

CLARA DE TEZANOS

TABLE OF CONTENTS



BIO + ARTIST STATEMENT



SELECTED EXHIBITIONS



SELECTED PUBLICATIONS



☞ GALERÍA REBELDE

CURRICULUM VITAE

Clara de Tezanos (Guatemala, 1986)

Guatemalan artist who studied photography early in Paris. In 2009, she co-founded the Center for Contemporary Photography, La Fototeca and the International Photography Festival GuatePhoto. As Director of La Fototeca, she curated various exhibitions, directed editorial projects and taught for more than 10 years. She worked as chief curator for all the editions of the GuatePhoto Festival, Fototropía Gallery and Espacio Satélite. Her work has been exhibited in collective and individual exhibitions both locally and internationally. In 2018, De Tezanos self published Piedra-Padre, Universo and Por Maniobras de un Terceto, both edited by Alejandro Cartagena, both shortlisted in renowned international open calls like the Aperture & Paris Photo First Book Award 18, PPhotoESPAÑA 2020 Best Photography Book of the Year 2020 and Rencontres d'Arles 2020 Book Awards. She presented both books with solo exhibitions at La Erre in Guatemala City and at La Nueva Fábrica in Antigua Guatemala. Recently, represented by La Galería Rebelde she has participated in various Art Fairs like Zona Maco 2020 in Mexico City, Art lima 2020 in Perú , Art Paris 2021/22 in Paris and Together Arts 2021 in Miami.

Today, Clara continues creating images in photography but is now interested in constructing larger projects that include video, sculpture and performance. Her recent work has shifted to the construction of objects and sensorial sculptures that capture light, color and sound to convert spaces into holy experiences. Her last solo exhibition in Galería Rebelde in 2022, was a synthesis of a decade of her research, practical work and experimentation with video and performance.

Artist Statement

Clara reflects on her work a personal connection with time. A way to solve questions and curiosities about her past and to create possible fictions and imaginaries about her present as a personal shelter. Her artistic work began with the photographic medium, using the camera and the manipulation of light as a channel to reveal mysteries of her ancestors, the transgenerational, what she inherited in her psyche, the archive, her childhood. As a photographer, flashes of light and the handling of it were always recognized elements in her intimate images. This language of light is continued in a new facet as a visual artist dedicated to objects, sculpture, collective performance, video art and the installation of diaphanous pieces that, through light, lead the viewer to wonder about the present. For de Tezanos, time is the great mystery of the world. A time that is heard as it passes, a time that stops, that happens from the past to the future. That mystery has been the center of her work, also nourished by the investigation of other branches of thought such as physics, astronomy and more esoteric pseudosciences. Her sculptures are also influenced by the iconography of religious traditions in Guatemala in its form and woodwork techniques, thinking of light as an element that for centuries has been associated with divinity. This influence allows her to think about the search for science, faith, metaphysics, myth and the magic of transforming ideas. Thus, her work starts from an oneiric intuition of perception and moves to a scientific research on the passage of time and the movement of the cosmos. Her work departs from the archive, accumulating images, materials and objects that later come to life in spatial compositions, as memory sets, as a daydream towards self-discovery, as a great philosophical mystery. For the artist, the light experience is a way of revealing or dazzling certainties, a mechanism to reverse our gaze towards our ancestors, question the paradoxes of our realities and provoke the contemplation of a natural phenomenon that behaves in infinite ways such as light. The translation of meanings to materials is also important in her practice, which is why she attributes personal knowledge to wood and diaphanous materials that produce in the objects the condition of reflection and refraction of light at the same time. Finally, her work speaks of the experience of light as the closest thing to the sacred, a time-space to be in communion with “the everything”, a way of creating more fables than theories about the universe.





INTERVIEW

“Reflexiones de una obra”
[Preview Here](#)

SELECTED EXHIBITIONS



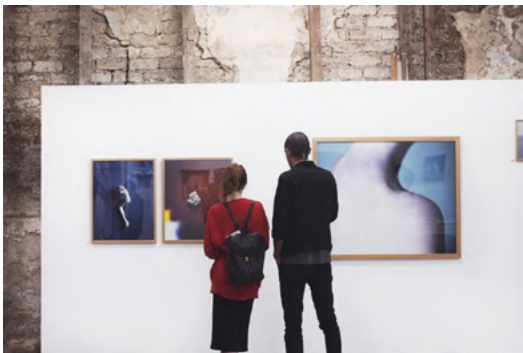
LA FUENTE ES EL SOL

2022,
la Galería Rebelde
Guatemala City



POR MANIOBRAS DE UN TERCETO

2019,
La Nueva Fábrica
Guatemala City



PADRE-PIEDRA, UNIVERSO

2018,
La Erre
Guatemala City



EL HABITÁCULO

2016,
Open Studio
Guatemala City

LA FUENTE ES EL SOL

2022,
la Galería Rebelde
Guatemala City



There is a speed that is typical of Clara. It is a voracious and provocative speed. Playful. A speed in which gestating implies placing the body in desire, in fire, in permanent transformation.

Her artistic experimentation originates from photography. Light, the primordial medium of her matter, remains the essential element of her work. But, now, her cosmogonic heart floods, captivated in the infinite devotion of her mystery and, as if by a mystical call, she plunges into the deep understanding of the knowledge in which the sun is the source.

The experience of feeling the mystery of the Divine light necessarily transforms her. And in that search for meanings of truth that lead her to certainty, she redefines the physical space that she inhabits, her bonds, the way in which she travels around the weight of her body, her spirit, her speed, her gaze. Clara begins a devout pilgrimage in search of the source, which also transfigures her gestating action. The spirit of the Divine light manifests and is represented.

The sun is the source is an exhibition that begins like this. It was born as a search to manifest the Divine in a game-investigation in which the artist breaks away, from an insubordinate gesture, with the two-dimensionality of the image. She disarms a camera and begins the creation of The Transmutation Machines, multiple astronomical objects made of wood, leatherette, glass and other elements, with the function of manifesting in a ritual of mystical foundation. A procession in praise of the sun, inside an ancient sacred building, where the objects activate the fullness of their spiritual power in celebration of the Divine glory through their light manifestation in movement.

Some of these objects are preserved and keep their original ritual presence. Others are fragmented and transformed by the artist. From there are born the Votive Lamps, sun amulets, which in her mobile gesture show the desire to propitiate a space for joy, amazement, and the ecstasy of being and her surroundings. They are rays of God, they are Divine instruments.

Without measuring an exact time, Whispers, the multidimensional mural composed of sundials, works as an invitation to observe how time is translated into light, from the lightness of its composition of wood and litmus acrylic. Variation of forms, touched by the gesture of light, emit ethereal figures of color, which reflect on the cycles of life, the eternal and the ephemeral, the permanently changing. That, from its duality, in its essence of being light and being shadow, occur in balance, like flashes of the spirit of divine poetry.

Clumsy drawing of the eternal deal with that transition from light to darkness. And, in that nocturnal infinity where the absence of the glare of the sun exists, Clara offers us new conditions of coexistence and relationship on our perception of the dimension of the universe. Sky mirror in elliptical translation fulfills a similar function from its figure, an elliptical map that emulates the rotation of the earth around the sun. As an ancient gesture of using the lagoons to see the celestial bodies, she places a black mirror on it so that it reflects the sky, so the expansion of the stars in the universe can be observed. Giving space for the cosmogonic story to recover its poetic force, that one's self can perceive his own condition in the midst of that coarseness. See the soul. Take learning with humility.

