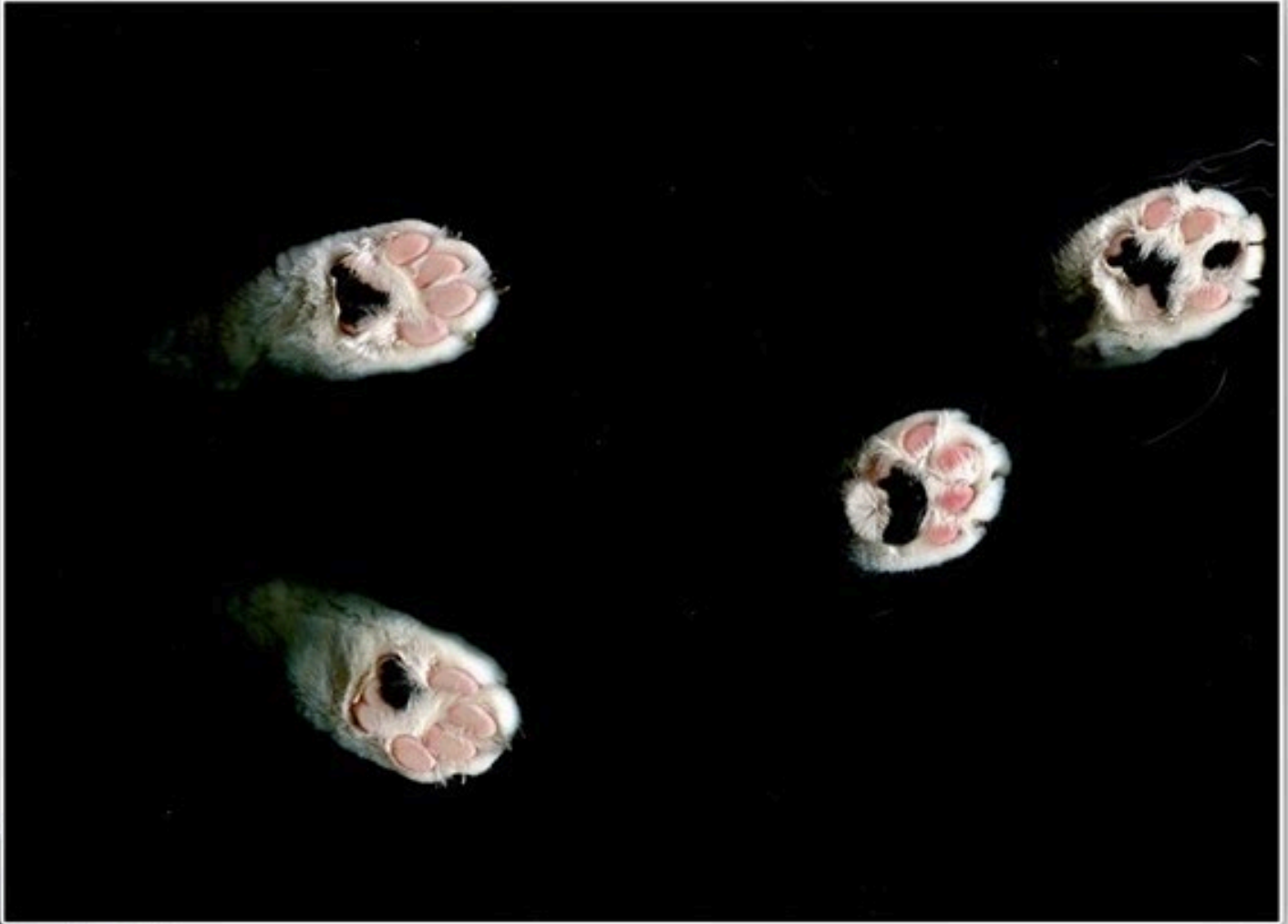


COMMENT METTRE SON CHAT DANS SON SCANNER.jpg

Ouvrir avec Aperçu



Clélia Barthelon
PORTFOLIO

Previous page (cover):

Comment mettre son chat dans son scanner ?, 2018

(How to put your cat in your scanner ?)

digital picture 1280 x 800 px

Modifier le fond d'écran... (change the wallpaper...) series

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Jour des paillettes, 21 mars 2019
(glitter day, march 21, 2019)
mat, holographic rose gold loose glitter



Jour des paillettes, 21 janvier 2019
(glitter day, january 21, 2019)
old mirror, loose glitter, glue

I would like to live crazy adventures wich would
lead to major discoveries.

