

Fiona Guillemant

Portfolio 2025

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pp. 15, 21: Ingrid Buffetaut ; p. 11: Ineke Vera De Soete
pp. 25, 26: Ithaka festival, LOKO Cultuur
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A graduate in Applied Arts and then from Paris' Institute of Political Studies, I combine drawing with different fields of social and biological sciences. I aim to tell stories imbued with poetry around the fragility of plants and insects, and our relationship to history and to space.

Through drawing and installation, I break down and recompose fragments of knowledge and narratives to link the individual "little story" to the big story, the particular to the universal, the past to the present, and *vice versa*.

The concepts of archive and genealogy are therefore of particular importance in my work.

In parallel and in dialogue with my art practice, I continued my commitment to Biodiversity for two years within the Artemisia association, based in Brussels.

My observation of the interactions between environmental Law and influence within European institutions has nourished my critical perception of our relationship to others, including non-human living beings.

Unlockers

2025, as part of *Meander*, Fringe Festival, curated by Curating The Young. Metal lockers, acrylic paint on cutout printed tarp, dried hop, keys

Based in the Sluis (“locks”) park, this installation tells about the history of Belgian brewing hidden in the Vaartkom, Leuven. It focuses on hop varieties that were widely cultivated in the 18th-19th centuries, then disappeared, and have recently been rediscovered through international scientist collaboration, as Groene Bel.

Each locker reveals part of this story through botanical drawings and the scent of dried hops, gathered from brewers and biologists. One locker remains closed. It stands for the hop types still missing today, such as Buvrinnes and Witte Rank. Moreover, it’s a symbol for the gaps in our cultivated Biodiversity. A board of keys invites visitors to try and open it, echoing how research, exchange and scientific curiosity help “unlock” lost knowledge and living plant heritage.













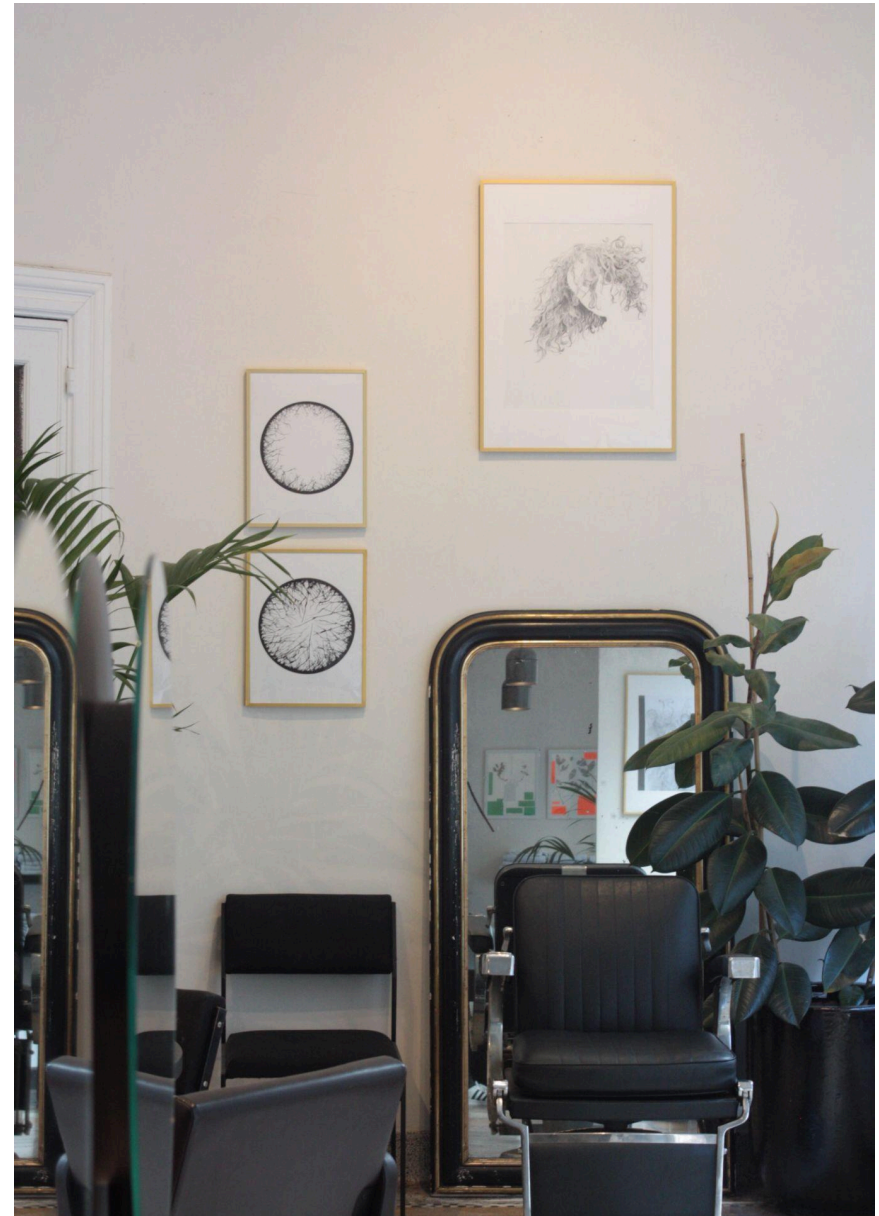
(De)compositions

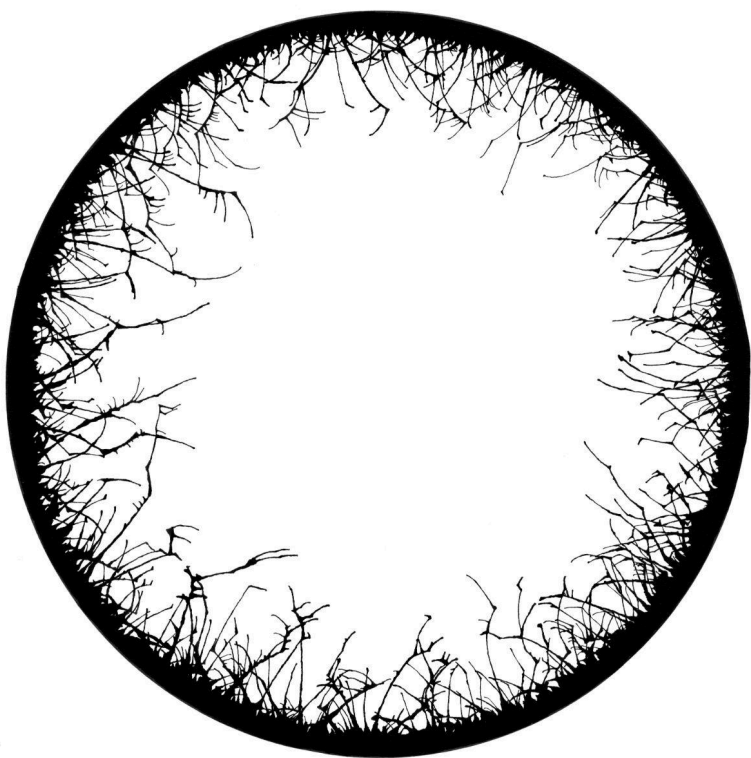
2023

Graphite on paper 50 x 40 cm,

Black ink on paper 40 x 30 cm

Hung among the plants and mirrors of a beauty salon, the drawings series *(De)compositions* borrow from the portrait and the notion of fragmentation to illustrate the voids and fullness of what makes an identity, and the passing of time.