Theories of Fludd, Kepler and Newton are mirror maps as a tribute to thinkers of the sun who accompany Clara on her journey. People who, in other times, like her, understood that the cosmos is a living consciousness.

In this way, The Source is the Sun becomes an investigation in permanent search and mutation of its light artifacts. Those who do not yearn for perfection, but to be in their essence, deep representations of the Divine spirit, in communion with the rhythm that the artist impregnates them, from a deeply loving and playful gestation.

The title, from the beginning, speaks to us of her own need to move like a mantra. That is, enunciate from the very exercise of the voice like a whisper in infinite repetition, like a prayer. A title-prayer that extends as an invitation to find the right frequency in our voice, the one that lights the votive lamp and teaches us that, as it is above, it is also below, and that the sun exists within each one of us.

Andrea Irene Dardón

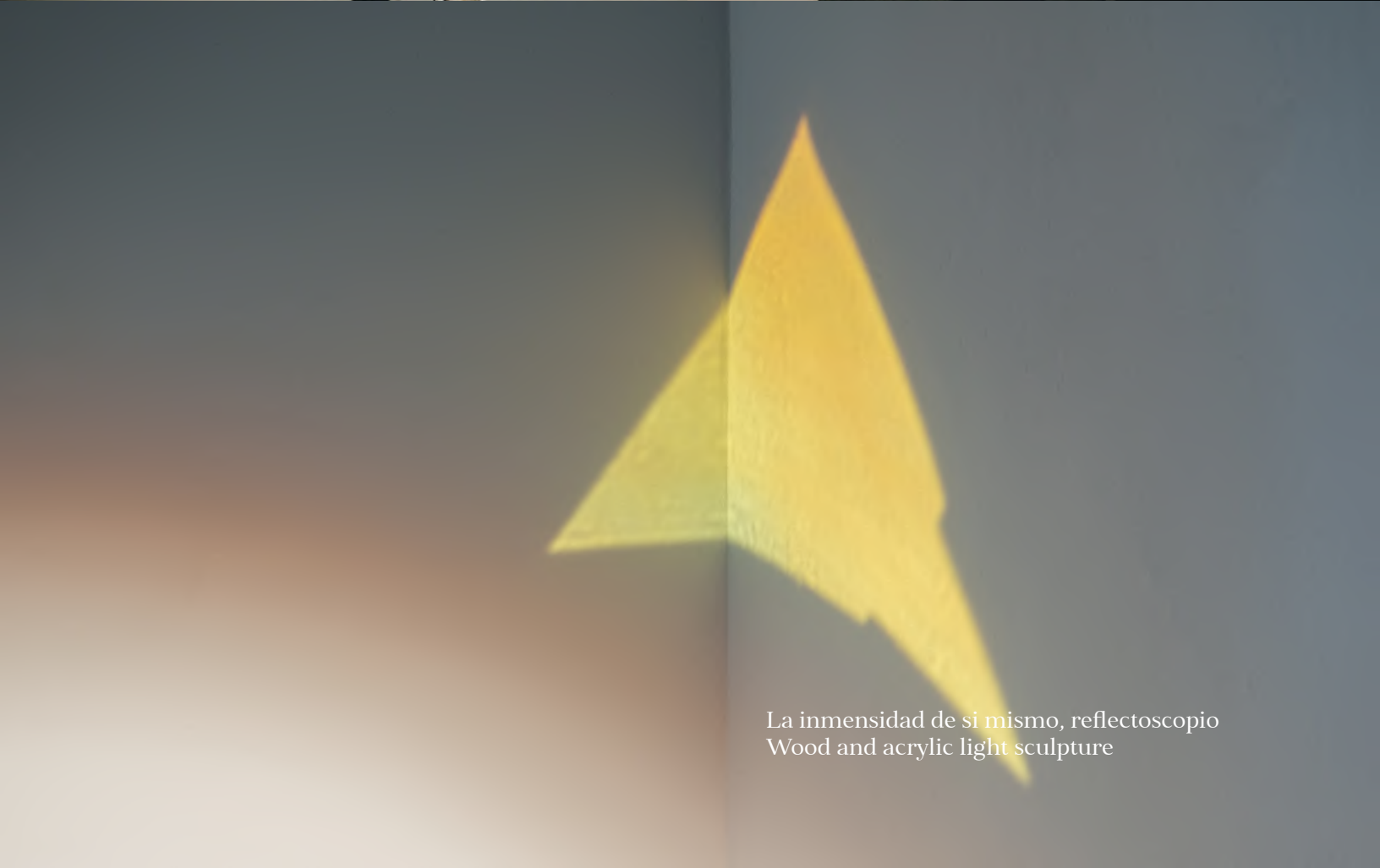
Curator

Guatemala, march 2022



Installation view at La Galería Rebelde, Mural de Lamparas
Votivas y Teorías de Kepler, Fludd y Newton.





La inmensidad de si mismo, reflectoscopio
Wood and acrylic light sculpture

Una velocidad en
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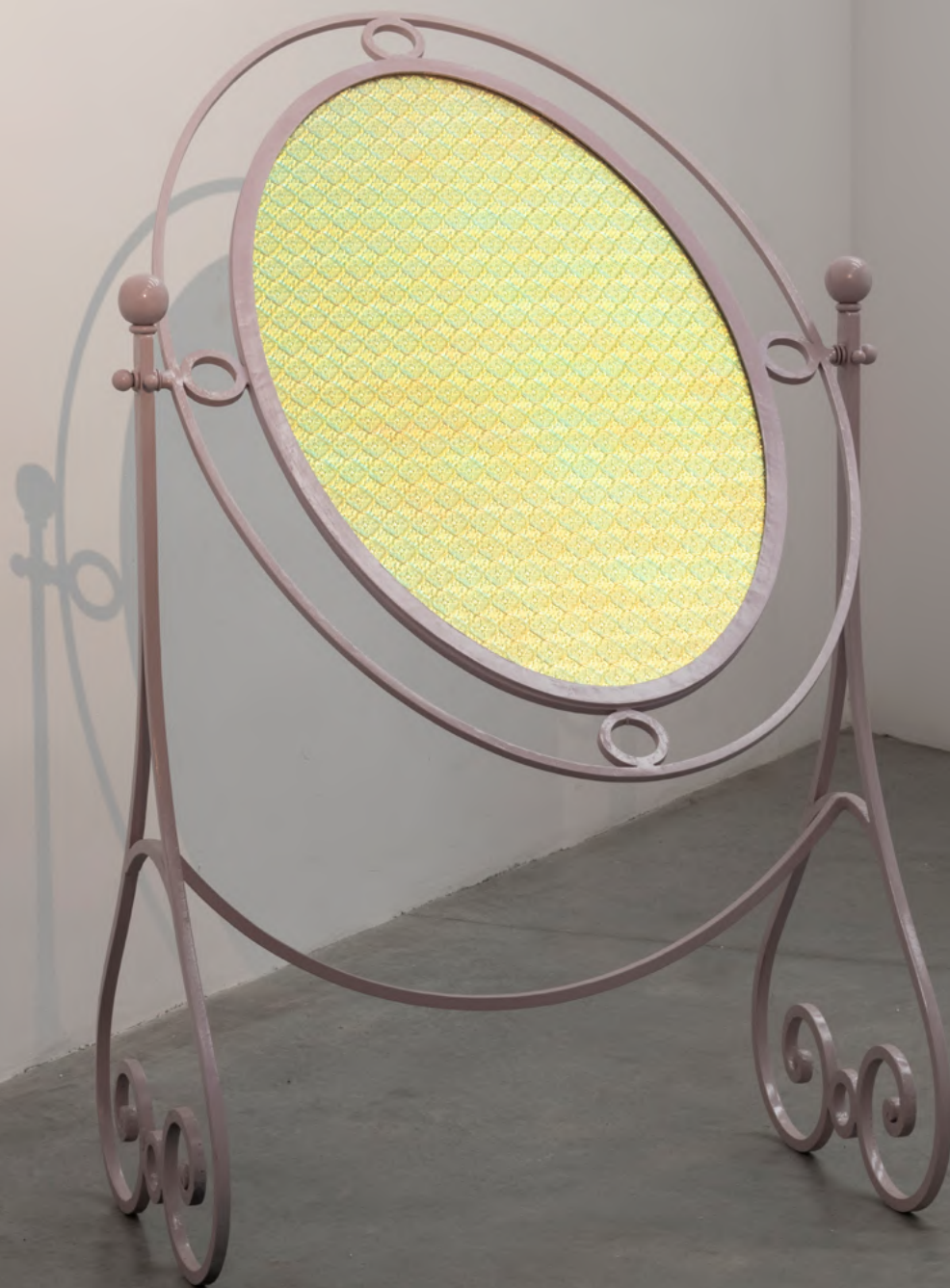
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El universo en dos polos
Wood and acrylic light sculpture