Exploration, maps, books, internet, YouTube,
Instagram...anything goes.
The path is full of pitfalls and the resultat is never the expected
one.
Things have a strong tendancy to appear only to immediately
disappear, and vice versa.
Some times you have to retrace one's path, then go back in
time.

The misty landscapes clash with the ordinary life,
the fog meets the glitter,
ghosts passe through the screen,
the experience is shared and the party is melancholy.

We go from cave to cave.
glitter trying to hold memories that fade,
a commom memory that has become a little blurry.

There will be videos that prove my adventures often com-
monplace,
monstrous or ghostly screenprints, figs, tired swings, foxs and
mushrooms stories, silent readers, bakeries bowing out or
sacrified mammoth piñatas, filled with gltter.
Then we meet each other in front of the fireplace, where we
bring back our trophees and memories.







Almost twenty years ago, I met foxes in a forest while I gathered mushrooms with my father, we were here, petrified, facing these animals. Until september 21, 2019 I had never told this story except to my mother. This story was here, petrified in my memories.

This performance took place under the natural bridge in ancient petrifying fountains from Saint-Alyre in Clermont-Ferrand. Twenty years ago, we could see sculptures in the garden around us, often stuffed animals which has had spend some time in the fountain, turning them into limestone statues.

I tell this story of the animal encounters and these mushrooms I had probably never collected under the petrified bridge where nothings flows anymore, surrounding by foxes carved by memory. During the performance, the water begins to flow and I try to petrify myself, dressed in a raincoat enhance with the pattern of my father's knife which was used for picking.

Each spectator (190 on the 4 performances) passed by the old souvenir shop of the fountain, which is the « Les petits débrouillards »'s permices nowadays, where more or less 200 raw clay foxes were hidden. They could leave with one of them.

Be careful, if the souvenir foxes go under water, they disappear.

Nous étions là, pétrifiés, 21 septembre 2019 (we were here, petrified, september 21, 2019)

15 minutes performance played 4 times for d'Effervescences' secrets appointments le 21 septembre 2019 under the code « Renards et chanterelles » (Foxes and chanterelles).

3 polystyrene and mix sculptures, 21 clay chanterelles, clay shower haed, garden hose, charcoal drawing, 200 raw clay foxes, painted raincoat, lights, microphone, voice pedal, sonorisation system.

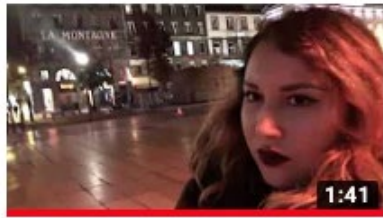
Sound landscape created by Sarah Vigier.

9 p.m. secret appointment (french) : <https://youtu.be/RmRMKKhoHE8>





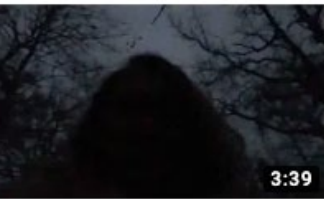




VLOGUE #008 - CLERMONT-FERRAND (PLACE DE JAUDE)



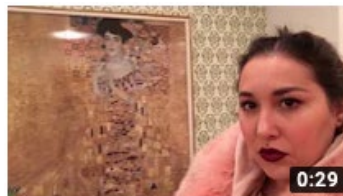
VLOGUE #006 - VENISE (VAPORETTO)



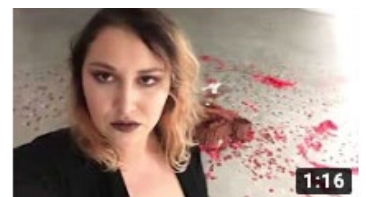
VLOGUE #012 - HANTELOUBE (FORÊT)

YouTube player interface showing a video titled "VLOGUE #001 - ATHÈNES (KERAMEIKOS)" by Clita Von Tease. The video is 1:15 long and has 229 views. The player shows a woman in a white top and gold jewelry in a rocky outdoor setting. To the right is a playlist titled "COME ON, VLOGUES" with 40 videos. The first few videos in the playlist are:

- VLOGUE #016 - SERS (HABITATS TROGLODYTIQUES DE BELLEVEAU) - 0:53
- VLOGUE #017 - DIGNAC (LE GRAND JEU) - 1:15
- VLOGUE #018 - ROISSY-EN-FRANCE (AÉROPORT DE PARIS-CHARLES DE GAULLE) - 1:20
- VLOGUE #019 - NEW YORK BROOKLYN (DUMBO JOHN STREET) - 1:17
- VLOGUE #020 - NEW YORK MANHATTAN (TIME SQUARE) - 3:22
- VLOGUE #021 - NEW YORK MANHATTAN (NEW MUSEUM OF MODERN ART) - 0:52
- VLOGUE #022 - NEW YORK MANHATTAN (AMERICAN MUSEUM OF NATURAL HISTORY) - 1:44
- VLOGUE #023 - NEW YORK MANHATTAN (BATTERY PARK) - 1:28



VLOGUE #041 - NEW YORK MANHATTAN (COPY OF...)



VLOGUE #015 - CLERMONT-FERRAND (ESACM...)

Come on, vlogue, 2016 - present day
video series on a YouTube channel (screen shot of april 25, 2018 playlist)
https://www.youtube.com/channel/UCe6KobzXtuJZnCp2qU9-_Dg



VLOGUE #003 - ASCONA
(MONTE VERITÀ)



VLOGUE #044 - ÉVEUX
(COUVENT DE LA...)



VLOGUE #049 - HAUTERIVES
(PALAIS IDÉAL DU FACTEU...)



VLOGUE #011 - FONT DE
GAUME (GROTTE)

Vlog (or vlogue in french) is a type of YouTube videos.

The compression of the word «blog» and the word «video», it's a way of sharing daily things or travels, by video.

I especially looked at the subcategories of the travel or trip vlogs. When the main characters film themselves in an unknown place, lost in the landscape, in selfie mode.

Often, even if the landscape is the main subject, the body hides the third.

An adventure self-portrait. A proof of expedition that became souvenir.

Like a mountaineer who, at the top of his mountain, takes a picture to prove the ascent.

My mountain are tourist places, remarkable or insignificant landscapes, even sometimes art pieces or just important places for me.

My vlogs are silent. I don't talk but I walk these new landscapes, always moving.

There is no beginning, no end, not even a plot twist.

I try to blend in with the environment around me, with make up and specific clothes.

Goddess dress in greece, grey make up inside de Le Corbusier building, a fur dress in a forest or a sunset make up while a sunset. The expressions are falsely hieratic, a closed but mysterious face like a good selfie.

These videos are made for YouTube, where their kind came from. I try to upload one video a week. among the comments, there are two kind of respons : the one who are angry because they can't see a thing and the one who suggest me new places to vlog, often link to their past memories.

When they are shown in an exhibition place , they become a long video of a screen shot recording from my

computer, I name them «Compilation». I assemble them, make them disappear, cross them, New York meet a cave in Dordogne. My image is multiplied, I am every where, I show you I have been every where, and if you're lucky I am also in front of you, in front of the projecteur in the real life. And if you look around, you will find some business cards which have a QR code in the back, bringing you to Clita Von Tease YouTube channel.



VLOGUE #050 - LA SAÔNE
(UTOPIA HOUSE)



VLOGUE #005 - FREJUS
(TUNNEL)



Next page :

*Come on, Vlogue : Spring compilation, 2018
projected video, 13'15" (screen shot)*







I was invited to participate in the “7320” exhibition at the Roger-Quilliot Art Museum where all artists had to follow a common rule : all works had to weigh the same as a Gallo-Roman terracotta brick exits from the museum’s reserves, namely 7320g.

So I made a 7320g crate of enameled ceramic figs, between the false fruit trinket, the merchant’s game that we all experienced as kids and my memories of picking in the garden, where wasps were as fond of figs than me.

Today, the 7320g sell for €732, or €100 per kilo.

Madame la marchande : un peu de figues ? (Madam the merchant : some figs ?), 2020
enameled ceramic, golden leaf, crate (exposition view in Musée d’art Roger-Quilliot)





In 1994, my father took a wooden plank and turned it into a swing. It sat enthroned in a weeping willow in the center of my garden for another 21 years. One day, a storm knocked over the willow tree on my car, with the swing still firmly attached to one of its branches, the tree even growing all around the rope as if it wanted to absorb it.