Transmissions

2022

Letter to Suzanne,

ink and chalk on letter paper, 59 x 42 cm

Apple Pie,

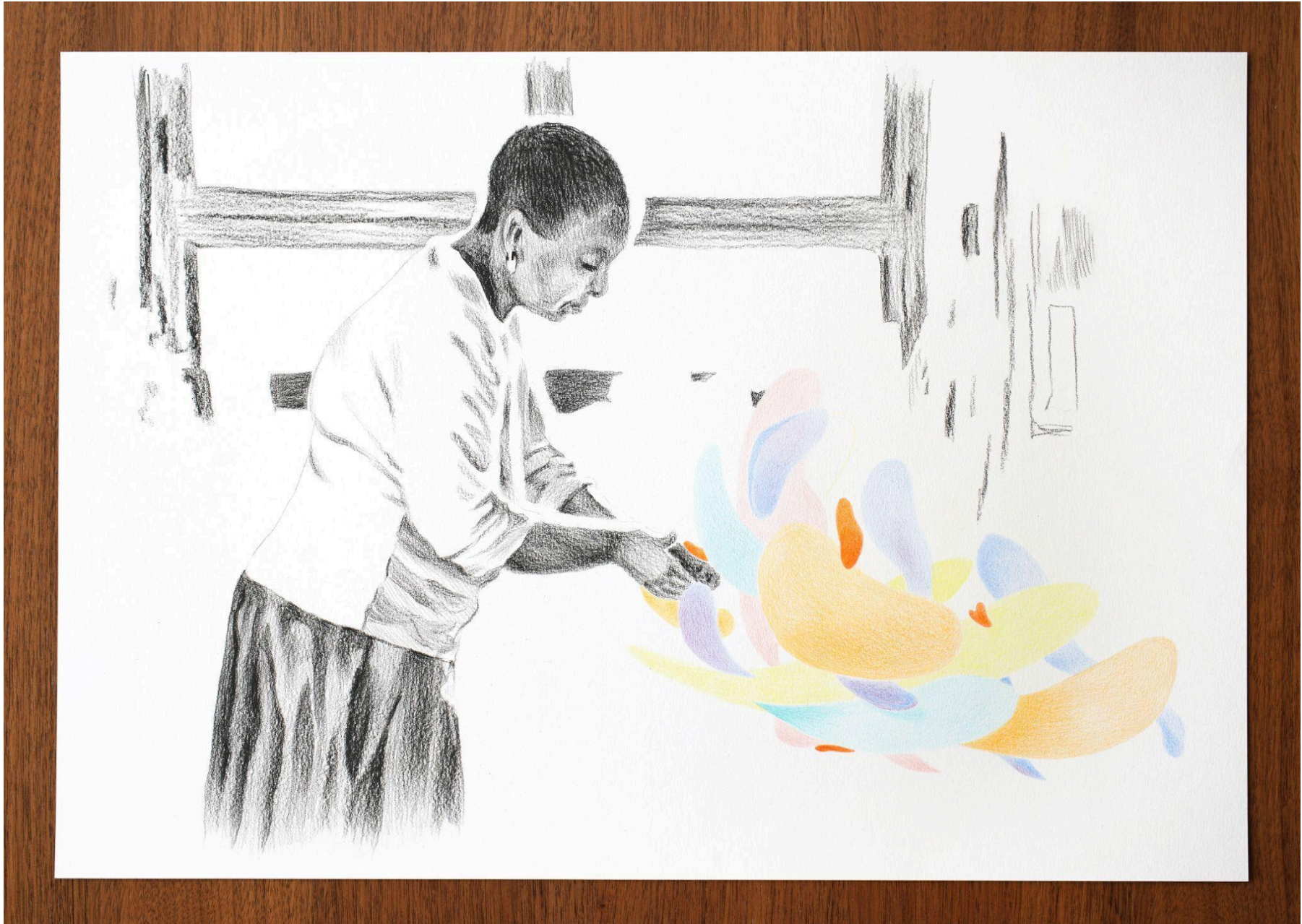
chalk and colored pencil on paper, 30 x 42 cm

