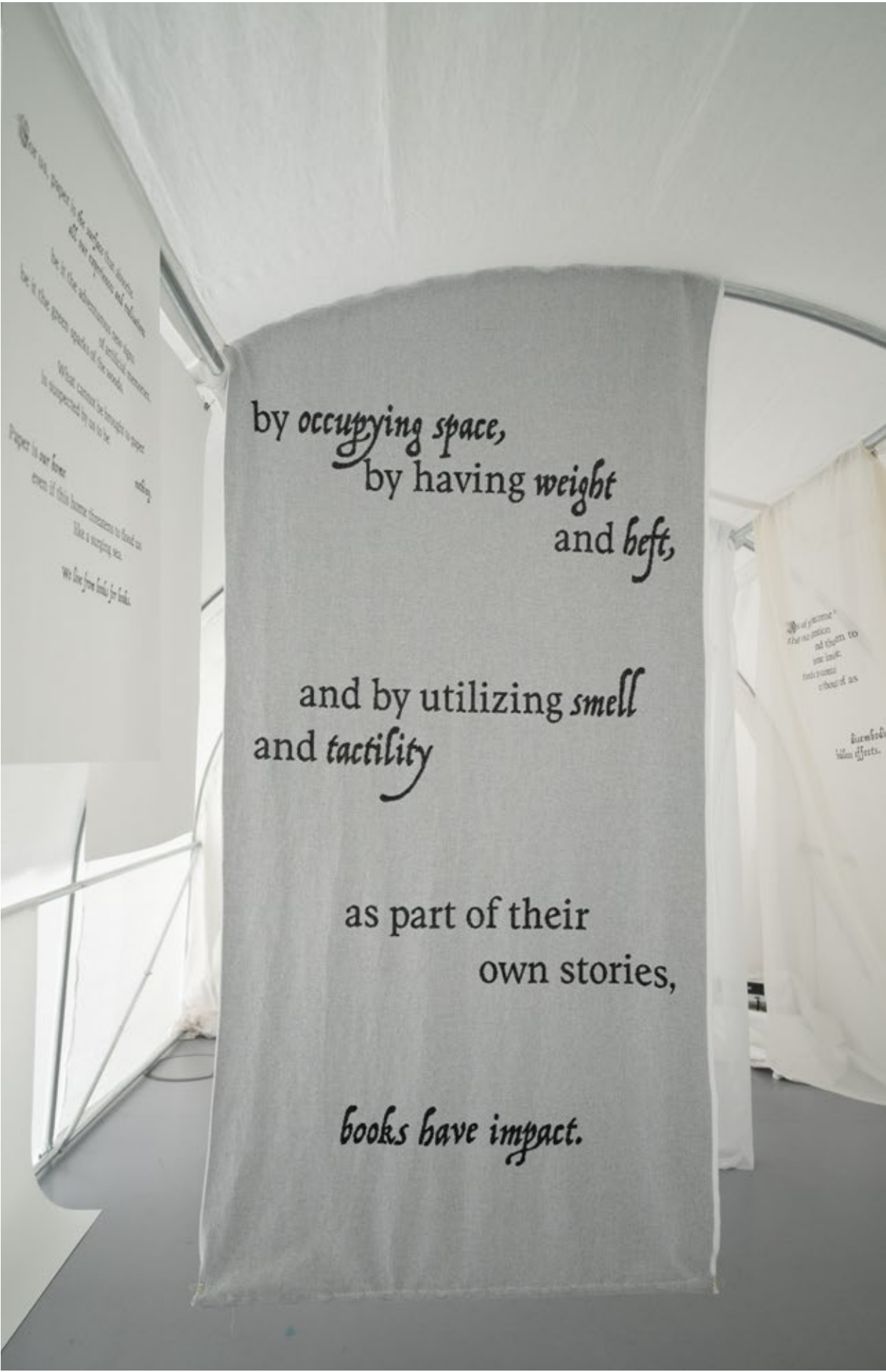
Eighty percent of your being is hidden. Twenty percent of you is visible. Your dreams, fears and experiences subconsciously influence your thoughts and actions. What do you feel beneath the surface? The short film *achtzig : zwanzig* explores fears for the future, the feelings of being overwhelmed and how we process them in our dreams. It outlines the different states of dreaming and shows how self-reflection can help to come to terms with oneself. vimeo.com/707825463