Espejo en traslación elíptica
Metal and mirror light sculpture



Regocijo de asombro
Light sculpture
NFT

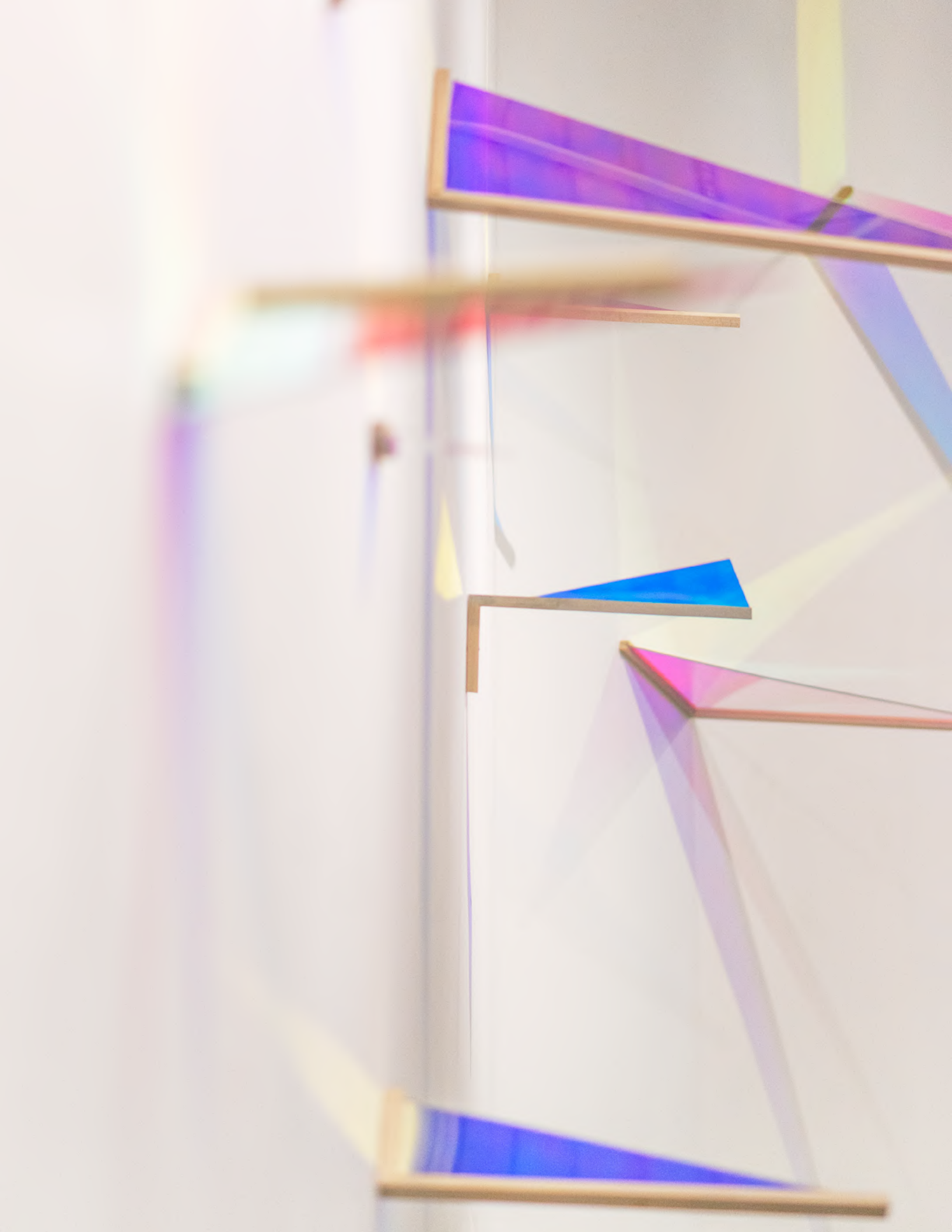
[Preview Here](#)