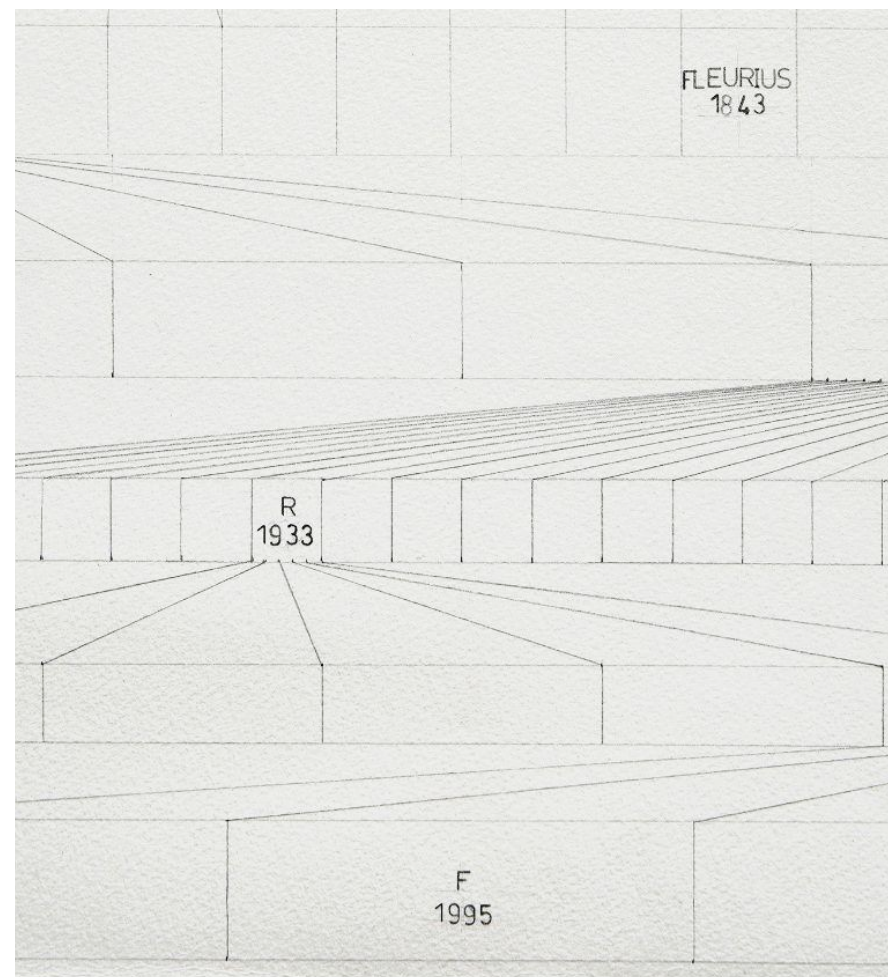
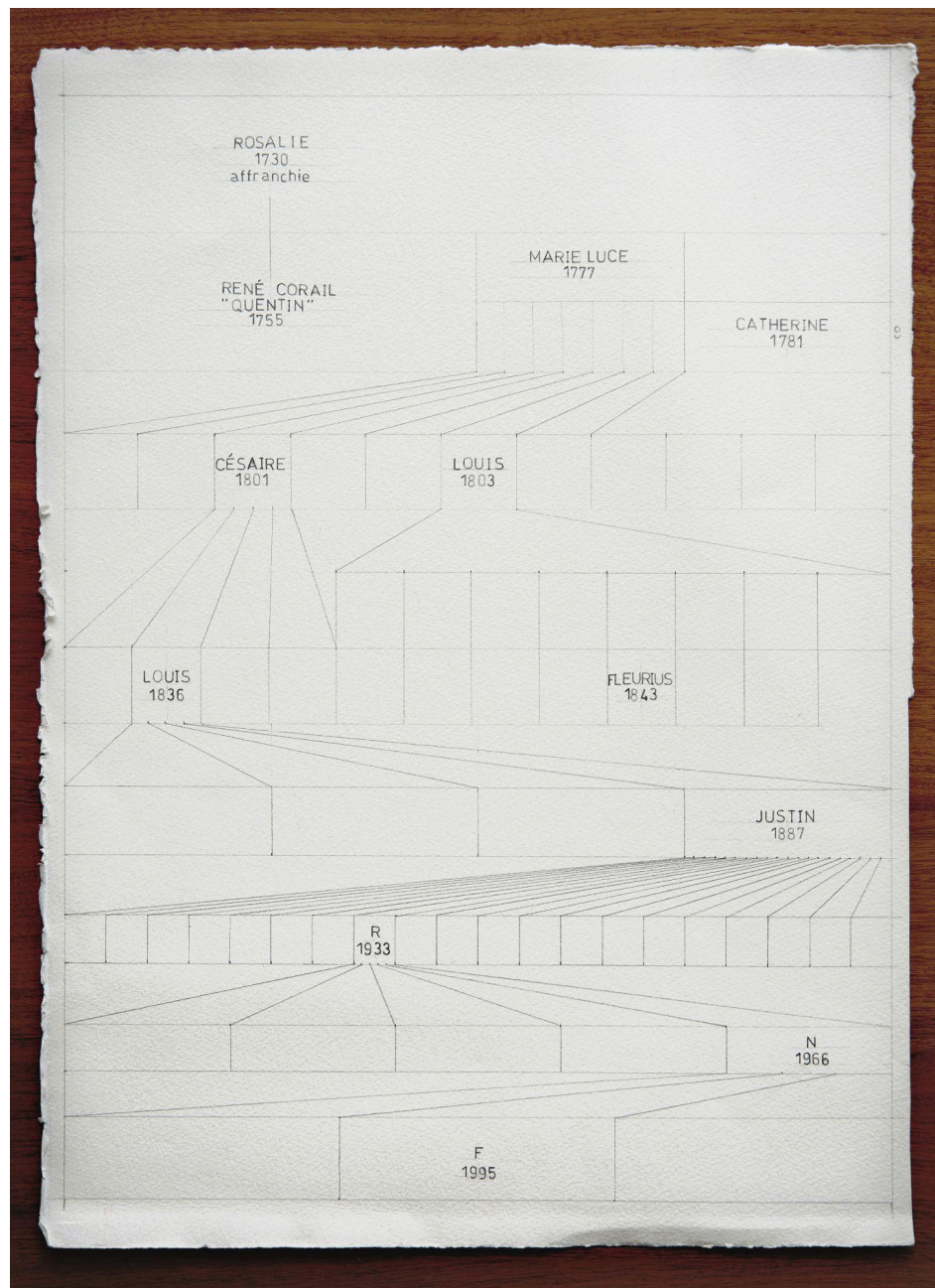
La Renée, cadastral tree,

graphite on paper, 42 x 59 cm

Series of drawings on what we receive, or not, from our ancestry; the traces it leaves as a legacy. Such as: questions never asked to a deceased grandmother; the cooking recipe of an aunt of which only the particular flavors remain in our memory; or the family tree of a lineage divided around the question of land.