I recovered what was left of it, a badly damaged board, full of cracks and missing angles from which chilly green ropes dangled. I decided to restore this swing, like a broken Japanese teapot, DIY kintsugi technique.

Aujourd'hui, mes fesses ne passent plus (Today, my butt doesn't fit anymore), 2020
golden leaf and glitter glue, my childhood swing (exposition view in Basculeur)



right here :
A ramasser avant la pluie (To pic up before rain), 2020
 raw red clay (exposition view in Basculeur)

Contrary to habits, it is very important not to wait for the rain to go picking these mushrooms.
 These are raw, if they catch the rain, they risk disappearing.



Estacado <3, 2018
Video, 4'00" (Capture d'écran)
<https://youtu.be/M99TuB5an8E> (english version)

One day, I've met a meteorite at the museum of natural history in New York.
Her name was Estacado and a sign was saying that her black dots dated from the Big Bang.
You could caress her, so I did it.
The caress has quickly become romantic, sensual.

The result is a four-minutes video, telling that story.
Cartels of white text on black background intermingle with the caresse.
A short love story, the time of this caress.
An ASMR touch, where the surrounding noise disappears thanks to the friction of my fingers on the meteorite.

You can read, for example :
«Her name was Estacado, she comes from Texas»
«I caressed her Big Bang»
«The people around no longer existed, everything was between her, me, and our 3,999,999,975 years of difference»
...



Right here :
Jour des paillettes, 21 décembre 2018 (glitter day, december 21, 2018)
loose glitter, glue, door handle



Parietal Art as the first trace of desire of narrative by humanity.

First images, first narrations we still have access to.

After having surveyed the Grotto of Rouffignac and the Font de Gaume, I was captivated by these mammoths lines. From the tip of the trunk to tail.

I wanted to share this experiment by inviting the visitor to draw these lines on the wall, using only their fingers. Transform the room into a cave.

Then, go hunting. A hunt whose end is already known since a mammoth-shaped piñata is waiting for us, suspended in the center of the room.

Once the sacrifice done, the mammoth turns out to be filled with confetti and glitter, inviting us to party.

Everything will be left as is.

The next day, we will be able to move in a post-celebration area. The walls have become cave, the glitter and mammoth pieces will be all over the place, invading the hallways, wine stains on the floor and plastic cups left there.

Archéologie très expérimentale (very experimental archeology), 2017 - 2018

3 hours performance in three acts : the representation, the hunt, the party.

The representation : three glitter silkscreens notes on paper 160g 15 x 12,5 cm, liquid highlighter, sound.

The hunt : cardboard pinata, crepe papier, tape, wooden table leg to hit, blindfold.

The party : glitter, music, light, wine.







There are objects that we pick up, some are given to us, some we find beautiful.
There are pictures that we take, some we harvest, some found at the bottom of our drawers.

Memories that find their place on the fireplace.
A personal altar built over the years, in perpetual evolution.
Objects move constantly, disappear, transform.



Right (details) :

Dessus de cheminée (on the top of the fireplace), 27 octobre 2018

Plaster on polystyrene 135 x 120 x 15 cm, concorde Steel-Guitar n°7 made by Raymond, Élise blue wing, peanut bag, a bunch of carrots, a palo santo stick, Hindu statuette, Emma's comma printed on machine paper, Emma's raw mud brick, Canadian penny pile of a little boy, Barbie's Toiletttes, popcorn machine and toolbox, Benjamin's androgynous fossil, 2 losing Astro, Sarah's golden vase, Sarah's postcard, neighbors note, a candle, an armed band, Louis's spoons

Left :

Dessus de cheminée (on the top of the fireplace), 28 juin 2018

Plaster on polystyrene 135 x 120 x 15 cm, two Ice Man's silkscreens 40 x 40 cm, 3 Loch Ness's silkscreens 10 x 20 cm, golden ink silkscreen under a plexiglass frame 10 x 15 cm, statues's pictures on curious metal gold paper 130g, polaroids found in an old cassette of 1971, bogs of silver photographs found in Detroit, galaxy drawing on glitter paper, 30 ceramic trinkets (owl, mammoth, sperm whale, triceratops, bee), dry slime, luminous soft dinosaur, miniature cat covered in highlighter, broken hammer, copper coins, memory coins, holographic paper edition 8,5 x 14 cm, ceramic bowl filled with individual bubble wrap