El mundo siempre está naciendo
Analog photography



Mural susurros de entusiasmo
Wood and acrylic light installation





El Tímpano
Wood sculpture and assemblage

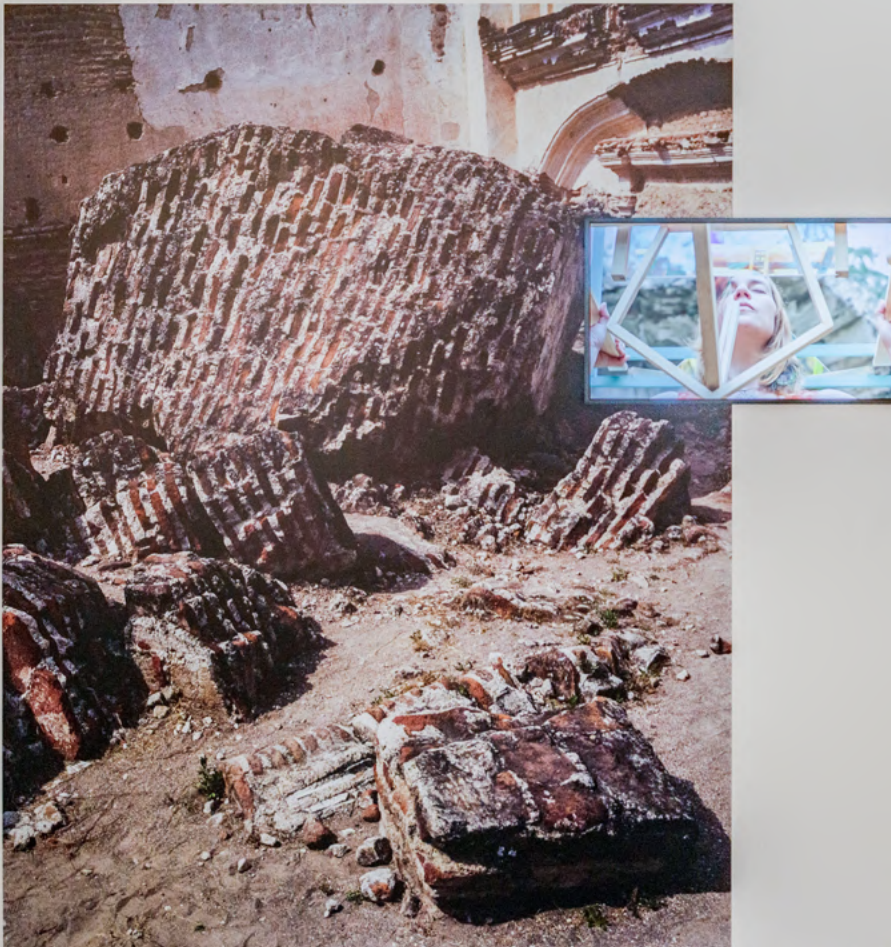






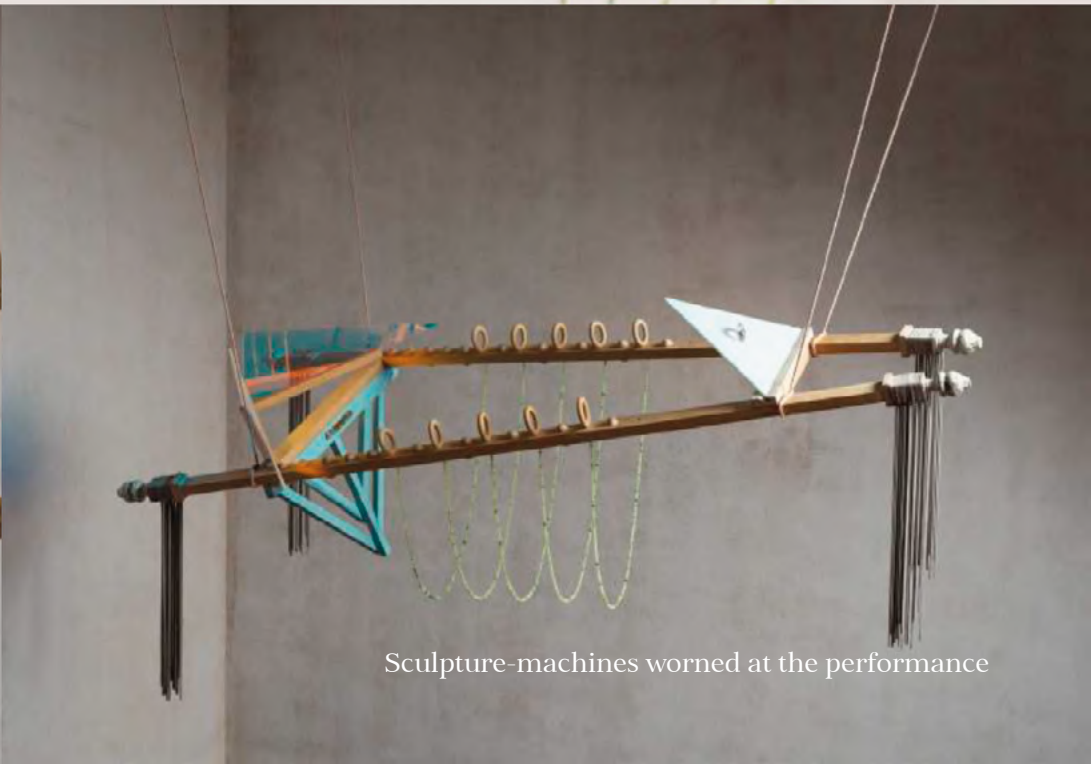
La fuente es el Sol - 21.03.21
Video art

[Preview Here](#)



Installation view at La Galería Rebelde





Sculpture-machines worn at the performance



CONCIERTO-DANZA SOBRE LA MÁQUINA TORPE DE LO ETERNO*

Without light there is no shadow and without shadow there is no light. One does not exist without the other. The Concert-Dance on the Clumsy Machine of the Eternal” was a sound and performative action, a collective experimentation that worked as the closing of the exhibition “La Fuente es el Sol”, but also as an extension of the research itself on light and in this case, its counterpart, darkness. Starting from the idea of an eclipse as the moment in which the sun goes dark, the concert-dance starts symbolically in three acts that explore the movement of the stars, the ellipse proposed for the first time by the Greek scientist Hypatia, the balance, reaction, the other part of light. If the exhibition was an ode to the sun, the performance was an ode to its emptiness, to the dark container of the universe that fits in a triangle and in a sound vibration. The action, curated by Andrea Dardón, arises as a collaboration between the artist Clara de Tezanos and the musician Alex Hentze as an intervention on the Clumsy Machine of the Eternal, a portal-object that is triggered by a dance and song with women who interpret the stars.

In contrast to the color of the pieces, the performance as an announcement of the eclipse occurs in black, proposing that light and darkness have a sound whose experience can generate the same journey towards the sacred that cultures have attributed for hundreds of years to the experience of light. The sound is not presented from the virtuosity, but from the experiment, from the honest interpretation of a sound language intervening a clumsy machine that has hidden moments and places that are discovered with touch, that are activated with movement and some hymns and mantras that activate the vibrating sound of the body. The dance, performed by the heavenly bodies, is activated around the sun, a figure occupied by Hentze who intervenes the Earth, in this case the machine. Stars, comets and celestial bodies dressed in black orbit the sun in an ode-tribute to Hypatia and her studies that were silenced by history because she was a woman ahead of her time. If light has sound, by blindfolding the public the eclipse happens and we enter into a collective meditation and trance that takes us on a journey, to the personal and sensory discovery of the body and space, to the vision of light from darkness.

In the first act, the performance begins with the origin of a mantra-prayer to enter the trance that allowed the origin of the scene, a mantra that allowed everything to orbit. Then two dancers on stage begin to explore the machine with gentle gestures of touch, as if they were to decipher its hidden side written in Braille. Then comes the comet that opens with a song-hymn and gives entrance to the oracle that in different languages communicates with an unknown beyond, announcing the coming of the eclipse. The machine is released and an elliptical and organic dance is generated that gives way to the moon that begins the eclipse. The sun then begins to generate music that invites the audience to meditate, so that at the end, the third act ends with the irrigation of the “semen of the sun”, collected tree seeds that symbolize sprouting and growing from the earth. The revelation of the source as the sun is speaking that everything is aligned and everything is fertilized. Thus, this action is a record of emptiness, the sound of light, the non-sense of the sound of light, the eclipse, the darkening of the sun. The source is the infinite sun, which allows us to enter a spiral of expansion of the inner-voice, a journey, a free experiment to think and feel the light of darkness.