Pénombre

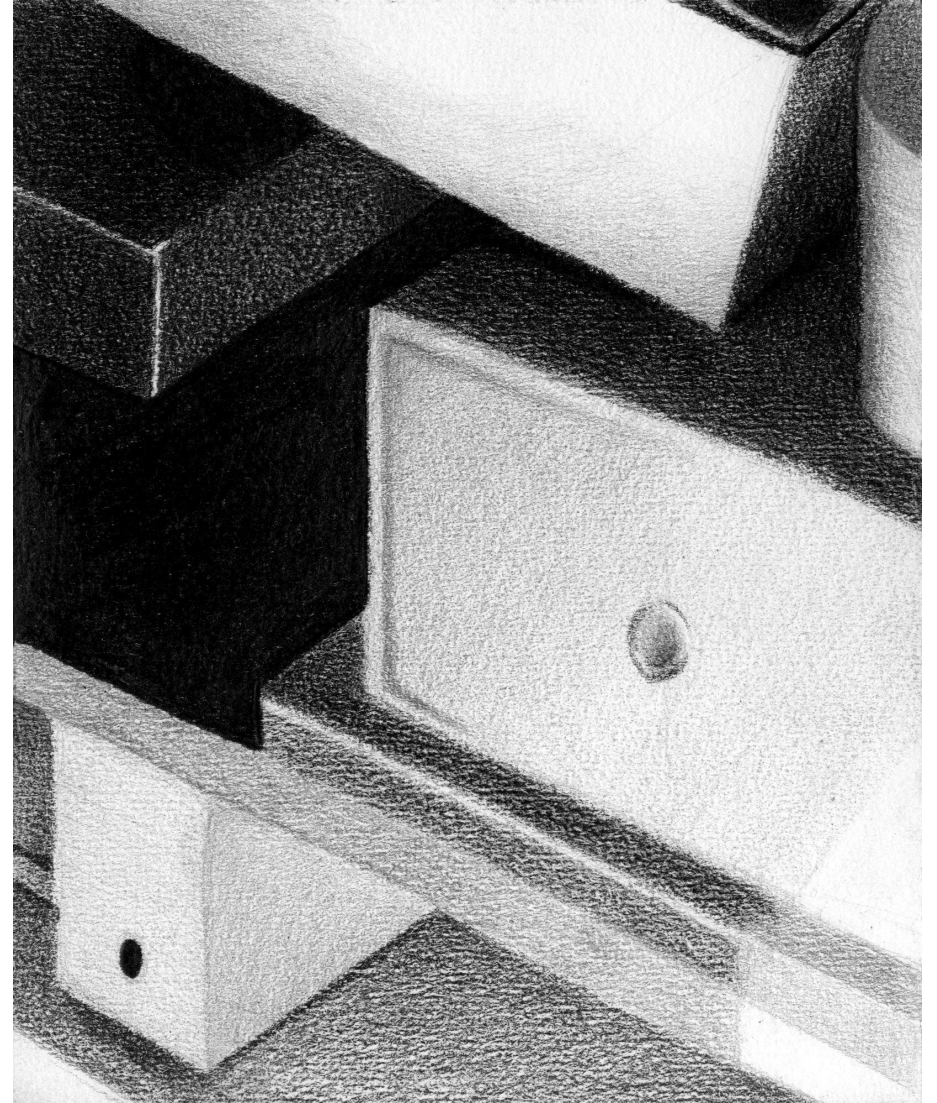
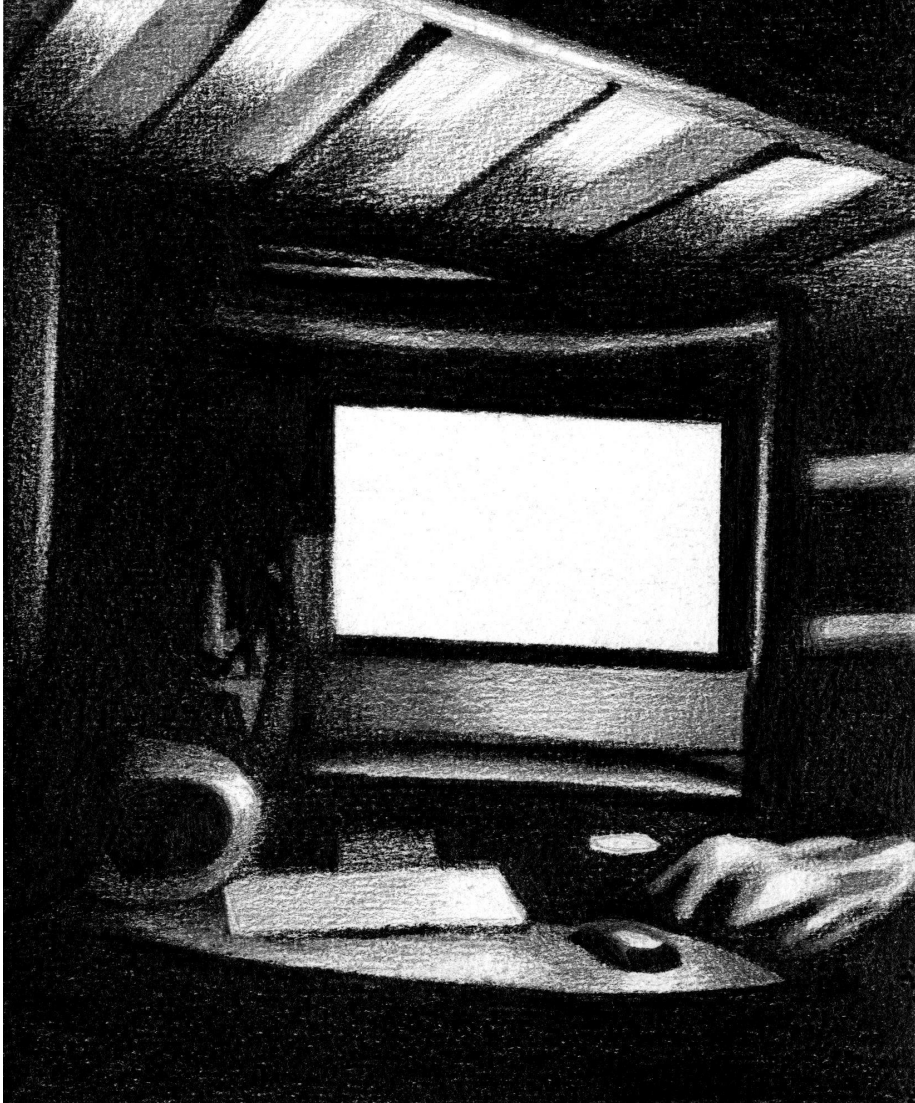
2014

Black stone on paper 18 x 14 cm

Every night, a drawing.
In the glow of a dim light,
to transcribe a snapshot.

Just as the perception of our living spaces is different depending on the day that illuminates them or the half-light that fills them, a double reading is offered by this nocturnal logbook. It oscillates between the anonymity of an unknown room, and the intimacy of a familiar room.





Coleopterra

2025 - work in progress

Black ink and water on paper 36 x 28 cm

Beetles fascinate with their diversity, yet it is not always visible. While this order of insects exhibits varied forms in tropical regions, in Europe, they all generally resemble each other. However, two individuals that look similar on the outside will have completely different reproductive systems. This is why scientists observe them to help identify species, which are indistinguishable to the naked eye.

This series makes visible what is usually invisible, at a time when aquatic and forest beetles may be the most threatened due to disruptions to their ecosystems, particularly from increased fires and conventional agricultural inputs.