Les belles endormies (sleeping beauties), 2018

Up left : *Couine*, extruded Polystyrene, 42 x 28 x 8 cm

Down left : *Kickass*, extruded Polystyrene, 41 x 36 x 8 cm

Down right : *Gat*, extruded Polystyrene, 96 x 40 x 14 cm

My pets are ubiquitous in my life, they are around me when I work, so I wanted to work with them. They are a source of calm et serenity.
To have them with me in an exhibition was a way to reassure me.
I couldn't bring them with me as long as I want in an exhibition space, so I started by scanning them.

They are three ; Gat, Kickass et Couine.

I scanned them, then I printed them in insulating foam board with the help of a digital milling machine to always have them with me, alike.
They aren't random cats, they're mine.
The weaving of the milling machine create contour lines, the cat slowly transforms into a landscape.

I scanned them when they were asleep so they look like recumbents, immortalizing them almost already dead.
Recalling both taxidermie, the affective one, where we stuffed our pets once they're dead, and the cat ornament which was on our grand-mother's fireplaces.

Since, Gat has died. I still have Couine, Kickass et Gat's image, perfect, sleeping.





Un Cadeau qu'on ne peut pas refuser (a gift you can't refuse), 2018
Discreet gesture, nail polish, «Peel off» base coat



In essence, a gift can't be refused, even if you don't like it, you have to accept it, then you will throw it away later, discreetly.

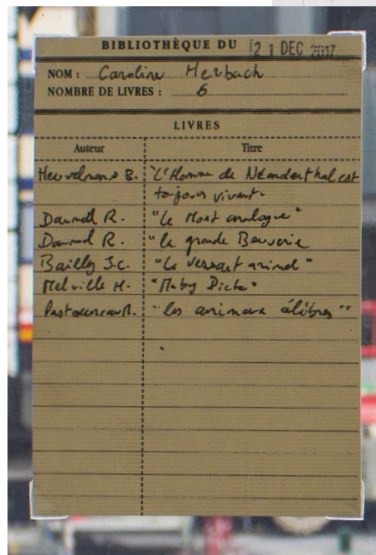
Since early 2018, I started to give away my nail polish, which, with a special base coat, comes off in one piece, keeping the exact shape of my nail.

At the first sight, I offer my nail.
I started to give them away to my friends, who, in a gesture of disgust, accepted them.
They didn't understand why I gave them a waste of myself, but also a part of me, an ex-voto.

A few months later, I explained them it was actually a small performative gesture.

Often, they got rid of my gift.





A reader sits on a 1 m² carpet, a stack of books in front of him.
These books are mine, filled with sticky notes, marked by my readings, my reserche.

Each book selection is made according my own readings of the moment.
In the manner of a bookseller's selection, I propose to the performer to read sitting, as an impatient or broke reader would, in a corner between two shelves.

The instructions given are simple :
Sitting a given time (usually 1 hour),
Use books (browse, read, pretend to read),
Stay silent unless someone inicieate the dialogue with the reader.

A sequin is volatile et mischievous.
Inliftrates everywhere partout, get stuck in the folds.
When they are in group, they twinkle. Remove them is almost impossible.