Concierto-Danza Sobre la Máquina
Torpe de lo Eterno, performance

[Preview Here](#)

Sonorous intervention on La Ma-
quina Torpe de lo Eterno in collabo-
ration with Alex Hentze

Gallery view during performance







La Máquina Torpe de lo Eterno
Wood and acrylic sonorous sculpture



La Máquina Torpe de lo Eterno
Wood and acrylic sonorous sculpture



Gallery view during performance



POR MANIOBRAS DE UN TERCETO

2019,
La Nueva Fábrica
Guatemala City



POR MANIOBRAS DE UN TERCETO

On the occasion of the recent publication of *Por Maniobras de un Terceto*, Clara de Tezanos has undierently deployed commissioned pieces and documentary archives to explore the scope of an installation commentary around the protagonists of the story that her photobook has already presented in a convulsive manner and in which each visitor will know how to occupy - episodic or simultaneously - the place of the characters. But even though it is impossible to consider this installation as something completely independent of the contents and motives that appear in the book with which it shares its title, the inclusion of devices projects an additional poetic colophon on the complicity between the representation, the self-representation and the visual. Somehow, accompanying the defrosting of his own book with the production of optical devices is - perhaps - recognizing that a quasi-analytical tool is required to take a look inside of himself, of that shortlist and of his place in front of the kingdom of the celestial and the terrestrial. However, something impossible for the naked eye.

Carlos A. Segura

2019

Guatemala City



Mantra en disección espiralidad (Fig. 2.)
Assemblages installation



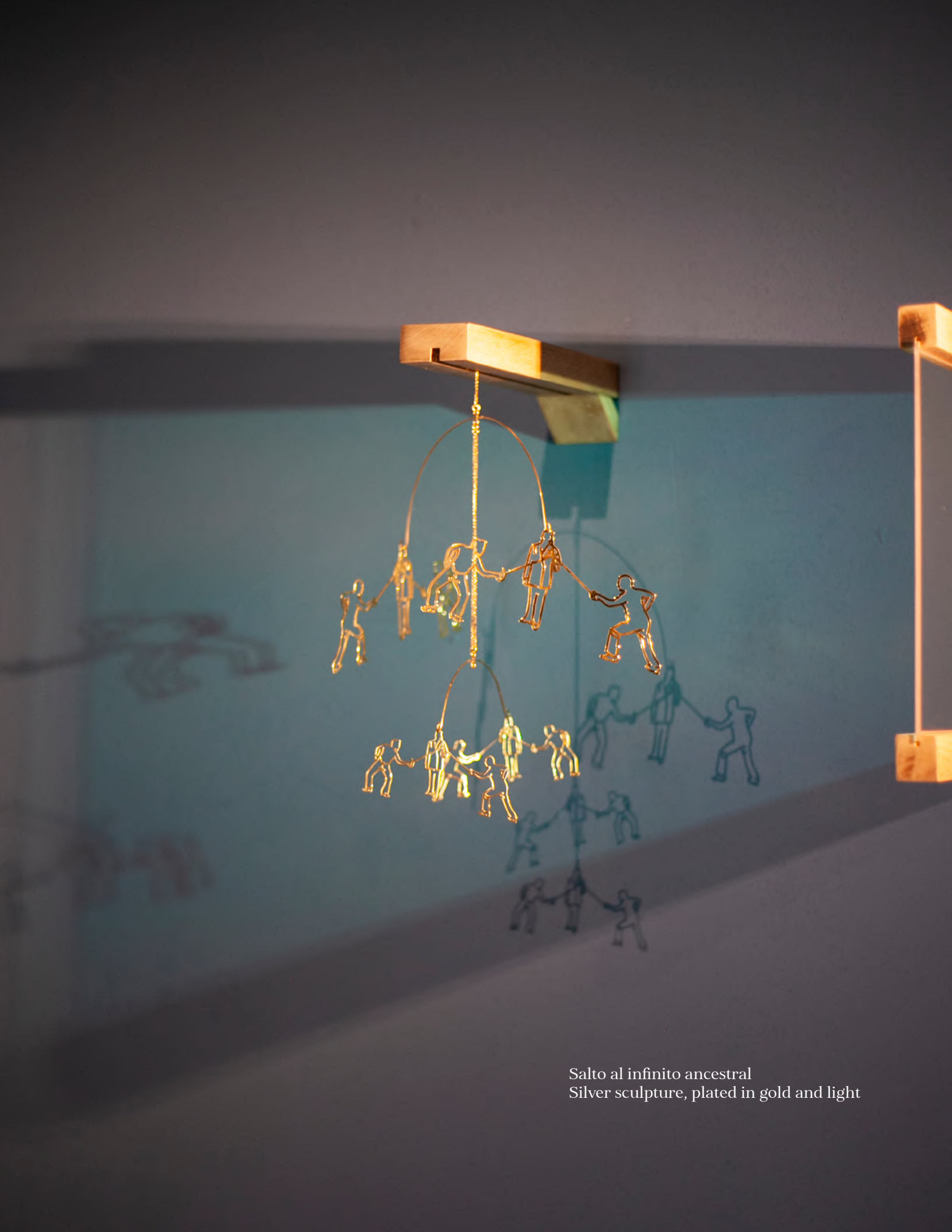
Installation view at La Nueva Fábrica, Antigua
Guatemala



Existencia perforada desde historias flotantes
Analog photography intervened with foil and vinyl



Bifurcación de luz evocada en piedra
Chrome plated wood sculpture



Salto al infinito ancestral
Silver sculpture, plated in gold and light



Acto fallido 1: Lo que no quiere verse y que
es espectáculo sin querer ser visto.
Light sculpture



Installation view at La Nueva Fábrica, Anti-
gua Guatemala.

Espionaje ombligo, Installation of photo-
graphic devices and adhesive vinyl

PADRE-PIEDRA, UNIVERSO

2018,
La Erre
Guatemala City



PIEDRA-PADRE, UNIVERSO

The work of Piedra-Padre, Universo travels in its narrative through a polygonal movement between the figure of a father, the embedded childhood, the weight of the ancestors and the astonishment towards this universe, in its immensity. The sensation that emulates us the juxtaposition of images in rhythm of expansion and restriction leads us to the coordinates of a hidden map, to family constellations interwoven as the source of an existential drama. The prism as the backbone of the whole plot, its symbolism serving towards this personal quest, towards the wonder and mystery that exists behind the universe. Repetitions of certain images result in multidimensional layers that generate free metaphors. And the figure of a father in relation to stone, which is restricted, which is dense and heavy but transmutes to be the spectrum of a prism, creating a dialogue towards an autobiographical work circulating in an infinite spiral

Clara de Tezanos
Guatemala, 2018



Installation view at La Erre



Installation view at La Erre



Installation view at La Erre

EL HABITÁCULO

2016,
Open Studio
Guatemala City



EL HABITÁCULO - ANTENA PARA CONECTARSE CON EL UNIVERSO

El Habitáculo is an interactive installation aspiring to be an antenna to connect with the universe. This human size piece orbits around the sensation of blissfulness that we can be experienced through light and its spectrum. The prism as a synthesis of all the mysteries of this existence, in infinite awe of the immensity of the universe, exploring various dimensions of this concept as life's metaphor. The piece provides sound, in a specific frequency which makes the experience as a whole a connection with the inner self. This sonorous collaboration is complemented by Guatemalan musician José Raúl González. Created to resonate in an architectural and extra artistic space thus generating a multi-sensory exhibition experience.

