

Hélène Yamba-Guimbi

*H was born in 1995, France. She sways and works between Paris and California.



Hélène was born in 1995 in a rural beach town in Brittany, France.

d'Arts de Paris-Cergy in Cergy in 2023 and a master of Aesthetics and Politics at the California Institute of the Arts in Valencia, California. She has recently exhibited her work at the Brooklyn Museum (New York), Ygrec (Paris) and read her poetry at the Centre International de la Poésie (Marseille) and Le Centre Wallonie Bruxelles (Paris).

Amour Courtois (thy picture in my sight awakes my heart to heart's and eye's delight)
composite material, electric cord, LED bulb and mount, Arduinos 2024

After an initial education in textile arts, she graduated from an MFA in Ecole Nationale Supérieure d'Arts de Paris-Cergy in Cergy in 2023 and a master of Aesthetics and Politics at the California Institute of the Arts in Valencia, California. She has recently exhibited her work at the Brooklyn Museum (New York), Ygrec (Paris) and read her poetry at the Centre International de la Poésie (Marseille) and Le Centre Wallonie Bruxelles (Paris).

This piece features a duo of luminous sculptures intertwined. Inspired by a Shakespearean sonnet, they tell a story of radiant love. The sculptures are placed at sunset and glow until their battery runs out at dawn.



Dazzle, Tether at Tonus, Paris

exhibition view

2025



Dazzle, Tether

exhibition view

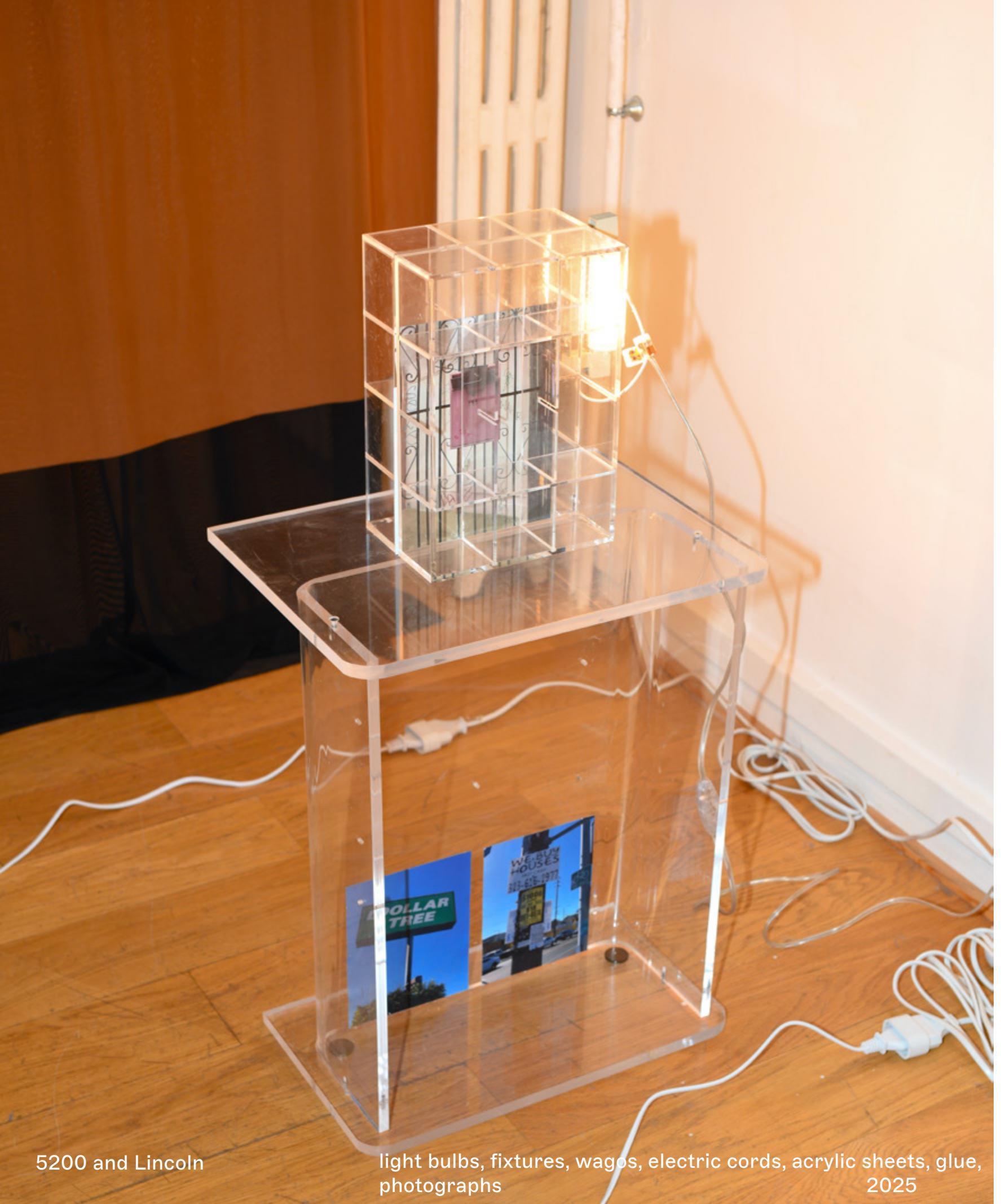


Hot Spot

saltwater pearls, velvet, light bulbs, ring light, fixtures, latex, wagos, electric cords, acrylic sheets, glue, thread, photographs

