

CLELIA GUY BLANCO

email : cleliaguy@gmail.com
phone : +33 6 21 93 53 50
websites : cleliaguy.com
revuefotocopias.com

PRESENTATION 1**PROJECT** 2-3**PORTFOLIO** 4-18**RESUME** 19**PRESENTATION**

Serre fort. I wish you were there. The titles of Clelia Guy's works take the form of prayers and, in a way, act as a dialogue. The performer, who activates her various wearable pieces – abdominal belts, weighted blankets, corsets, and kimono jackets – finds comfort and a sense of enveloping in her gestures. The wardrobe the artist unfolds evokes a connection to works like Marie-Ange Guilleminot's *Chapeau-vie* or Lygia Clark's *The I and the You*; inviting us to think about objects beyond their practical uses, emphasizing their transitional nature and their ability to accompany life changes. The artist speaks of 'points of contact'. The garments, embroidered with various inscriptions, act as talismans, fragments of a loving discourse, and a need for comfort to face the outside world. The chests, pockets, and even linings create a space for secrets, for withdrawal.

In response to a world where exchanges are increasingly demateria-lized, and where our relationship to reality can feel elusive, Clélia Guy prints and compiles texts that matter to her in her fanzine series *Fotocopias*, capturing the original spirit of zines as a way to create connection and gather a community. In reaction, she creates objects with a certain weight to bring about a sense of calm, much like deep pressure vests used by hypersensitive individuals or those on the autism spectrum. *Please Be real. Your weight on my shoulders.*

Henri Guette



At the foot of the Carpathian Mountains, a lush garden shelters a vast mansion that houses a library containing timeless books. This is how my mind stages the different memorial spaces of the intimate, the calligraphy of the Golescu family letters embodying the last link. The spatial zoom is accompanied by a temporal zoom, and the concentric circles approach towards my hypothetical stay at Villa Golescu next July. The eternal mountains are followed by the century-old trees of the dendrological park. The house built by the father at the beginning of the last century is followed by the recipe book of the daughter.

How can we testify to the layering of lives whose memory still inhabits these places I may span through?

The topo-analysis is the psychological study of the location of our intimate lives. Its concept is developed by Gaston Bachelard in *The Poetics of Space*, in which he analyzes the imagination projected in places and objects. He writes, «My memories are still, all the more solid as they are better spatialized.» The house where we live, because it harbors both the recurrence of daily gestures and the vicissitudes of emotions, is the primary place to preserve the memory of an intimate experience. Living in someone else's house, sleeping in their bed, eating at their table, leafing through their books, is to take their imprint through touch with the objects that shaped them.

During this month-long stay, the challenge will be to measure oneself against these layered temporalities. For Villa Golescu is not limited to the Golescu sisters, but also embraces the history of their family, one of the oldest in Romania. It shows a transmission of architectural, arboricultural, and furniture-making know-how that the Pro Patrimonio Foundation is committed to carry on through workshops and residencies. The Foundation has chosen to inhabit the Villa rather than turn it into a museum, following the intuition that the transmission of the past can only occur by allowing permeability between generations through the inhabitation of spaces and objects.

The phenomenon of memory transfer from one object to another, by touch or by resemblance, is of particular interest to me and would find an ideal context for exploration at the Villa Golescu residency. It echoes the theory of sympathetic magic developed by J. G. Frazer, based on the belief that objects looking similar are connected by magical links: one is modified by its double's alterations. For each work of art that Constantin Brâncuși sold and had to part with, he would mold its plaster double. Like the ghosts that replace borrowed books on library shelves, these substitutes fill the void while revealing it. Do the original and the copy, forever linked by the same matrix, also share the same memory? Is molding

«In one's life, the house eliminates contingencies. It multiplies its advice of continuity. Without it, man would be a scattered being.»

Gaston Bachelard

the bark of a tree enough to absorb its history?

This question is also raised by the objects of the Honest Goods Collection, which use traditional techniques and designs. The gesture that gave them their shape is their first memory: it anchors them immediately in a history and a custom. This set of pieces plays a symbolic role that goes beyond mere functionality. They perpetuate manufacturing and usage gestures, inscribing them into a collective memory I wish to dig deeper into.

The molding I started to practice, as well as textile techniques such as weaving or embroidery, will help me propose formal responses to these multiple questions. Molding takes the imprint of a living by impregnating its incarnated material and allows the dissemination of a story. Fabric also relates to a tactile and absorbing relationship. Its domestic specificity makes it the favourite material for intimate and bodily touch. It is also the object of a long tradition in Romania, where floral, geometric, or zoomorphic embroidery adorns costumes with particular meanings depending on the region.