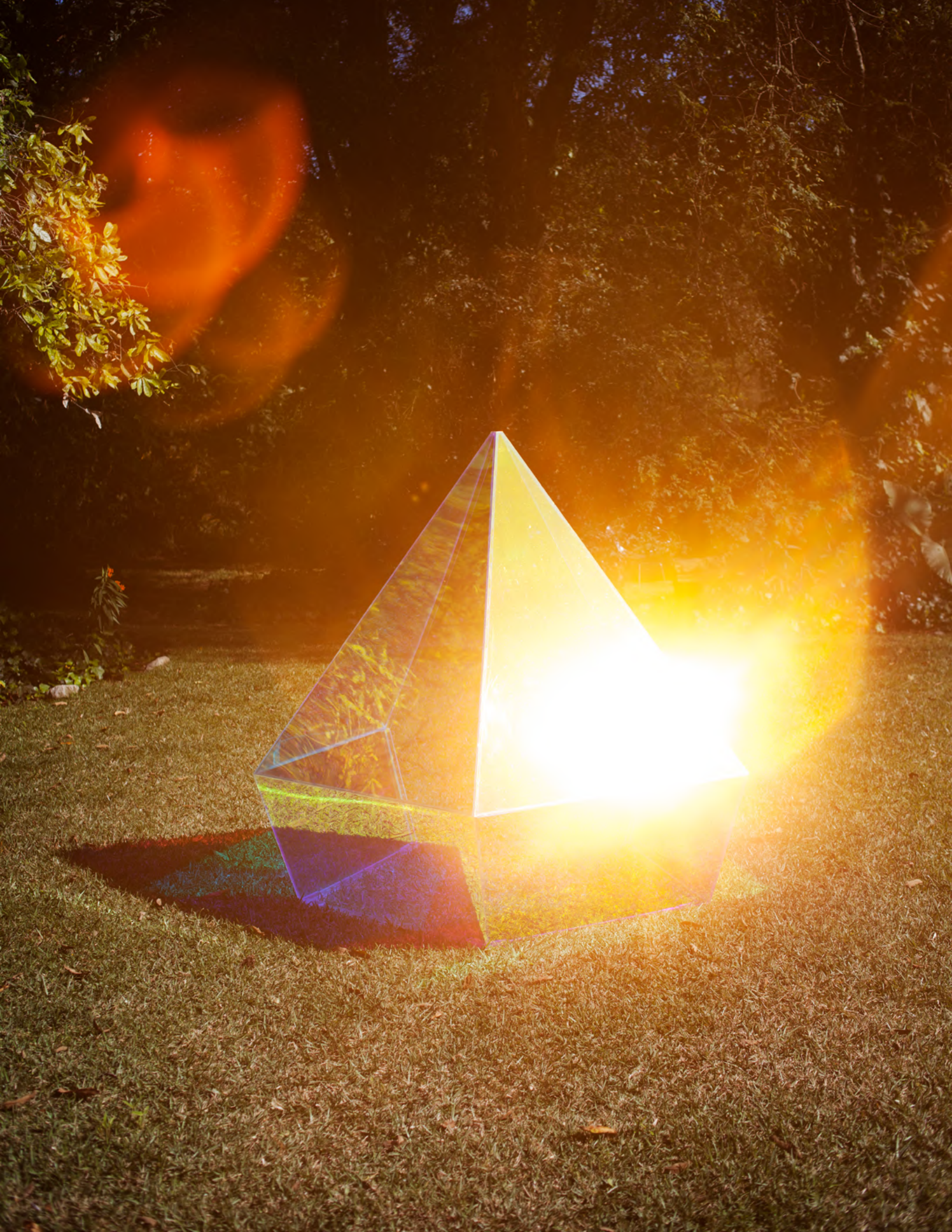
Instagram

<https://www.instagram.com/elhabitaculo/>
[#elhabitaculo](https://www.instagram.com/elhabitaculo/)