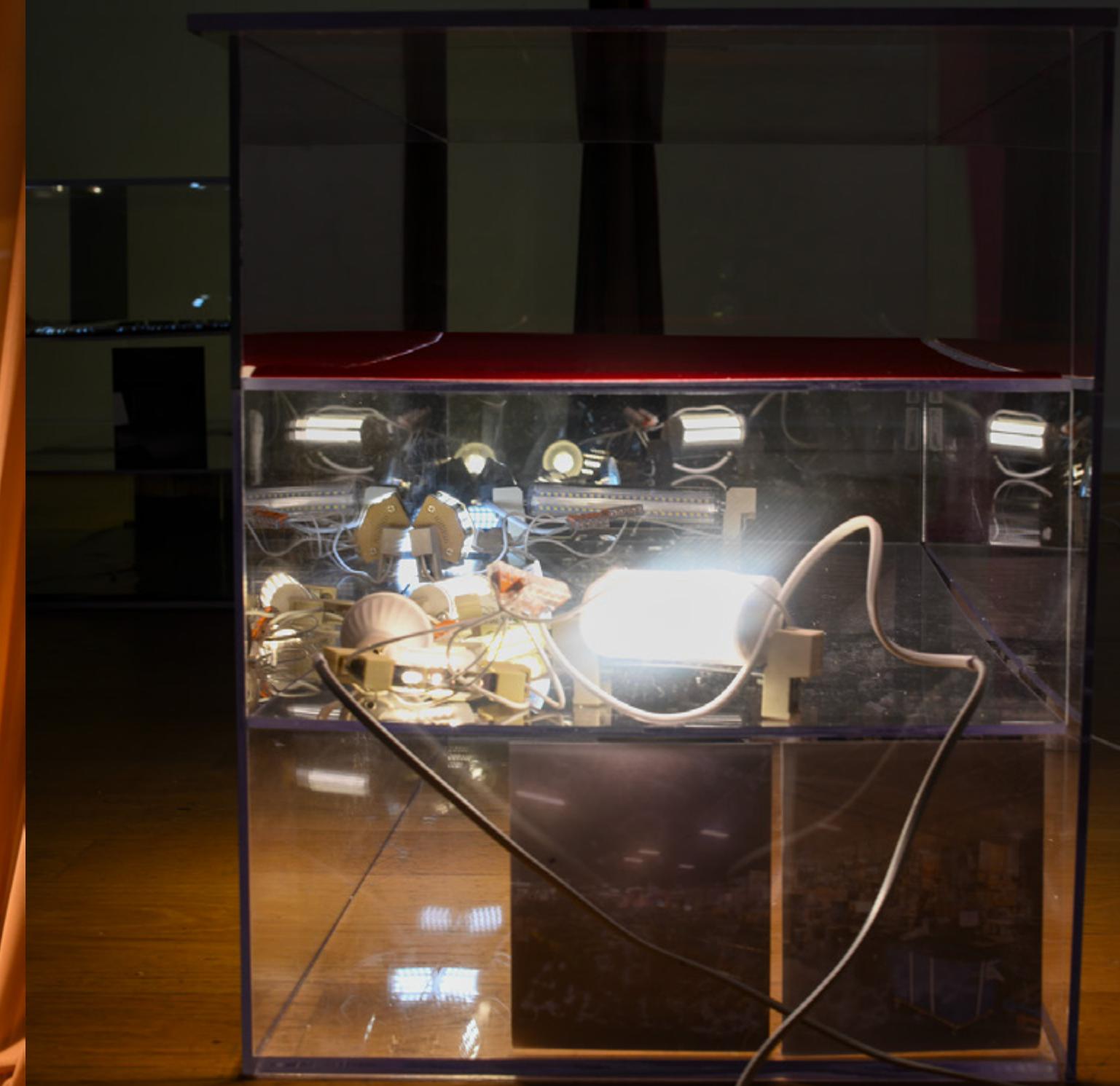
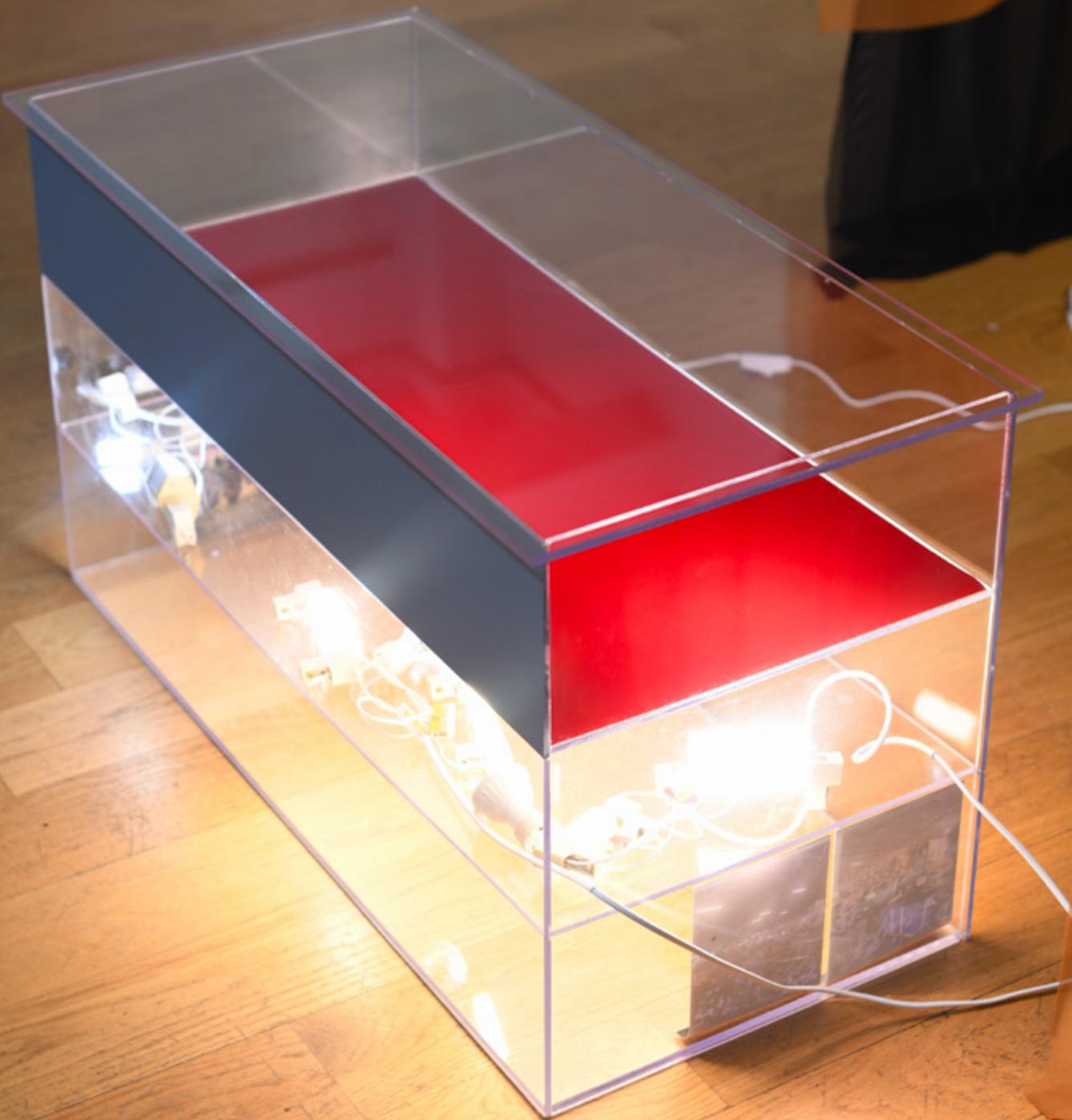