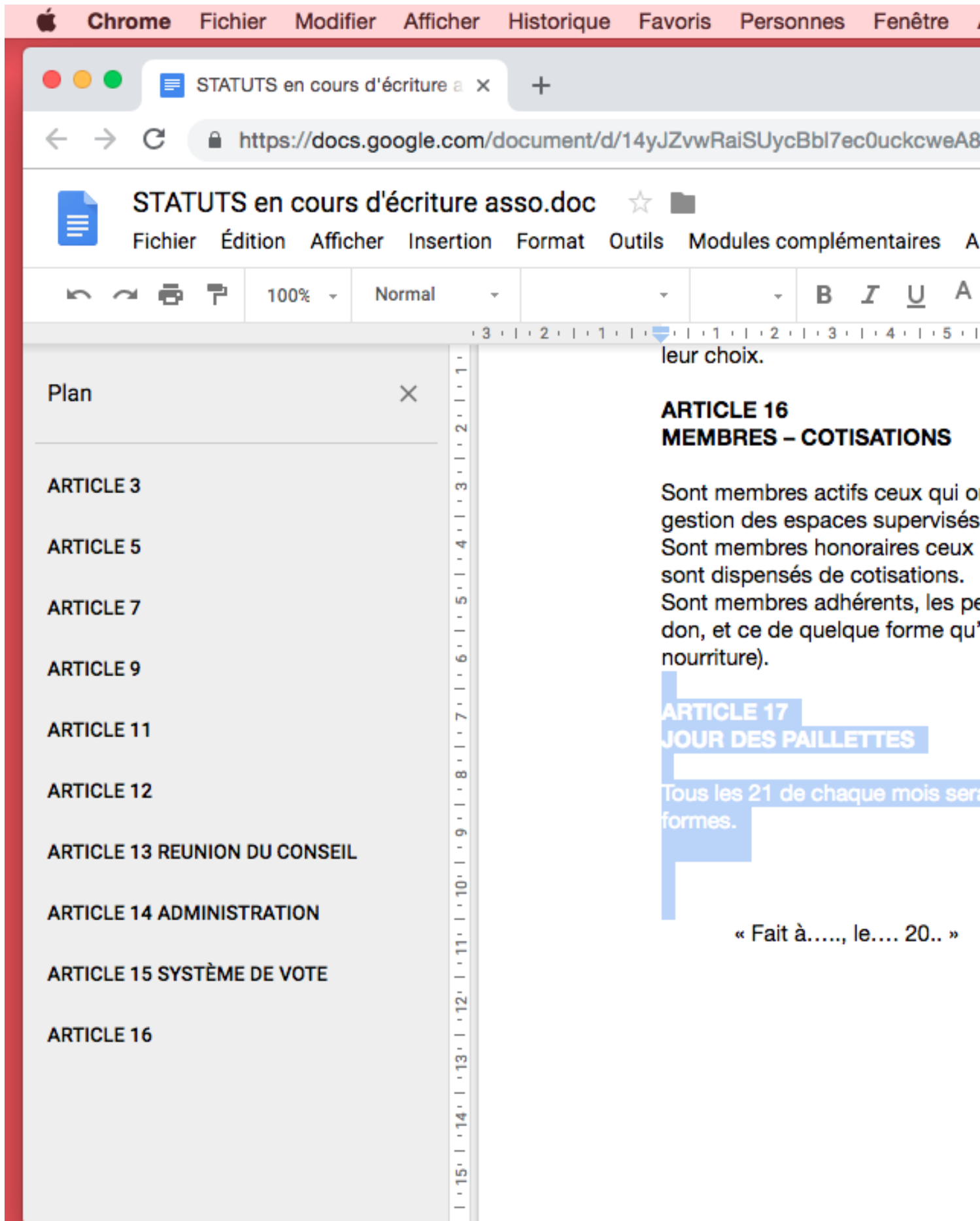
When glitter falls, they fade.
The fall is silent and discreet.
A joyfull but imperceptible rain.

This false ceiling remind us our past feasts, like frozen.
The glitter is peeled off bit by bit, then ends up on the ground, ignored.

Some succeed to clinging to us, insidiously.
We won't find them until the evening, trapped in our clothes.

Il pleut des paillettes, Hallelujah (it's raining glitter, Hallelujah), 2018
Dark gold glitter on 4 canvas on chassis 120 x 120 cm, glitter in free fall, golden hooks, nylon

Passion de bibliothécaire (librarian passion), 2017 - present days
Performance, library cards with glitter ink on paper 10 x 14,5 cm, transparent sticky corners, books, post-it, reader, 1 m² of carpet
left : reader of june, 28 2018 / right : reader of december, 21 2017



Le Jour des paillettes (The Glitter day), 2018 - present day
 White on white article inside the association *somme toute* statutes (screen shot)
 «ARTICLE 17 : THE GLITTER DAY
 Every 21st of each month will be celebrated the glitter day, in all the ways.»



nt pris l'engagement de participer financièrement à la
par l'association (loyer, internet, charges diverses).
qui ont rendu des services signalés à l'association : ils

personnes qui versent un droit d'entrée sous forme de
il soit à titre de cotisation (objet, livre, oeuvre,

a célébré le jour des paillettes, et ce sous toutes ses



Jour des paillettes, 21 avril 2019
(glitter day, april 21, 2019)
duochrom loose glitter, glue, sugar box