binding space

Die Suche nach
dem räumlichen Dasein
des Buches

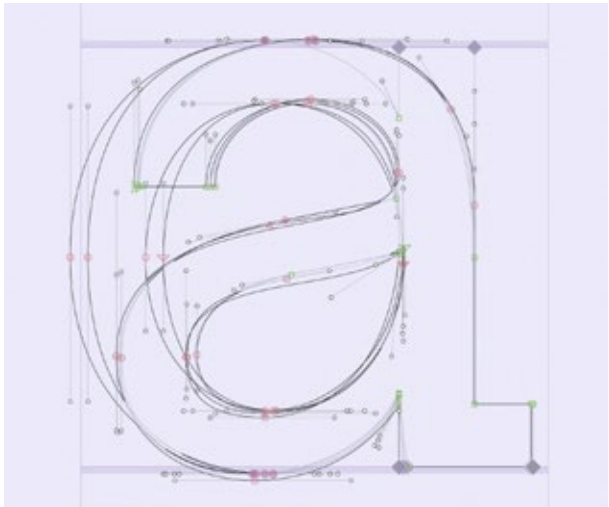
The book is not only bodily in space as an object, but also a thoroughly spatial medium through its structural design, its architecture and its content. What happens when we leave behind the object, the bound framework, the written formalities, the printed glyphs on paper? When letters become words, words become sentences, sentences become texts and texts become stories, we enter — as if through a portal — another world and forget the book object in our hands.

binding space seeks to translate the intimate spatial experience of reading into a physical room and to make the book collectively and sensual enterable. How does this process allow us to better understand and value the printed matter?





In the embroidery circle I hosted during the *Hackers & Designers Hopepunk Summer Camp 2023*, we created a *Soft Book* together. Following our thoughts with thread and needle, we entangled ourselves with each other and reflected on our experience at the camp. We were able to make those connections on the beautiful fabric dyed in Yi Zhang's *room for non-verbal*.



stern [star] is a body text font that deals with anti-discriminatory language and simplifies gender-sensitive writing by optimizing and varying the asterisk and underscore glyphs, which are used in Germany to show more than one gender in written texts. Through shape and open type features the user can decide if the glyphs blend better into the typeface or are even more striking. Moreover, it is an attempt to automate gendering through font programming and to fight stereotypes in our language. [↘ read more](#)



In zero gravity, we invite astronauts and space dreamers to drift beyond the constraints of colonial imagination. This video extends a call to the European Space Agency (ESA) to join us in a space where floating becomes a method. Where we reconsider the ethics of space exploration, not as an extension of extraction, but as a chance to reimagine our place in the cosmos.

Through movement, conversation, and weightlessness, we seek to escape the rigid frameworks of domination that have shaped planetary and extraterrestrial exploration. This is an experiment in storytelling, a speculative fiction unfolding in real-time. It is a reminder that space is not a blank canvas for human ambition but a shared environment. youtube.com/watch?v=5ZP6EogRxow





In collaboration with the Dutch National Archive, I investigated the colonial roots of cartography and contemporary mapmaking practices. Drawing on feminist and decolonial spatial theory and carrying out field research in the form of collective mapping gatherings, the project explores how these historical documents remain entangled with our present.

The experiments centred around the individual perspective as compass, while mapping sounds, movements, encounters, and imaginations on paper, in conversation or in the body. These cartographies resist modern colonial ways of containing the animate world, forming a growing collection of embodied, imaginative, and experience-based maps, documented in diverse (un)readable ways. Each invites a new perception of space and attempts to fill the emptiness — otherwise.



mapping in reverse
anticipate (un)
turn - return
the strange look
confused time
in walking into
against the g
against linear
Hovering between
present
and future
seeing water
and its reflection
Arriving, rever
to a place in
to where I usu





This writing explores how the moving body can become a space of imagination that eludes linguistic naming processes and fixed gender identities to move towards fluidity of being. Through a fragmented, associative and playful assemblage of theoretical enquiries, conversations, experience-based stories, (collective) narrations and movement practices, I seek to find the words for what I struggle to express in them. Drawing on gender/queer/trans studies, feminist theory, black studies, philosophy of language, post-structuralism, performance studies and theatre pedagogy. I examine the role of language as world- and meaning-making device that widens and restricts our capacity to envision possibilities. While wondering how (queer) bodies are performative places of continual becoming, the thesis tries to rehearse embodied, somatic vocabulary inspired by improvisation theatre and dance to move beyond the confines of gender categories and linguistic boundaries.



Page

005

006

008

009

011

012

014

015

017

018

020

021

022

023

026

027

Year

2025

since 2021

since 2023

2024

2024—2025

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since 2021

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since 2024

Project

Practical Proposals of *What-Might-Be*

kiosk magazin

String Figures

Memories of *what never was*

Where Our Eyes Meet

Zwischen Widerstand und Utopie

Postcards from the Future

Unearthed

achtzig:zwanzig

binding space

Hopepunk: Soft Book

stern Typeface

What on Earth?!

Mapping Otherwise

Rewriting with Bodies



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