2025



5200 and Lincoln

light bulbs, fixtures, wagos, electric cords, acrylic sheets, glue,
photographs
2025



Cixous' Ladder (right)

photograph mounted on pine wood, glass



and Spin Spun Out: Involution (left)

photograph on aluminium frame, plexiglass, 2025

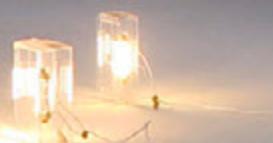
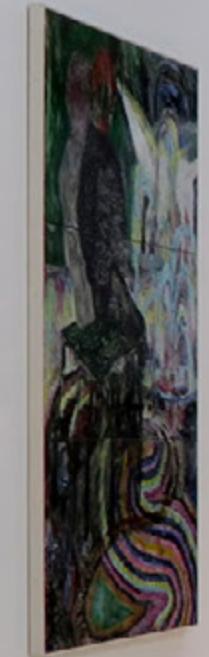
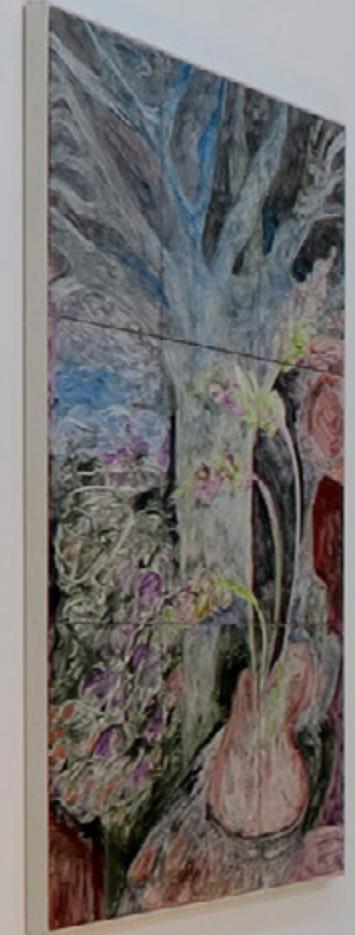
I came to Los back alley door, pushed by exhausted all possibles in N, and which I was determined to outshine. tion, and excess — When I moved here, I was that this country would become a new fix the past versions of myself I had failed to then, I always had itchy feet. This time, I embraced normalcy: took an office job, signed a lease, bought a 4Runner, and drove my way. I was ready to enjoy the sparseness, the flat, the cute, the subtle summer variations that lull the city to sleep. Before, I often felt the urge to dissociate until I realized it would turn me a puppet for external shareholders. Now, I was done fighting those obstacles. They say you reveal yourself by shedding masks over time, I was done fighting those obstacles. They say you reveal yourself by shedding masks over time, I was done fighting those obstacles.

nothing punk-poor remained. I gulped my passion for friction, swallowed deep down. I rounded off my edges. I listened to the peeping cop in my head, whispering of my attention. I scattered my energy between Zoom calls, Sunday organic markets, good credit ratings, halfway conversations, and dating apps. I tucked my private fragmentation of things as they are, I'd rather accept the slow work of positive self-erasure than chase after change. Repressing my private fantasies in favor of collective ones helped me engage more with others: I am no longer ruled by the fear of vulnerability or attachment.

Angeles through a the sense that I had urged by a romantic mishap from My story isn't one of passion, ambition, and excess — When I moved here, I was that this country would become a new vessel for all my empty promises: a place to become and the futures I still wished to see. Until I made space for the fragmentation of things as they are, I'd rather accept the slow work of positive self-erasure than chase after change. Repressing my private fantasies in favor of collective ones helped me engage more with others: I am no longer ruled by the fear of vulnerability or attachment.