Videos

https://youtu.be/Onnk_Ay2IW4
<https://youtu.be/qFcyPkHdEKO>







Installation view at Zona Maco, Mexico City



SELECTED PUBLICATIONS



POR MANIOBRAS DE UN TERCETO

2019,
La Nueva Fábrica
Guatemala City



PADRE-PIEDRA. UNIVERSO

2018,
La Erre
Guatemala City

POR MANIOBRAS DE UN TERCETO

2019,
La Nueva Fábrica
Guatemala City

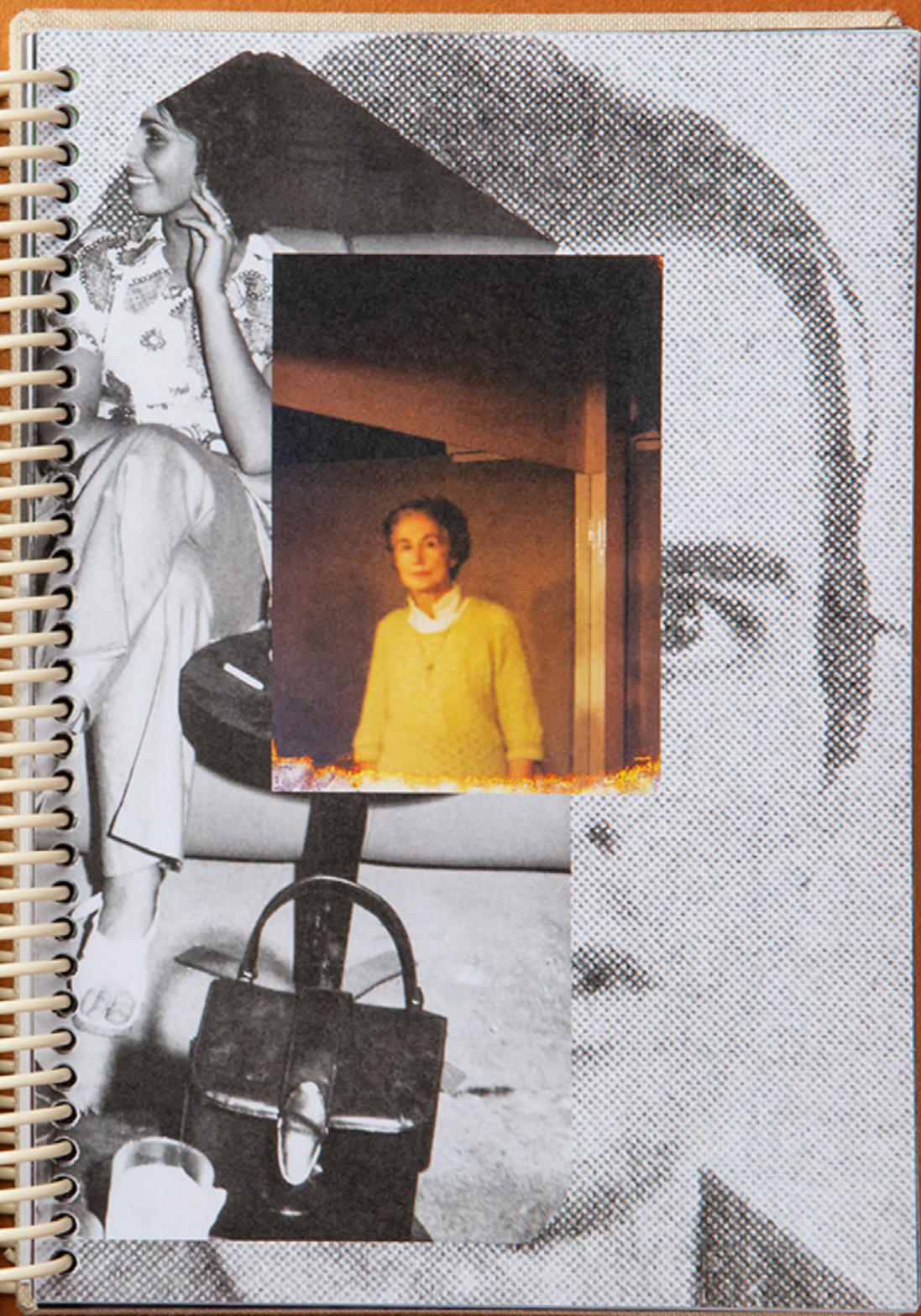




Por maniobras de un terceto
Self-Published
2019

[Preview Here](#)





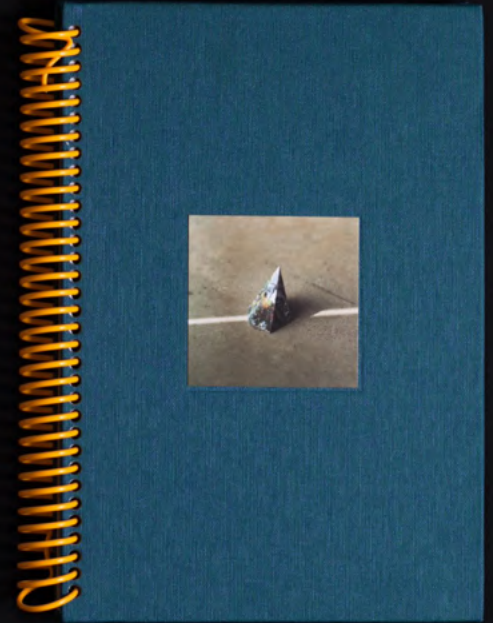
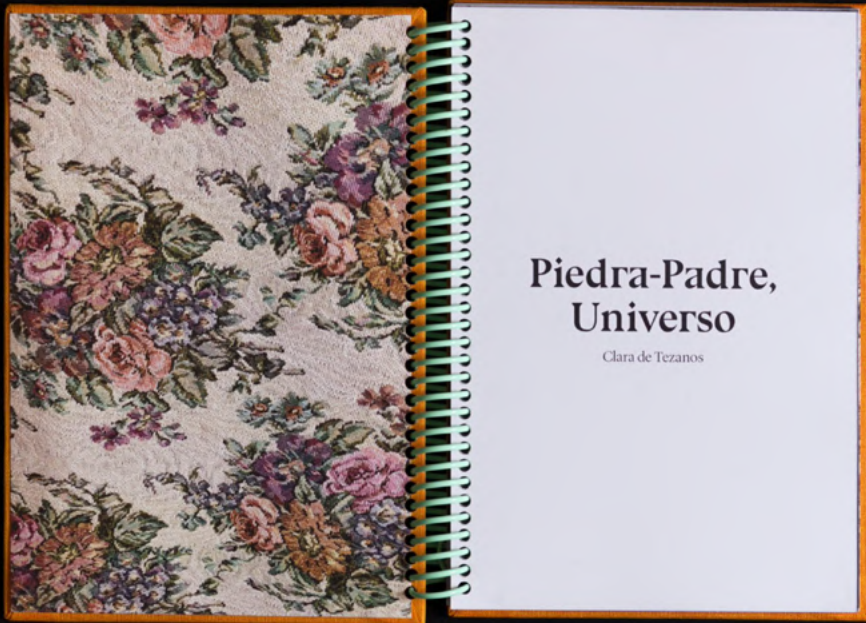
PADRE-PIEDRA, UNIVERSO

2018,
La Erre
Guatemala City





Piedra-padre, universo
Self-Published
2018





[Preview Here](#)





PhotoBook Awards, 2020,
Rencontres d'Arles



Best PhotoBook of the Year Award - 2020,
Photo España



PhotoBook Awards 2018,
Paris Photo & Aperture Foundation

FINALISTA /SHORT LISTED

POR MANIOBRAS DE UN TERCETO:

2020 The Rencontres D'arles Book Awards - The Author's
Book Award 2020
#INSTAsalon - 10x10 Photobooks
Best Photo book of the year - PHotoEspaña

PIEDRA-PADRE. UNIVERSO:

2018 Paris Photo & Aperture Foundation Book Awards París,
France
Reading Room de PhotoEspaña - Madrid, Spain
FOLA Photobook Award - Argentina
Athens Photo Festival, Athens, Greece
Month of Photography (MOPLA) - LA, United States
FotoFilmic18 Shortlist Show, Vancouver, Canadá
Photobook show - Griffin Museum of Photography
Estados Unidos
Photobook Show - Cork, Ireland
Best Photo Book List PHmuseum Online Platform
Photobook Show at Deivis Orton Gallery - Hudson, New
York, USA
International Phzotography Awards (IPA) New York, USA
Julia Margaret Cameron Award (The Gala Award),
Barcelona, Spain
Singapore International Photography Festival, Singapore
11th Pollux Awards (The Gala Award), Barcelona, Spain
Contact Photo Festival - Toronto, Canada

CURRICULUM VITAE

REPRESENTED BY:

[La Galería Rebelde](#)
[Saisho Art](#)

MEMBER OF:

[Como ser fotógrafa](#)
[FotoFéminas](#)
[The Journal Collective](#)

SOLO SHOWS:

- 2022 La Fuente es el Sol - La Galería Rebelde, Guatemala
- 2021 Syzygy, Espacio Temporal - San José, Costa Rica
- 2019 Por Maniobras De Un Terceto - La Nueva Fábrica, Antigua Guatemala
- 2018 Piedra-Padre, Universo - La Erre, Guatemala
- 2017 Interactive Antenna to connect to the Universe - Museo del Niño, Guatemala
- 2016 El Regreso de Saturno - Open Studio, Guatemala
- 2014 Implosión - Fototropía Gallery, Guatemala
- 2013 Cosmos - Gallerie Speos, Paris, France
- 2012 Áurea - Museum of Modern Art "Carlos Mérida", Guatemala
- 2011 Cosmos - Ana Lucía Gómez Gallery, Guatemala

ART FAIRS:

- 2022 Art Paris - Grand Palais Éphémère: Champ-de-Mars, Paris, France
- 2021 Together Arts - Art week, Miami, USA
- Art Paris - Grand Palais Éphémère: Champ-de-Mars, Paris, France
- ZonaMaco, Aldo Chaparro Studio - Mexico City, Mexico
- 2020 Art Lima - Lima, Perú
- ZonaMaco, (Finalista Premio AMBRA 2020) - Mexico City, Mexico