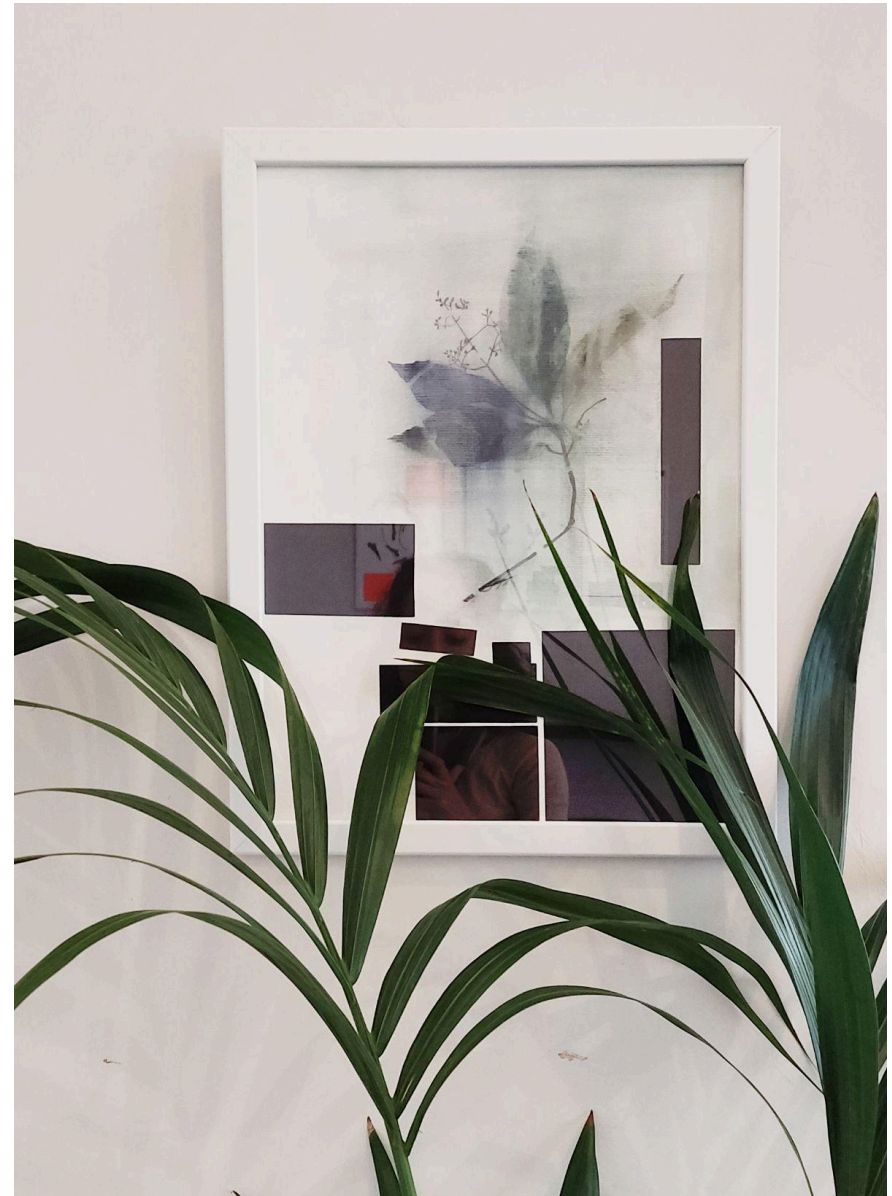
Herbarium

2018-2023

Black ink wash on cut paper and black and white stone on colored paper, 40 x 30 cm

These drawings are based on "the largest herbarium in the world": that of Paris' National Museum of Natural History. They question our perception of living things, and our methods of conservation.

Coming from threatened or extinct species, the represented plants were taken from former colonies. The pages are freed from identification codes, cut out. The colors that appear through refer to the legends, current this time, used by the International Union for Conservation of Nature. Its color code classifies species, from non-threatened (green) to extinct (black).





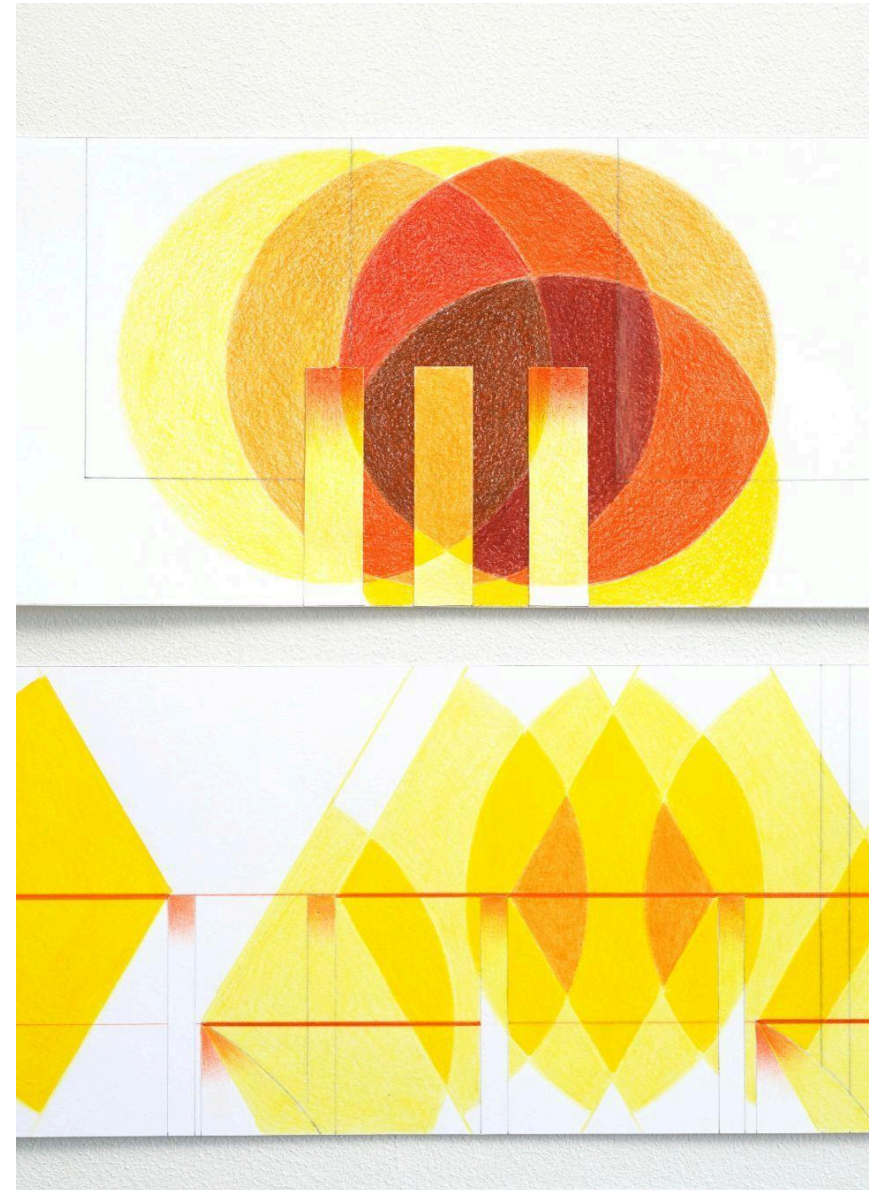


Social Field

2015-2025

Graphite and colored pencils on paper,
variable formats (max. format: 50 x 65 cm);
sculptural installation with candle molds
and candles, plastic and wax, variable formats.