The themes of memory, transmission of gestures and know-how that underpin my research project are issues that I know would resonate in Romania, notably through the engagement of the Pro Patrimonio Foundation. The challenge of preserving vernacular techniques and creations, such as the Wooden Churches scattered throughout the country, provides living and inspiring examples for reflection. This is why I have no doubt that such a residency, given its geographical and cultural setting, would be extremely beneficial for my work. I hope that it will also resonate with you and that the following pages will capture your attention. Thank you for your time!















CONVERSATION JACKET

The story, told by Susan Howe, of the missionary Jonathan Edwards who is said to have crossed the United States from East to West on his horse, pinning his thoughts to his clothing, is the origin of my friendship with Anaïs Chappelet and this project.

Obsessed with the connections between text and clothing, we wrote a protocol for the design of a coat of memory. Taking turns, we each stated an instruction, which led to the following formulation →

- (1) *The garment is divided into four parts: the sleeves, the back, and two front flaps that cross over. In its resting form, it takes the shape of a T that intertwines.*
- (2) *The garment is lined: one fabric on the outside and another on the inside.*
- (3) *There are two pockets, placed on the outside, each the size of two beloved books.*
- (4) *A belt supports the waist and embraces the garment. A phrase that is considered true is inscribed on it.*
- (5) *In the sleeve hems, the*

words of others that one would have liked to have written. Its width will depend on the chosen fragments.

- (6) *On the collar, his or her own initials are embroidered.*
- (7) *Inside the garment, a small object is held by golden thread.*
- (8) *A conversation pocket, sewn into the garment, from which emerge the fragments of words one would like to speak.*

On October 12, 2023, invited by La Boîte 31 Quai de Conti, we revealed our garment to one another. From Anaïs's conversation pocket came the instructions we had written, printed on a 50-meter ribbon that we cut to distribute to the audience. In my own pocket were small books containing the poem by Susan Howe, which could be pinned to oneself.

2023
Velvet, cotton
photo © Paul Bouigue







Abdominal belt
Cotton, silk, flour, 2024
80 x 15,5 cm

Reversible body
Cotton, weaving, elastane, 2023
75 x 35 cm



Volver a respirar la lluvia que caera
Weaving on wooden frame, 2024
90 x 65 cm



THE FRUIT OF MY WOMB

This costume is worn in several successive layers that, from the innermost depths to the bones, reveal or conceal an interior that one wishes to contain and protect. The first layer consists of two brown nylon lungs, padded with feathers that escape. One can push a finger into cavities that have been shaped for this purpose. Over this, and to hold it in place, is tied a corset made of wild silk, inside which a dog has been embroidered. Above that, a wool coat is draped, crossing over the chest and tightening at the waist. It is completed with a pair of removable sleeves and two pockets, on which two acrobats are embroidered. Turned inside out, the warm and austere coat transforms into a festive and sunlit dress.



This costume can be worn during performances or displayed («opened») like pieces subjected to dissection.