ARTIST RESIDENCES:

- 2021 [Espacio Temporal](#) - San José, Costa Rica
- 2020 [Hotel El Ganzo](#) - Los Cabos, México

GROUP SHOWS:

- 2022 En Escena - CSF Gallery - Madrid, Spain
- 2021 La Lotería - La Erre, Guatemala
- La Voluntad de lo material - Garza García Galería, Mexico City
- 2020 Post Flora, Maquinas para Transformar el Deseo - La Erre, Guatemala
- Universos - PHotoEspaña - Spain
- El tiempo es una imagen indescifrable - Centro Cultural de España, El Salvador
- La Galería Rebelde PopUp - Miami Art Week - Miami, USA
- 2018 FotoFilmic - Vancouver, Canada
- Riga Photo Month - Riga, Latvia
- Odessa PhotoDays - Odessa, Slovenia
- 11th Julia Margaret Cameron Awards - Barcelona, Spain
- Biennial of Fine Art & Documentary Photography - Barcelona, Spain

- Historias Contemporáneas de Fotografías Latinoamericanas, Mexico City
 Paseo de las Artes, Universidad Autónoma de Nayarit, Mexico City
- 2017 Atitlán Dentro De Mí – La Erre, Guatemala
- 2015 Horizonte Artificial – Palacio de Correos, Guatemala
- 2012 Escenarios – Photo 30 Gallery Alianza Francesa, Guatemala
 21 – Foto 30, Sol del Río Gallery, Guatemala
 26 ans – Rencontres d’Arles, Galería Arlatino, France
- 2011 Parábola – Es Foto, Centro Cultural España, El Salvador
- 2010 Guatemala, Territory of Many Trees – NY Photo Festival, Dumbo Art Center, USA
 90 Seconds – El Attico, Guatemala
- 2009 Otras visiones – Foto30, Cantón Exposición, Guatemala
- 2008 Morfo – Palacio Nacional de La Cultura, Guatemala
 Bienal de Fotografía – Galería Alianza Francesa, Guatemala / Museo Calderón
 Guardia, Costa Rica / Museo de Arte Contemporáneo, Panama

BOOK FAIRS:

- 2022 Fiebre Photobook Festival, Spain
- 2020 BOOKED: Hong Kong Contemporary Art Book Fair. Hong Kong
- 2019 Off Print Projects, Beaux Arts de Paris, France
 Index art Fair at Kurimanzutto Gallery, Mexico City
 Hong Kong International Photo Festival, Kowloon, Hong Kong
 Singapore Art Book Fair, Centre for Contemporary Art Singapore, Singapore
 Booked: Tai Kwun Contemporary’s Hong Kong Art Book Fair, Hong Kong
- 2018 HK Photobook Fair, Hong Kong Arts Center, Hong Kong
 Polycopies, Paris, France
 Taipei Art Book Fair, Songshan Cultural and Creative Park, Taipei, Taiwan
 Felifa, Festival de Libros de Fotografía, Argentina

PHOTO BOOK STORES REPRESENTATION:

La Fábrica, Madrid, Spain
 Ivory Press, Madrid, Spain
 Dispara, Pontevedra, Spain
 OFR, Paris, France
 Librairie Sans Titre, Paris, France
 Photo-Eye Bookstore, Santa Fe, USA
 Dashwood Books, Culver, USA
 Arcana Books, California, USA
 Leporello, Rome, Italy
 Tipi Book Shop, Brussels, Belgium
 Exit La Librería, Mexico City
 Casa Bosques, Mexico City
 La Nueva Fábrica, Antigua Guatemala

EDITOR IN CHIEF:

- 2020 a/y by Santiago Penados – Proyecto Luciara, Guatemala
- 2019 Por Maniobras de un Terceto – self-published book by artist, Guatemala
- 2018 Lenguajes De Luz, Dos Siglos de Fotografía en Guatemala (XIX-XXI) “ produced by GuatePhoto, Guatemala
- Prisma Volumen II – produced by La Fototeca, Guatemala
- Piedra-Padre, Universo – self-published book by artist, Guatemala
- 2015 Prisma Volumen I – produced by La Fototeca, Guatemala
- 2014 Nueva Generación – produced by La Fototeca, Guatemala

CURATORIAL PROJECTS:

- 2019 Trama, Tejido, Trazo – Década, Espacio Satélite, Guatemala
- Colección de Fotografía Contemporánea, Espacio Popular, Guatemala
- 2018 Prisma II – GuatePhoto Festival, Espacio Satélite, Guatemala
- Convocatoria Nacional – GuatePhoto Festival, La Erre, Guatemala
- Drama Celeste by Santiago Penados – Espacio Satélite, Guatemala
- Sobre Revelaciones y Desvanecimientos – Espacio Satélite, Guatemala
- They by Martin Wanamm – Espacio Satélite, Guatemala
- Copy / Paste by Debbie Medina and Guillermo González – Espacio Satélite, Guatemala
- Contemporary Photography from Guatemala – Rotterdam Photo, Rotterdam
- 2017 Lente Convergente, Territorio Coincidente – Espacio Satélite, Guatemala
- 2015 Cielo, Perro-Lobo – GuatePhoto Festival, Museo de Arqueología y Etnología, Guatemala
- Prisma I – GuatePhoto Festival, Galería Rozas Botrán, Guatemala
- Open Call – GuatePhoto Festival, Museo de Arte Moderno Carlos Mérida, Guatemala
- 2014 Forces and Chaos – Pingyao International Photography Festival, Pingyao, China
- Future Projections – Auckland Festival of Photography, Auckland, New Zealand
- 2013 Geometría – Dumbo Arts, New York, USA
- Intro / Fotosíntesis/ Geográfica – Fototropía Gallery, Guatemala
- New Voices – Pingyao International Photography Festival-Pingyao, China, and
- The Latin American Pavilion – Wuhan Museum, Wuhan, China
- 2012 Curatorial Committee International Festival of Photography GuatePhoto in collaboration with JJ Estrada T. and Andrés Asturias, Guatemala
- 2011 Nueva Generación – Cantón Exposición, Guatemala
- Camera Obscura – Photoville, New York, USA
- 2010 Curatorial Committee International Festival of Photography GuatePhoto in collaboration with JJ Estrada T. and Adriana Teresa, Guatemala

AS JURY AND PORTFOLIO REVIEWER:

- 2010 Transatlántica/PhotoEspaña, Critical Mass, PhotoLucida, Fotovisura Grant, Daylight
- Photo Award, FotoFest Biennial, Tokyo Photo Festival, Prix Pictet, Prize for
- 2018 Contemporary African Photography, First Book Award, Encuentros De Luz, Irish Photo Awards, GuatePhoto Festival, among others.

REVIEWS & ARTICLES:

2020 - 2022

[Nombre es destino by Gabriela Estrada](#) - Architectural Digest

[La Máquina de lo Eterno by Stahl Albertine](#) - Keeping up with AI

[Guatemala, tierra de arte by Sheila Ramírez](#) - Forbes Centroamérica

[The poetic work of Clara de Tezanos](#) - Fahrenheit Magazine

[Clara de Tezanos: El Sol es La Fuente](#) - Artishock Magazine

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