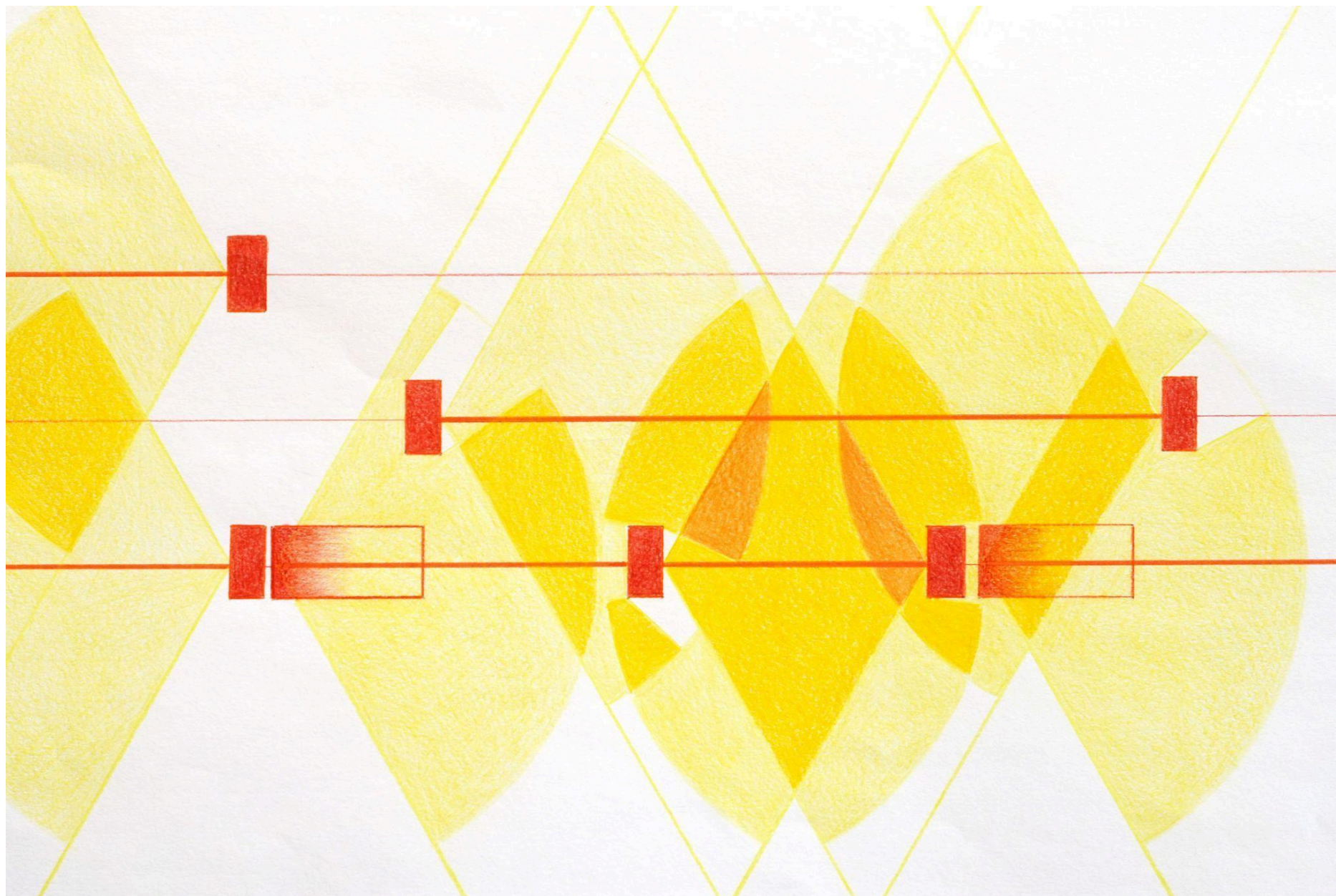
Representations of our relationship
to space and to others, inspired by
Edward T. Hall's theories on proxemics.
Graphically, color vibrates where
interpersonal interactions are con-
centrated, as a "static movement."









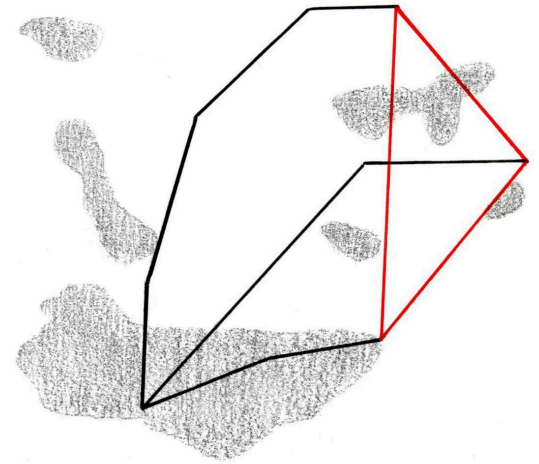
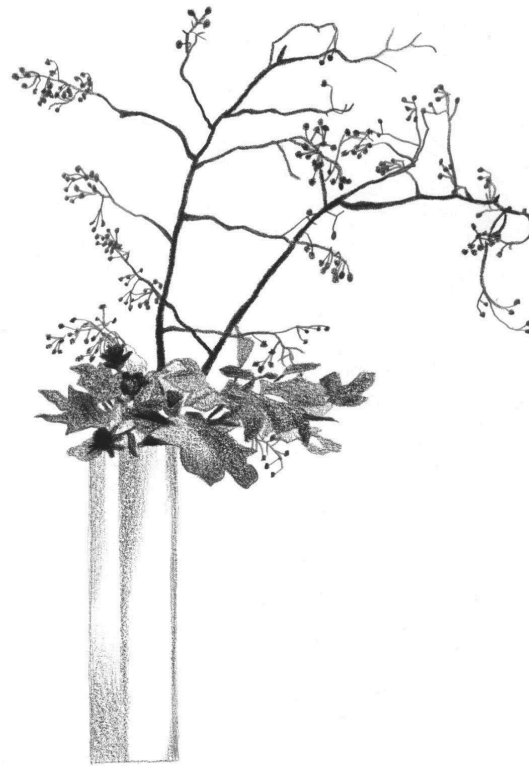


