

clara



tezanos

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Clara de Tezanos

(Guatemala, 1986)

Franco-Guatemalan visual artist. In 2009, she co-founded the Center for Contemporary Photography, La Fototeca, and the International Photography Festival GuatePhoto. As a director, she has curated various exhibitions, led editorial projects, and taught for over 10 years.

In 2018, De Tezanos published *Piedra-Padre*, *Universo*, and *Por Maniobras de un Terceto*, both were shortlisted in the Aperture & Paris Photo First Book Award 2018, *El Mejor Libro del Año 2020*, and the *Prix du Livre des Rencontres d'Arles 2020*. She presented these books in solo exhibitions at La Erre in Guatemala City and La Nueva Fábrica in Antigua Guatemala.

Her latest solo exhibitions were *Faites un Vœu* at Galerie Lalalande in Paris in 2024 and *La Fuente es el Sol* at Galería Rebelde in Guatemala City in 2022. Her latest group exhibitions in 2023 took place at HangarY with the exhibition *Prendre le Soleil* in Paris, Meudon, and in Mexico at Salón ACME. She participated in art fairs such as *Zona Maco 2020* in Mexico City, *Art Lima 2020* in Peru, *Together Arts 2021* in Miami, and *Art Paris 2021/22/23* in Paris.



My work, both in my art and research, is characterized by a language steeped in alchemical symbolism and ancestral representations. I am deeply interested in the origin of faith and how, over time, it has been distorted, diverging from what I consider the true center of all spirituality: conception and fertility. This work focuses on the human species' need to reproduce, a biological necessity that has been hidden and numbed by the philosophies of religions imposed throughout history. Ten thousand years ago, one of the streams of thought from which all faiths emerged was centered on the egg and fertility.

I want to emphasize that both in the act of giving birth and in experiencing an orgasm, the same cry is heard, uniting pain and pleasure in the process of life, a code that symbolizes duality in the webs of conception. The egg, sperm, uterus, and embryo are mysteries that, in essence, dance between the union of science and spirituality. The miracle of creation from an egg that is gestated in the woman's cycle, and the daily production of sperm in the man, are totems of nature's overwhelming attempt to survive and the intrinsic programming in our bodies that governs our daily lives. This process, so ingrained and so central to our existence, is still deeply numbed both religiously and culturally. Sex is the most sacred, and at the same time, it has been the most censored—a mystery that intrigues.

"The Fallopian Trap Vol II" plays with the idea that nature has "trapped" us. We were born into these bodies with these systems, and it's as if we carry a built-in chip that dictates a purpose governing our daily existence: reproduction. As a result of this purpose, the same process of birth and conception repeats itself, and as Jung would say, we fall from the state of nirvana and fullness in the womb to the harsh reality of the world. It is a process that, despite its biological purpose, can leave emotional and psychological scars, reminding us of the complexity of our existence. I seek to recover and honor these ancient symbols in alchemical language to highlight the importance of fertility as the true core of spirituality, uniting the physical and the divine in a transcendent experience.

Within this exploration, the fragility and permanence of truths can be observed with glass sculptures that represent the fragile theories of the truths we truly know, which remain hidden, while the theories written in stone symbolize the truths we have learned and believe to be immutable. These are also presented alongside the myths in the stories of faith that have endured for millennia through narration and writing. The work stages gestation and desire as forces that move us and ignite the flame in our psyche, exploring how we are intrinsically trapped in this biological cycle. Additionally, it questions the modern connotations of conception, from the large families of the past to the current trend of having fewer children, influenced by contraception and other social factors. Considering that contraceptive methods have benefited women's freedom and have also contributed to the reduction of large families living in extreme poverty, where uncontrolled nature drives reproduction, it is also important to recognize how this numbing of our sexuality through hormonal alterations has allowed us to hack that system.

In this volume, the figure of the woman is divided between two archetypes: Eve, as the one who did not obey and succumbed to the temptation of pleasure, and Mary, as the one who obeyed in order to conceive. Eve, as the first woman, defied the divine command, symbolizing rebellion and curiosity that lead to knowledge but also to punishment. Mary, on the other hand, is the image of absolute obedience, accepting without question the destiny imposed by divinity. Trapped in a biological cycle, this duality reflects the constant internal and external struggle of women to reconcile their nature with the social and religious mandates that circumscribe them. As Freud said, our daily life is driven by sexual desires deeply rooted in our bodies.