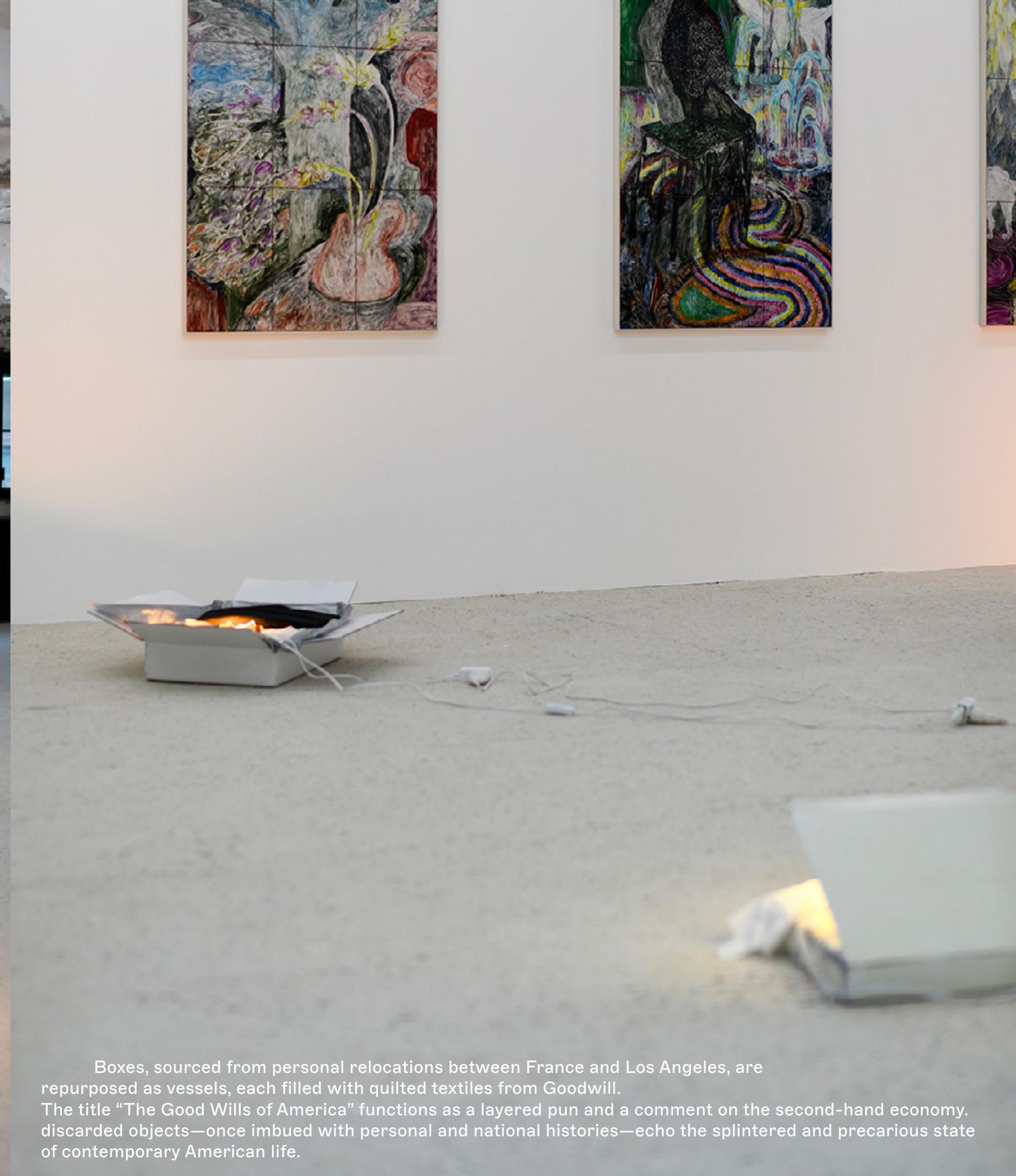
other day with a pretty French girl — she smelled like soap and margaritas. She played with my hair, then said, 'You're nice, but I can't see your face.' Some eyes and faces are wide open doors leading to landscapes; mine is a fence. And because desiring something always involves the uncertain transformation of the current state of things as they are, I'd rather accept the slow work of positive self-erasure than chase after change.

Repressing my private fantasies in favor of collective ones helped me engage more with others: I am no longer ruled by the fear of vulnerability or attachment.





Installation view



Boxes, sourced from personal relocations between France and Los Angeles, are repurposed as vessels, each filled with quilted textiles from Goodwill. The title “The Good Wills of America” functions as a layered pun and a comment on the second-hand economy. discarded objects—once imbued with personal and national histories—echo the splintered and precarious state of contemporary American life.