Ten-jin-shi

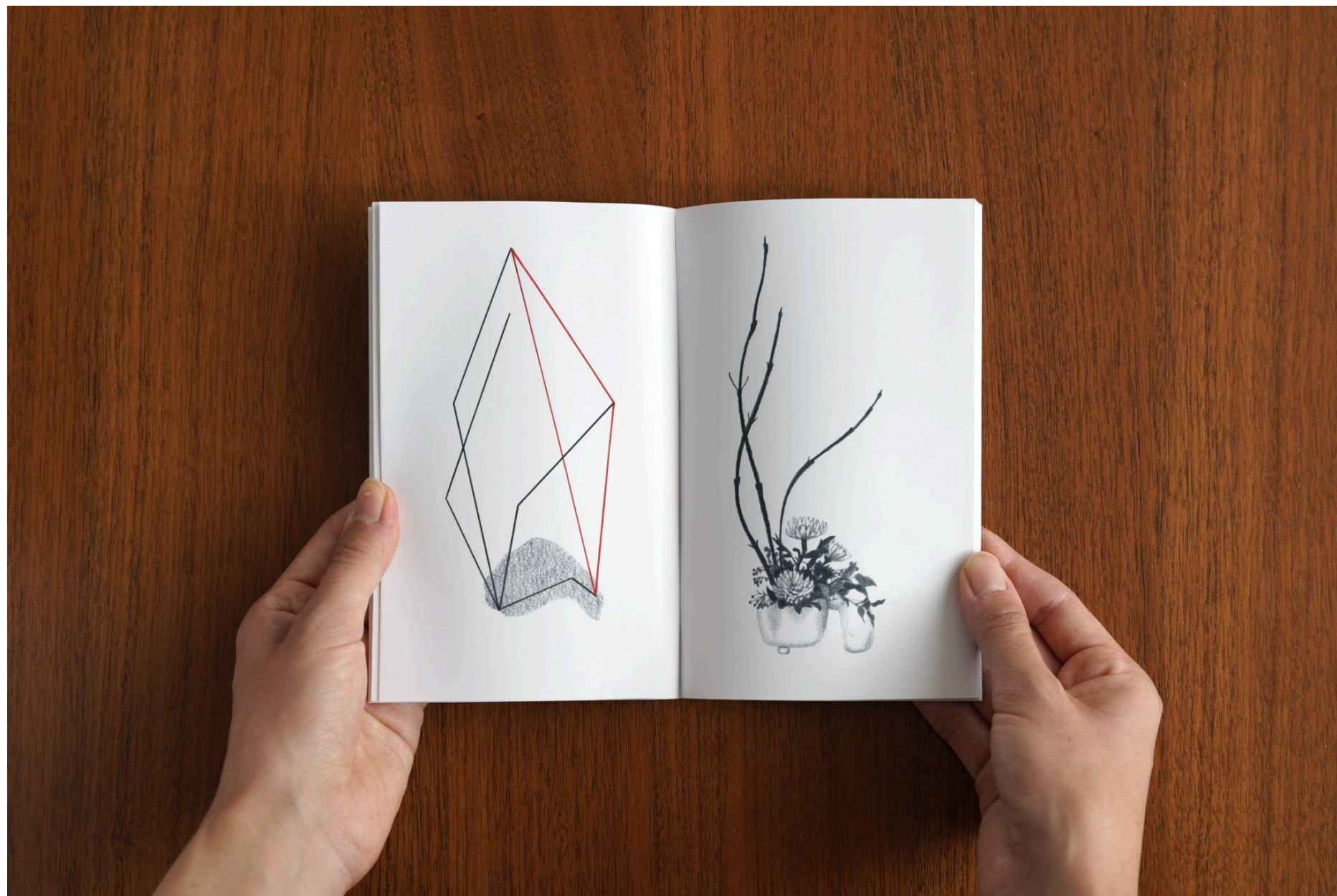
2017

Black chalk, graphite and felt-tip pen
on paper; edition 11 x 17 cm

A graphic study of the common
structure of traditional Japanese
floral arrangement compositions.
Their symbolic basis follows three
lines: Sky, Human and Earth.







Thread of Life

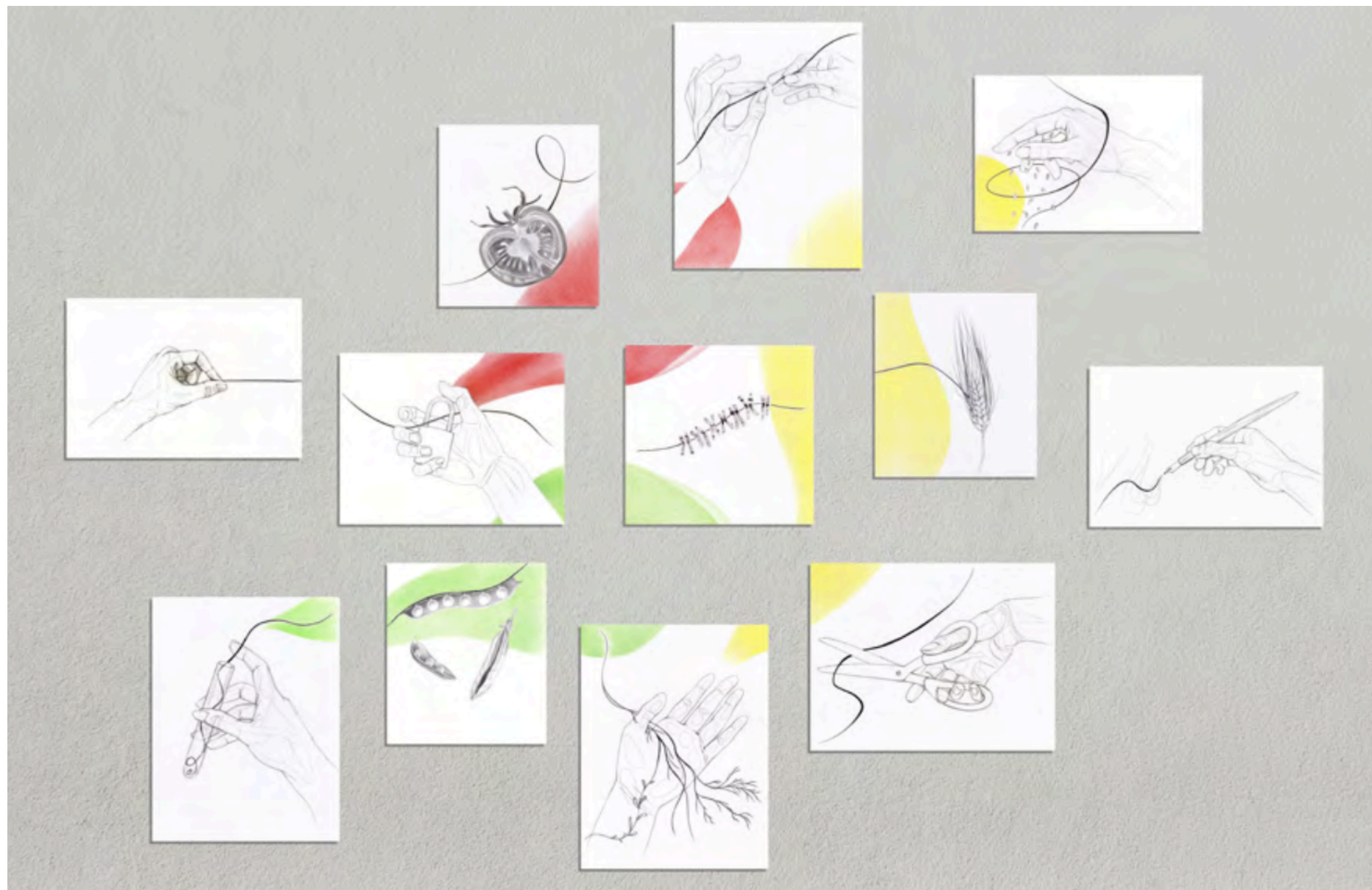
2022

Graphite, black chalk and colored pencils
on paper, variable sizes

The thread of life unfolds, despite
the obstacles erected along its path.
A mosaic of drawings shows different
facets of cultivated Biodiversity.
A black thread expresses its tensions.

It connects various symbols, from plants
to tools to the human hand. Three species
emblematic of the globalized industri-
alization of agriculture, heredity, and
genetic erosion diffuse their colors.
They contrast with forms of mani-
pulation and protection of cultivated
Biodiversity, constantly threatened.