The objective of this intimate performance is to activate the artwork through a multi-sensory immersion for the spectators present, creating “Tableaux vivants” that poetically narrate in an intuitive and free manner, generating an experience of collective communion in scenes steeped in symbolism. The performance portrays biographical events embedded since childhood, fascinations with wonder and science, and mystical interpretations of biblical texts. It all begins when Clara sets the world (a sound sculpture) in motion, an action that triggers a childhood memory (her parents dancing the tango), marking the start of this sonic scenic journey. This is followed by encyclopedic searches, wonders, ancestral elements, regressions to past lives, new prayers, and odes to fertility, culminating in a thunderous release. These are living analogies of truths that are not commonly spoken. This work, written from a feminine perspective, with powerful scenes, can evoke strong emotional reactions, bringing not only women to tears but also men who have joined in this collective sensitivity.





Veil of the analogous

Analog photography print.

85 x 73.6 cm
Year: 2024



Petite Mort

Iron, crystal, glass, leather y fabric.

86 x 25 cm
Year: 2024



The Fall

Embroidered old studio
background and crystal eyes.

160.7 x 110.5 cm
Year: 2024



**Hypothesis of crystalizations,
calcinations and sublimations.**

Stained glass, cabinetry, aluminum,
and nest.

Year: 2024

Mint green cloak

Embroidered antique studio background,
with virgin mantles, natural dyes.

160.7 x 110.5 cm
Year: 2024





Rosario

Jade stones, glass, fabric and brass.

116.8 x 73 cm
Year: 2024

Clarividencia clariaudiente

Brass, glass eyes.

30cm

Año: 2024





A plethora of faith

Embroidered old studio background, patchwork, and glass.

160.7 x 110.5 cm
Year: 2024

**The great oceanid and
Newton's theory of tides**

Carved wood, leather and fabric case,
glass and Jade stone.

18" x 18.8" (Mermaid)
9" x 19 3" (Case)
Year: 2024





Philosophers stone

Jade stone carved in a workshop for 8 years and old binoculars.

17 x 20.8 cm
Year: 2024



Thunderbolt-Flash

Glow of bronze, fabric and glass.

49.7 x 44 cm
Year: 2024



La Trampa del Falopio I

Light box, wood and glass.

25 cm x 33 cm x 10 cm

Year: 2024



Orgasm vision I

Fabric reflector with glass incrustations.

43 x 43 cm

Year: 2024



Access II

Embossed, silk and snail.

43 x 31 cm
Year: 2024

Escape to Nirvana

Articulated cedar wood image. Oil incarnation technique with ram's bladder glass eyes, articulated cedar wood image, and device.

85 cm x 47 cm
Year: 2024



The sound of the earth rotating

Old phonogram with globe.

85 cm x 47 cm

Year: 2024





Wounded wound

Cotton print.
Collaboration with AI.