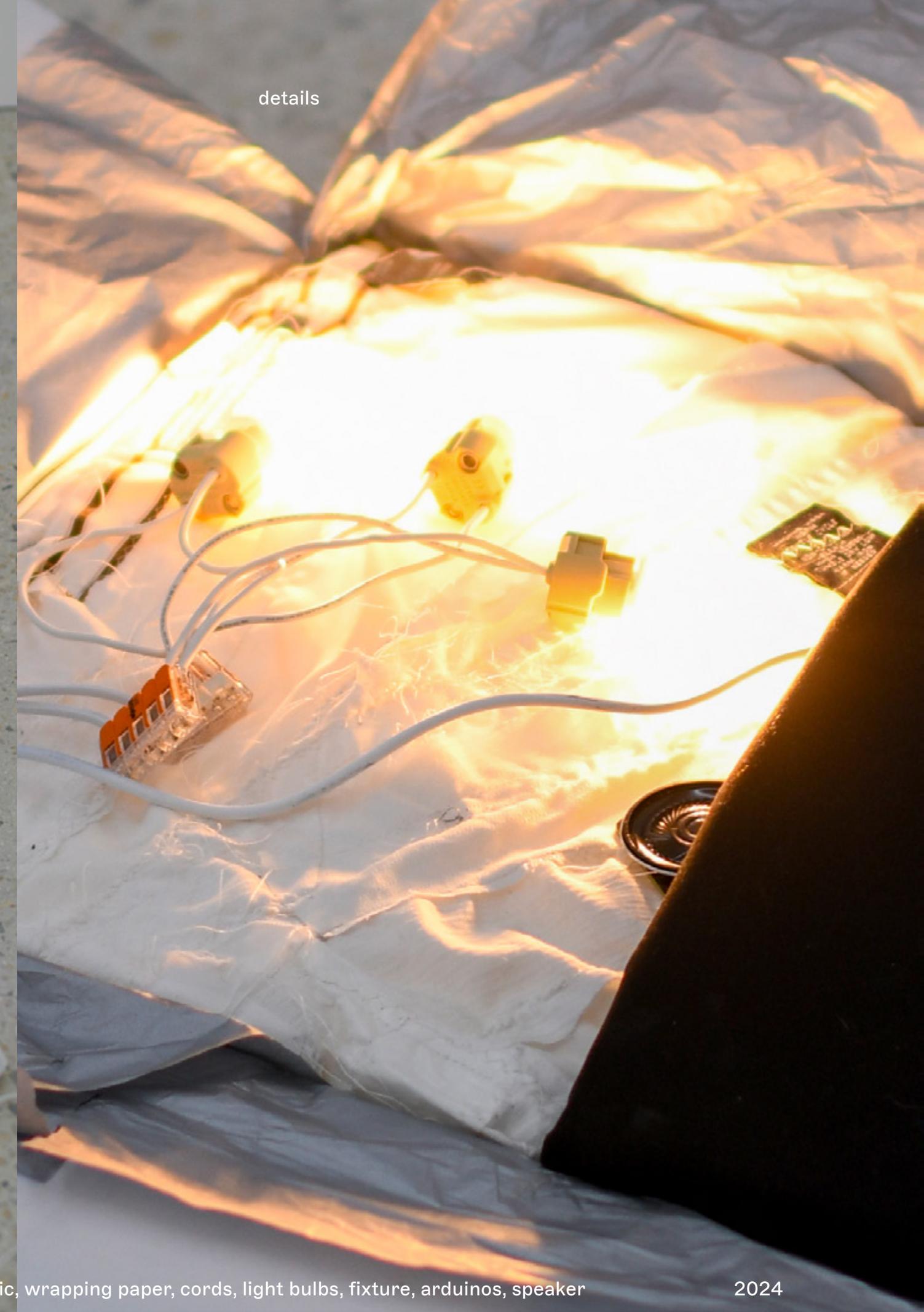




The Good Wills of America (piece)

audio & light sculpture,

resinated cardboard box, quilt, fabric, wrapping paper, cords, light bulbs, fixture, arduinos, speaker



2024



Rétine (piece)

audio & light sculpture,

resinated cardboard box, foam, lens, cords, light bulb, fixture, arduino, speaker



2024

Inner lights, Paris,
2024—2023



2 lights, 3 balls made of plaster, composite material, electric cord
LED bulb and fixture, Arduinos
110×110×20cm



At the center of a hollow shell, a white light oscillates rhythmically to a breath diffused by a piezo. The two sculptures inhale and exhale in response to each other, piling over one another in a dancing loop. H explains the origin of these nameless breaths stripped of their original bodies: the tale is one of artistic kinship between two individuals and of detuned ties. The breath pattern varies, until total desynchronization.