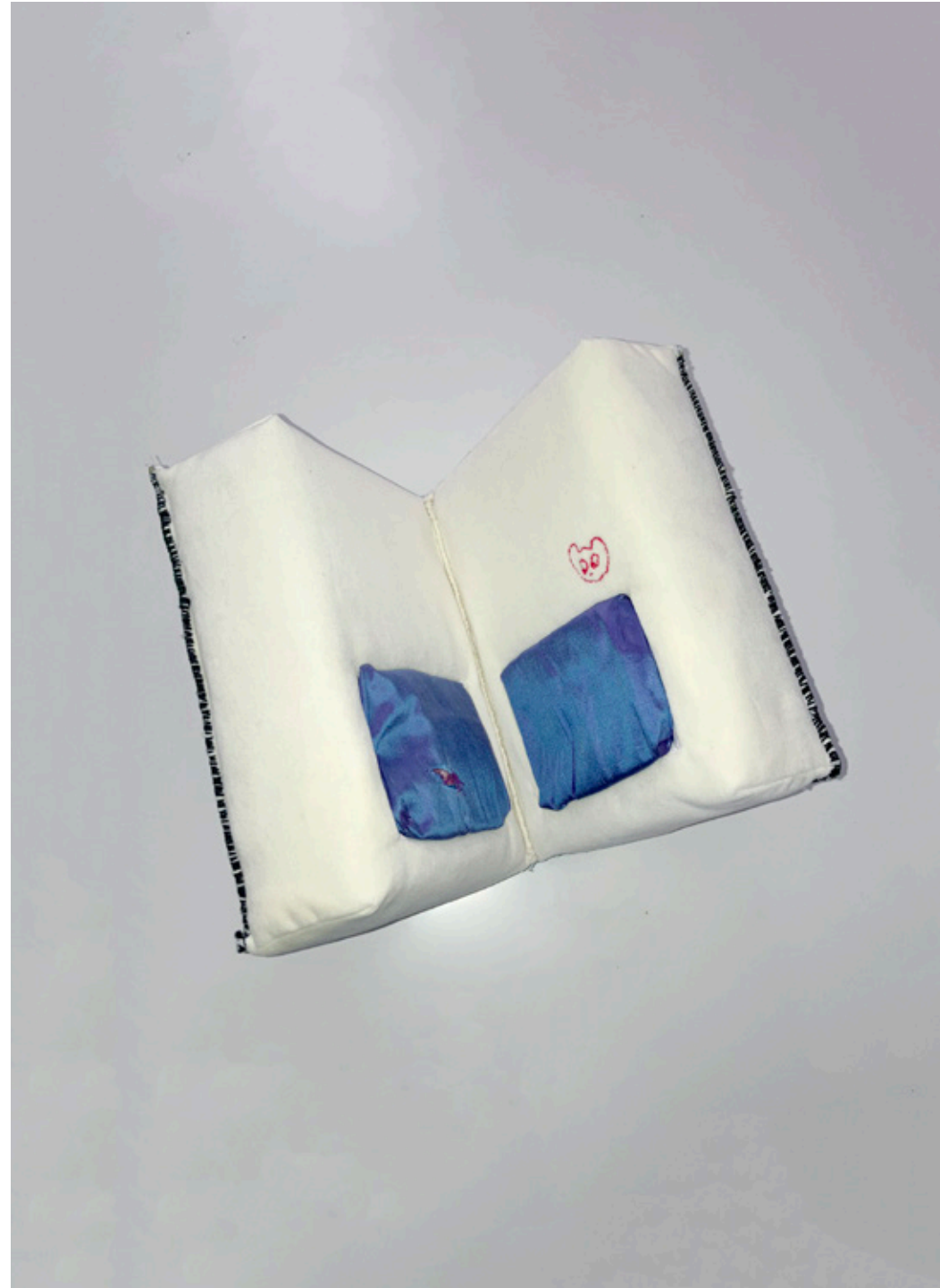




The image of Saint Thomas thrusting his finger into the wound without blood of Jesus in this painting by Caravaggio was the starting point for this costume. A voyeuristic finger, a finger that probes and fiddles. A rational finger that must touch for itself, and this hand that accompanies it in this gesture, that invites it, that exposes itself.

The Doubt of Saint Thomas (detail)
Caravaggio







CLELIA GUY

email : cleliaguy@gmail.com
 phone : **+33 6 21 93 53 50**
 address : **51 rue des Martyrs**
75009 Paris
 nationalities : **french, spanish**
 driving licence

web : cleliaguy.com 
revuefotocopias.com
 instagram : [@cleliaguy](https://www.instagram.com/cleliaguy)

N° SIRET :
 922903083 00017

formation

2024 Master's degree in Fine Arts
 2022 Bachelor's degree in Fine Arts
 2020 Bachelor's degree in Graphic Design

places

Beaux-Arts de Paris
 Beaux-Arts de Paris
 Beaux-Arts de Lyon

art residencies

08/2025 AiR Green, textile residency at Søndre Green, Norvège AiR Green, Norvège

performances

06/2024 *Véronique Murier*, group performance-show organized by Colombe Thaller in the Jardin Lenoir (Paris) Jardin Lenoir, Paris
 10/2023 *Conversations*, demonstration-performance with Anaïs Chappelet, at the invitation of the *Boîte 31* (Paris) La Boîte 31, Quai de Conti, Paris

shows

03/2024 *Crush*, group show curated by Antariksa, Louise Nicolas de Lamballerie et Tadeo Kahan at the Beaux-Art de Paris Beaux-Arts de Paris
 02-03/2024 BD *Kamikaze* displayed at the swimming pool Suzanne Berlioux Les Halles, Paris
 05/2023 *Cloakroom*, group show in the cloakroom of the Centre George Pompidou (Paris), curated by Paul Hyper et Julia Liévoux Centre Pompidou, Paris

art book fairs

05/2025-24-23 *Paris Ass Book Fair* Palais de Tokyo, Paris
 06/2024-23 *Fanzines?Festival* Tour Orion, Montreuil
 06/2024 *La BD hors des cases*, library of the *Fanzines?Festival* Centre Pompidou, Paris
 03/2024 *Trafic #2* Frac, Marseille

professional experience

09-10/2024 Assistant of the textile artist Marie-Ange Guillemot (Paris)
 2023-2024 Technician of the print studio of the Beaux-Arts de Paris
 2022-2024 Founder and editorial manager of *Papier Saint Germain*, the newspaper of the Beaux-Arts de Paris
 01-02/2023 Intern with the textile artist Marie-Ange Guillemot (Paris)
 09-10/2023 Intern with the artist publishing house *BackBoneBooks* (Berlin) BackBoneBooks, Berlin
 2020 Art teacher in primary schools with Aisé organization (Paris)

skills

computer InDesign, Photoshop, Illustrator, Glyphs, code : html, css, js
 linguistic spanish (second mother tongue), english (C1), german (B2)
 musical Certificate of musical study of piano, clarinet (beginner)