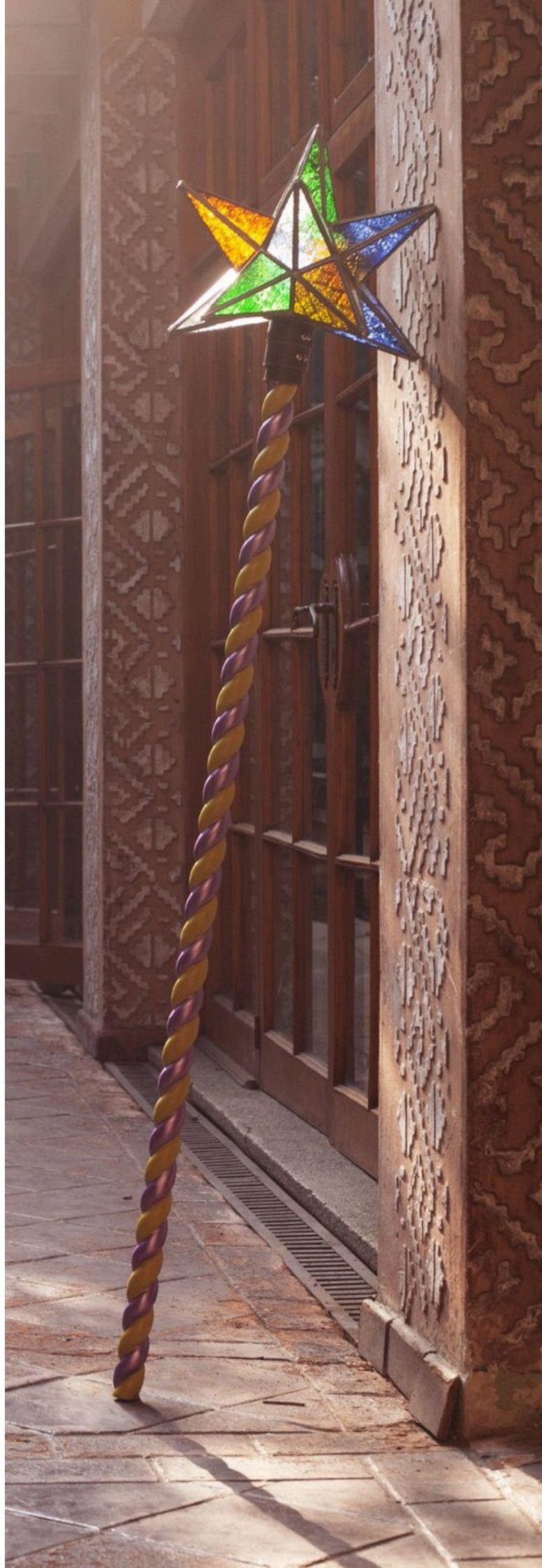
8 x 8 cm
Year: 2024

The road of the star

Carved wood and glass

1.5 mts

Year: 2024





A Clit or a Wound Vol I

contains/holds an amalgam of empirical theories, intrinsic truths, fragile speculations, failed hypotheses, difficult conversations, theological questions, illogical censorships, crystalline arguments, assumptions, encyclopedic verifications, spiritual revelations, predictions, hypothetical ideas, abstract significations, raw myths, imposed narratives, composed philosophies, hidden manuscripts, collapses! Verifiable scientific evidence, severities, poetry written in braille for initiates, alchemical papers, tricks to seduce the gullible, contradictions, clumsy verses, treatises, epistles, apocryphal texts, idle talks, categorical narratives, laboriousness, exhaustive confessions, laboratory notes, and ancient astronomical maps.

All this torrent is continuously simmering in a bain-marie over a (philosophical) constant fire at the same temperature for a long period of time with the impetus to transmute an epistemology of truth=unity.

Vol. I

A Clit or a Wound

The Performance

Direction **Clara de Tezanos**
Dance **Lisa Jennings**
Theatre **Jose Peñalongo**
Ensamble **Laura Spillari & Clara de Tezanos**
Music **Deni Nasser & Aimin Etwal**
Illumination **Colin Chauche**
Register **Stefan Herbruger**
Production **Arco de Fuego Studio**
Costume **Mazumi Patzel**
Details **Xibalba Studio,**
Barbie Castañeda & Cass Kuhn.
Photography **Rita Flores**



“Ora, labora e lege”

PRIMER ACTO

Un déjà vu
Misterio-tiempo

SEGUNDO ACTO

La piedra filosofal
Quedar atónito

TERCER ACTO

Rosario en el árbol
Petite mort

CUARTO ACTO

La fuesa en ráfaga
Intervalo fértil











Palabras de la audiencia

"Que privilegio presenciar esta obra. Fue lo mas mágico que he vivido. Gracias por regalarnos la oportunidad de visualizar la feminidad, de vivir la historia histórica de la mujer. Y de sentir su (nuestro) poder. Fue increíble."

"La Trampa del Falopio, fue una experiencia llena de emoción. Me sentí profundamente conectada con mi feminidad, con cada movimiento de los intérpretes resonando profundamente dentro de mí. La música era exquisita, y los vestuarios eran espectaculares, con colores y texturas que contaban sus propias historias. La atmósfera estaba cargada de energía, creando un mundo mágico donde las emociones fluían libremente. Estaba cautivada; fue un momento de puro encantamiento teatral que dejó una marca indeleble en mi memoria."

"Es refrescante ver algo así en Guatemala y poder disfrutarlo desde varias perspectivas y fusiones. Estas son inspiraciones que parecerían casi prohibidas si no fuera por la sutileza de la magia y la libertad. Liberan nuestras concepciones límbicas y libidinales hacia la creación. Quedé profundamente impresionada por la configuración de la mezcla y la textura escénica."