Memory of Wheats

2024

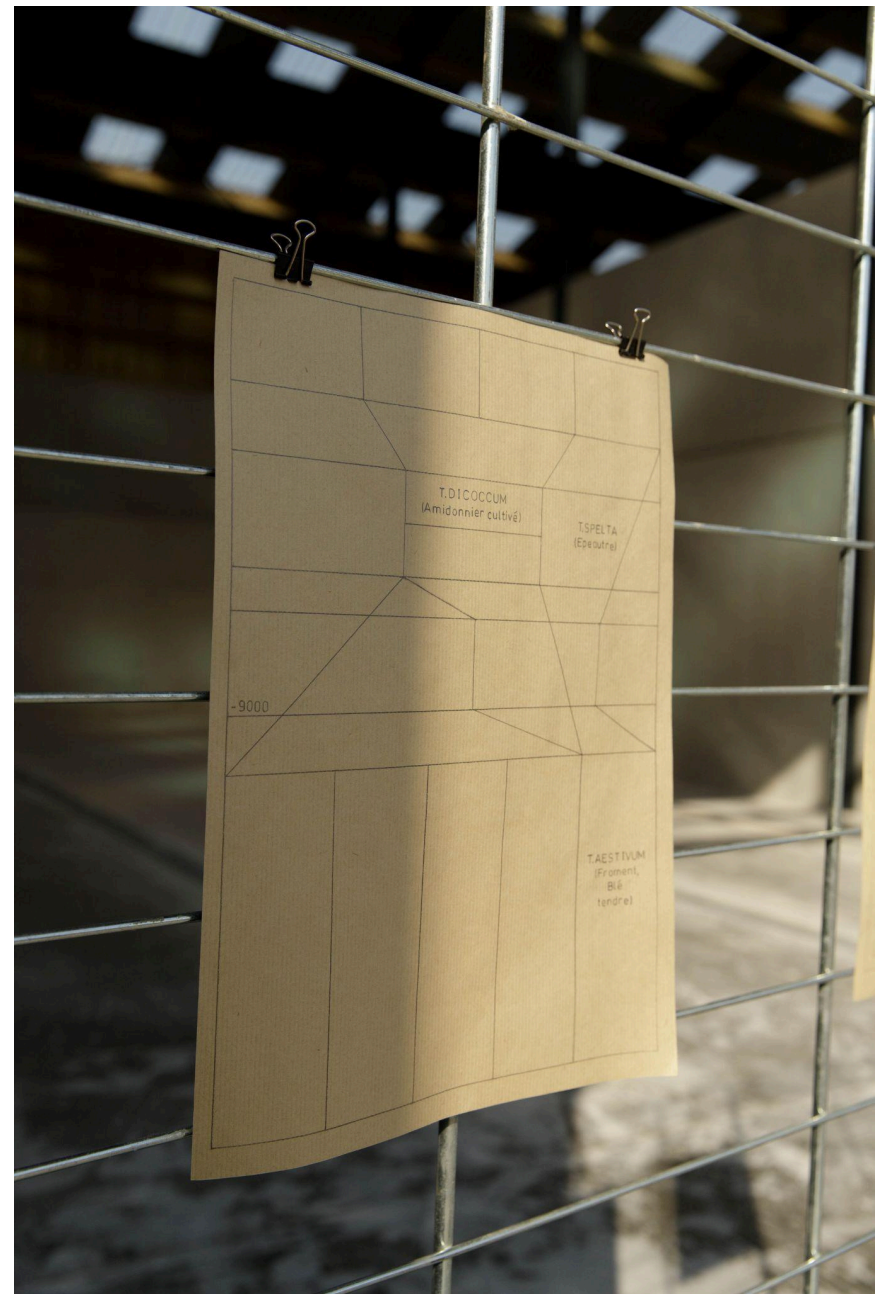
Cardboard and wood volume, graphite drawings on kraft paper 30 x 40 cm

This sound installation speaks of the necessary transmission of peasant oral knowledge, which usually takes place far from the ears of the general public.

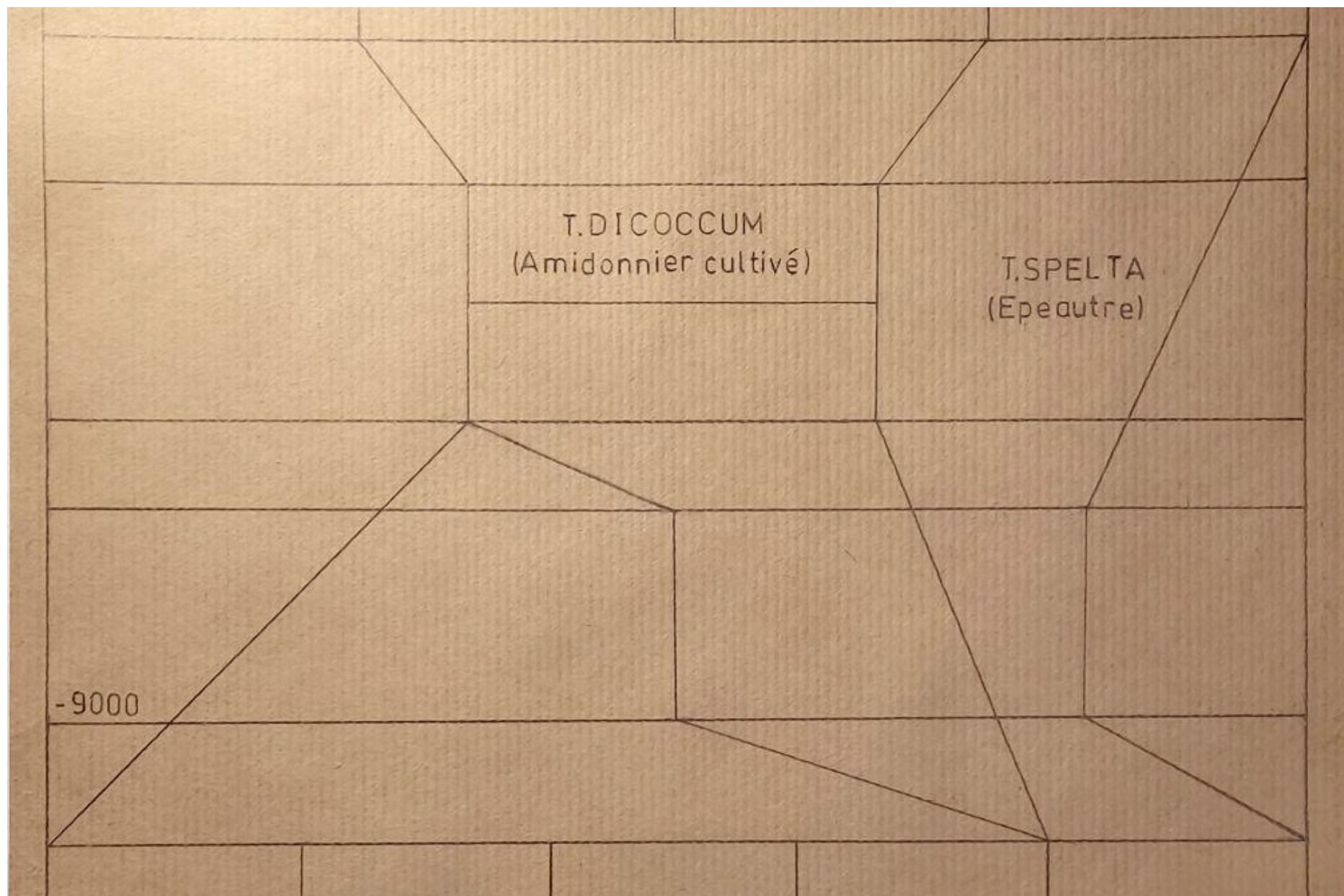
Around the volume, drawings trace the genealogy of wheat, which goes back up to thousands of years. As we approach, we hear a voice talking about birds, bread, rain; phrases from yesterday and today, all related to cereals, central to our diet.

These are agricultural adages transmitted by peasants. Stated like riddles, they form a constellation that solicits the imagination of the person listening.









Thank you
Dank u, merci