Three knots

plaster, epoxy resin

2023

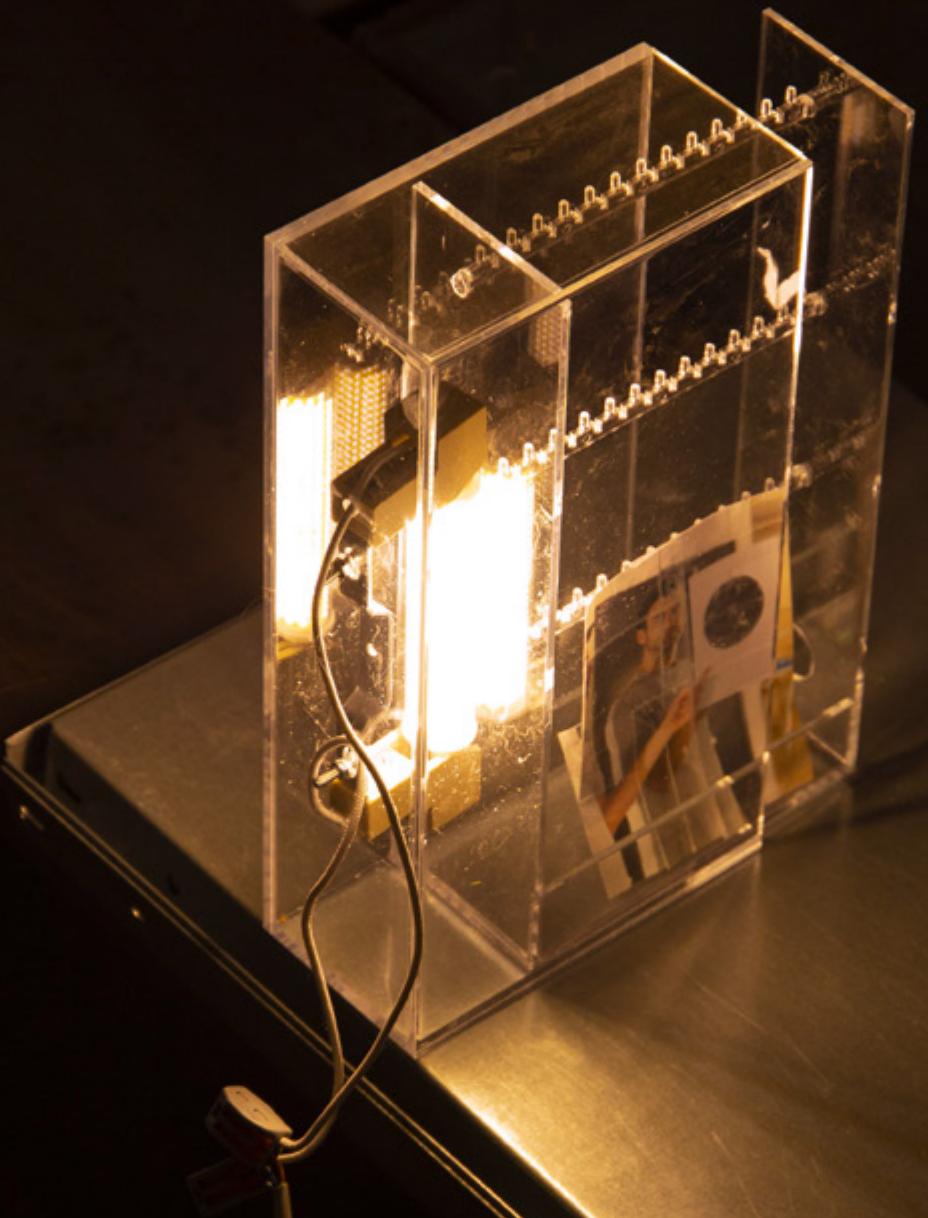


At varying distances, globes of beaten plaster are scattered throughout the space: resting against empty shells, placed near bare walls, hidden behind open doors, or held in tension with one another. These spheres are abstract projections of emotional knots—formed by the tension of two opposing feelings. This translation of a perceived phenomenon into a tangible form is inspired by the knot theory developed by English psychiatrist Ronald D. Laing in his book *Knots* (1970).

A striated quilt covers a lamp and morphs into a bridal train. A large halo of light emanates from a pair of plaster-caked shoes.
The expression 'to put oneself in somebody's shoes' means one seeks to understand another by adopting their point of view. Here, envy is depicted by the presence of shoes from a friend who . A banal yet taboo feeling, Envy drives jealous people to secretly want to strip their envied to the core.



Recovered Muji boxes from second-hand websites are transformed into illuminated reliquaries, filled with traces of past persons. Each light created abstracts emotions and moments, inspired by Sara Ahmed's theory of emotions, to crystallize ambiguous feelings.



Bachelor machines

light bulb, fixture, plexiglass and photo prints

17.5x9x25cm



Bachelor machines (2)

25.5 x7.0x10.0cm

2021





installation view

Ygreves, 2022





In the blue light,

deux formes translucides gisent au sol dans une petite pièce blanche aux vitres bleutées, leur face légèrement inclinées bas au sol. Elles ne sont pas complètement objet ni complètement organique. Leur style, leur apparence et leur matériau évoquent des créatures inconnues du fond des mers ou du mobilier de science-fiction. Au centre de chaque coque creuse, une lumière blanche oscille au rythme d'une respiration diffusée par un piezo. Les souffles sont discrets, se répondent, se superposent, s'entrecroisent en boucle. Des traces de traits de coupe et le reste d'images fantômes coincées dans la matière indiquent la présence passée de la main de l'artiste.

Hélène me parle de l'origine de ces souffles sans noms ôtés de leurs corps originels. C'est une histoire de vie artistique entre deux amis et de liens déphasés, comme souvent dans son travail. En amitié, au travail comme en amour, dès lors qu'on entre en conversation avec l'autre, les vies comme les échanges peuvent s'unir et se compléter, s'opposer ou entrer en dissonance.

Je reviens aux deux gisant et je constate qu'au fil des minutes, leurs flux de respiration varient et ne se ressemblent jamais.

Selon moi cela sous-tend une énigme : comment composer une recherche basée sur les échanges et l'interaction avec le monde extérieur lorsque le futur de nos relations est invariablement contingent et fluctuant ? Un peu malice, Hélène me parle de l'intérêt qu'il peut y avoir à une relation qui s'achève ou une discussion qui arrive à sa fin pour ce que les deux agents, ayant épousé l'ensemble des possibles, signalent ainsi que l'échange des idées a bien été effectué.

In the blue light

In a small white room with bluish windows and an oily smell, two translucent forms lay on the ground side by side, one of their edges slightly angled down to the ground. They evade hasty classification, for they are not quite manufactured or inspired by anything from the natural world. Hints of cutting marks and vague phantom images stick at the surface of the plastic material, remnants of the artist's body and touch.

At the center of each hollow shell, a white light oscillates rhythmically to a breath diffused by a piezo. The two inhale and exhale in response to each other, piling over one another in a dancing loop. The shape of the lights, their aspects, and their material call for deep sea strange creatures, or furniture straight out of a sci-fi movie set.