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EDUCATION

- 2018 Diplôme National Supérieur d'Expression Plastique (Master's Degree)
École Supérieure d'Art de Clermont Métropole (fine art), Clermont-Ferrand, France
- 2015 Diplôme National d'Art Plastique (Bachelor's Degree)
École Supérieure d'Art de Clermont Métropole (fine art), Clermont-Ferrand, France
- 2012 Diplôme des Métiers d'Art Cinéma d'Animation (diploma of animated cinema)
Lycée René Descartes, Cournon d'Auvergne, France

COLLECTIVE EXHIBITIONS & PERFORMANCES

- 2021 *Les Griffes de CC (CC claws)*, Olivier Bardot's IKRIA for *Altitude 2028*, Clermont-Fd, France
- 2021 *Comme un lundi (Like a monday)*, La comédie - Scène Nationale, Clermont-Ferrand, France
exposition following the national occupation movement in theaters while Covid crisis
- 2021 *7320*, La Rotonde, musée d'art Roger-Quilliot, Clermont-Ferrand, France
- 2020 *There's a hole in the ground*, Carbone 20, W, Saint-Etienne, France
- 2020 *Pomme toute*, Le Basculeur, Résidence puis exposition, Revel-Tourdan, France
- 2019 *Nous étions là, pétrifiés (we were here, petrified)*, performance for Effervescences's secret appointments with Sarah Vigier, Natural bridge of petrifying fountains, Clermont-Fd, France
- 2019 *Attrape-son (noise-catcher)*, Mille formes and Jardin Lecoq, Clermont-Ferrand, France
- 2019 *Workshop en lycée pro (technical high-school workshop)*, Le Grand Atelier, ESACM, Clermont-Fd, France
Unifying project, FRAC Auvergne and ESACM
- 2019 *Le Petit train de la pleine lune (full moon's small train)*, somme toute, Clermont-Ferrand, France
European Day of Artistic Creativity (CreArt network)
- 2018 *Intérieur jour et chaussettes bleues (Day interior & blue socks)*, ESACM et l'atelier de somme toute, Clermont-Ferrand, France, curated by Marie Bechetoille
- 2018 *Leviathan (titre provisoire)*, research program *Leviathan*
Les Ateliers, Clermont-Ferrand, France
- 2017 Film projection « *Barques et brouettes* », Le Tarmac, Palais de Tokyo, Paris, France
- 2016 *Slowmotion (is not reality)*, ESACM, Clermont-Ferrand, France
- 2014 *Brest*, Contemporary Art Center La Passerelle, Brest, France

RESIDENCES, RESEARCH TRIPS & SEMINARS

- 2019 CreArt Seminar « The Art galleries and their work with local artists »
Daut Pasha Hamam, Skopje, North Macedonia
- 2018 Residence (6 weeks)
Triangle Art Association, New York, USA
- 2017 Research trip, workgroup *Sciences sans nom (nameless sciences)*
Düsseldorf, Weimar, Darmstadt, Germany
- 2017 Research trip, research program *Leviathan*
Detroit, USA
- 2016 Research trip, workgroup *Sciences sans nom (nameless sciences)*
Bâle, Zurich, Ascona, Monte Verità, Swiss
- 2016 Research trip, research and creation workshop *Paysage (landscape)*
Athens, Greece

PUBLICATIONS

- 2018 Collective exhibition catalog, *Intérieur jour et chaussettes bleues*,
Dir. Marie Bechetoille and Alles Gut, 1000 copies
- 2017 Publication of 8 double pages, research program *Leviathan*
Magazine Azimuts n°47

AND ALL THE REST

- since 2020 Joint president of *In extenso* association, Clermont-Ferrand, France
Artist-run space and editor of « La Belle revue »
- since 2018 Coordinator for *Les arts en Balade - La Manifestation* association, Clermont-Fd, France
Reverse schedule, artists inscription and selection, communication, social networks
- since 2018 Treasurer for *somme toute* association, Clermont-Ferrand, France
Workshop for emerging artists, exhibition and conference organization
- since 2013 Secretary for *143 Coups de Genou* association, Clermont-Ferrand, France
Concert promotion and scheduling, poster design