Hélène specifies the origin of these nameless breaths stripped of their original bodies: the tale is one of artistic kinship between two individuals and of detuned ties, a recurrent theme in her work. "In friendship, at work as in love, from the moment we enter in conversation with another, lives and exchanges can unite or complement, oppose or enter into dissonance."

Here I return to the two gisants, noticing their breathing patterns vary and never mirroring each other as minutes pass. To my eye, this and her line pose a set of enigmas. How to weave solid artistic research rooted in discussion with the outer world, when the future of our relationships —whether intimate or political— is invariably contingent and fluctuating? In a glimpse of an eye, Hélène reflects then lays a playful response. She tells me about the certain interest of a relationship coming to an end or a discussion winding up, as the two agents, having exhausted all possibilities, signals that the exchange of ideas has been successful.

Des câblages translucides partent du plafond puis deviennent opaques noirs et blancs, serpentent et relient entre elles les sculptures au sol. À différentes distances, des sphères de différents diamètres au plâtre battu sont disséminées : contre les coques vides, près des murs, derrière des portes, en tension entre elles, peut-être.

Filant sa métaphore entre liens émotifs et trame de tissu, Hélène m'explique en quoi ces sphères variables posées au sol par rapport à l'espace sont la projection la plus abstraite de ce qu'un nœud émotif formé par la tension de deux sentiments antagonistes pourrait être.

Cette projection d'un phénomène dans une forme s'adosse à la théorie des nœuds développée par le psychiatre anglais Ronald D. Laing dans son livre *Knots* (1970). Dedans, des aphorismes décrivent de courts échanges; ils se répondent et se modulent ligne par ligne en poèmes:

They are playing a game
They are playing at not playing a game
If I show them I see they are, I shall break the rules and they will punish me
I must play their game, of not seeing I see the game

La répétition, l'opposition et la modulation des différentes séquences composent ainsi une pensée analytique de ce que les rapports et communications interpersonnels sont : agonistiques et incomplets.

Cette tension exacte est ce qu'Hélène cherche à saisir dans son travail lorsqu'elle scrute les dynamiques sociales qui peuple le monde autour d'elle et en elle avec la précision d'un bijoutier.

Transparent cablings run from the ceiling and shift from plain black and white. Intertwining along the ground, they connect the sculptures together. At various distances, globes made of beaten plaster are scattered around in relation to space: against the empty shells, next to the bare walls, behind opened doors, in tension between each other.

Drawing on the analogy between affective ties and weaving, Hélène explains how those spheres are the most abstract projection of what an emotional knot formed by the tension of two antagonistic feelings could be. This projection of a perceived phenomenon into a form is based on the knot theory developed by English psychiatrist Ronald D. Laing in his book *Knots* (1970). In it, aphorisms describe condensed exchanges between two parties, and modulate line by line as poems:

Repetition, opposition, and variation of each sequence create an analytical way of thinking about what interpersonal relationships and communications are: agonistic and incomplete. Those very tensions are what Hélène seeks to grasp as she dissects the social dynamics surrounding her with a jeweler-like precision.

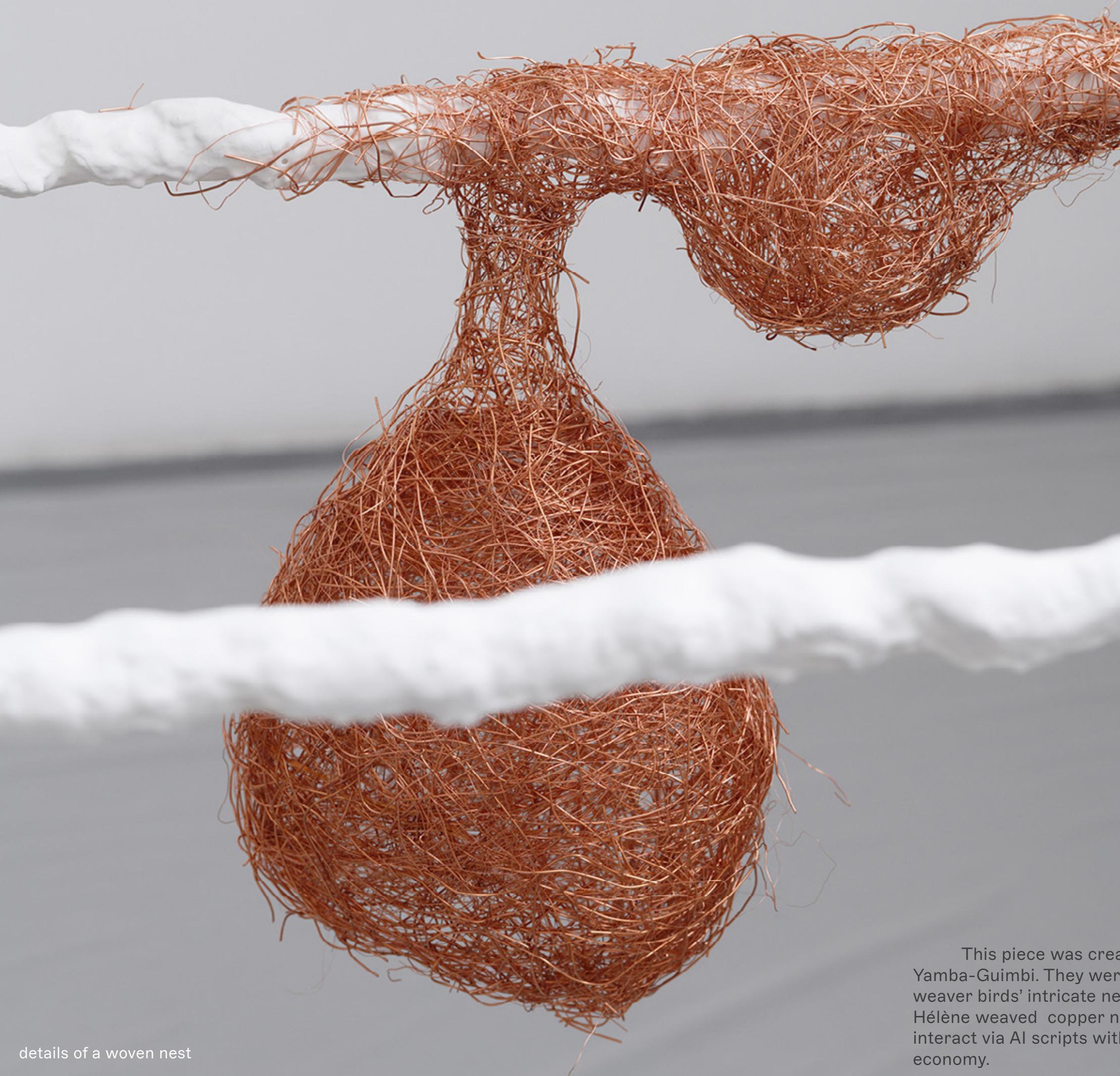
Gabrielle Alnasir,
February 2024

Voices and nests,
Paris, 2019—2021



* and ‡

copper, palladium, gold, polyester plaster, woven nests made of metal threads made for Xavier Antin — CAC Brétigny, 2020

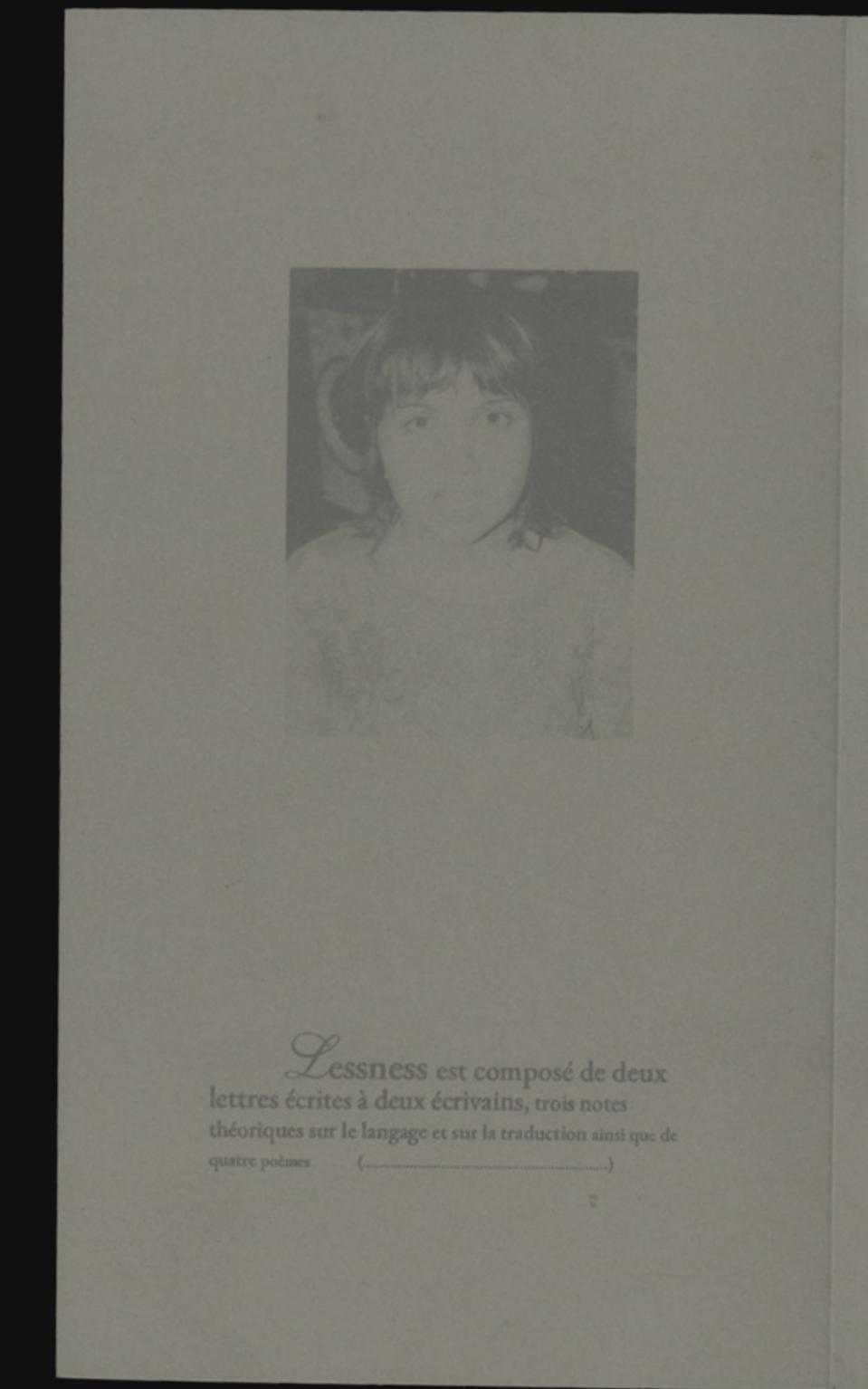
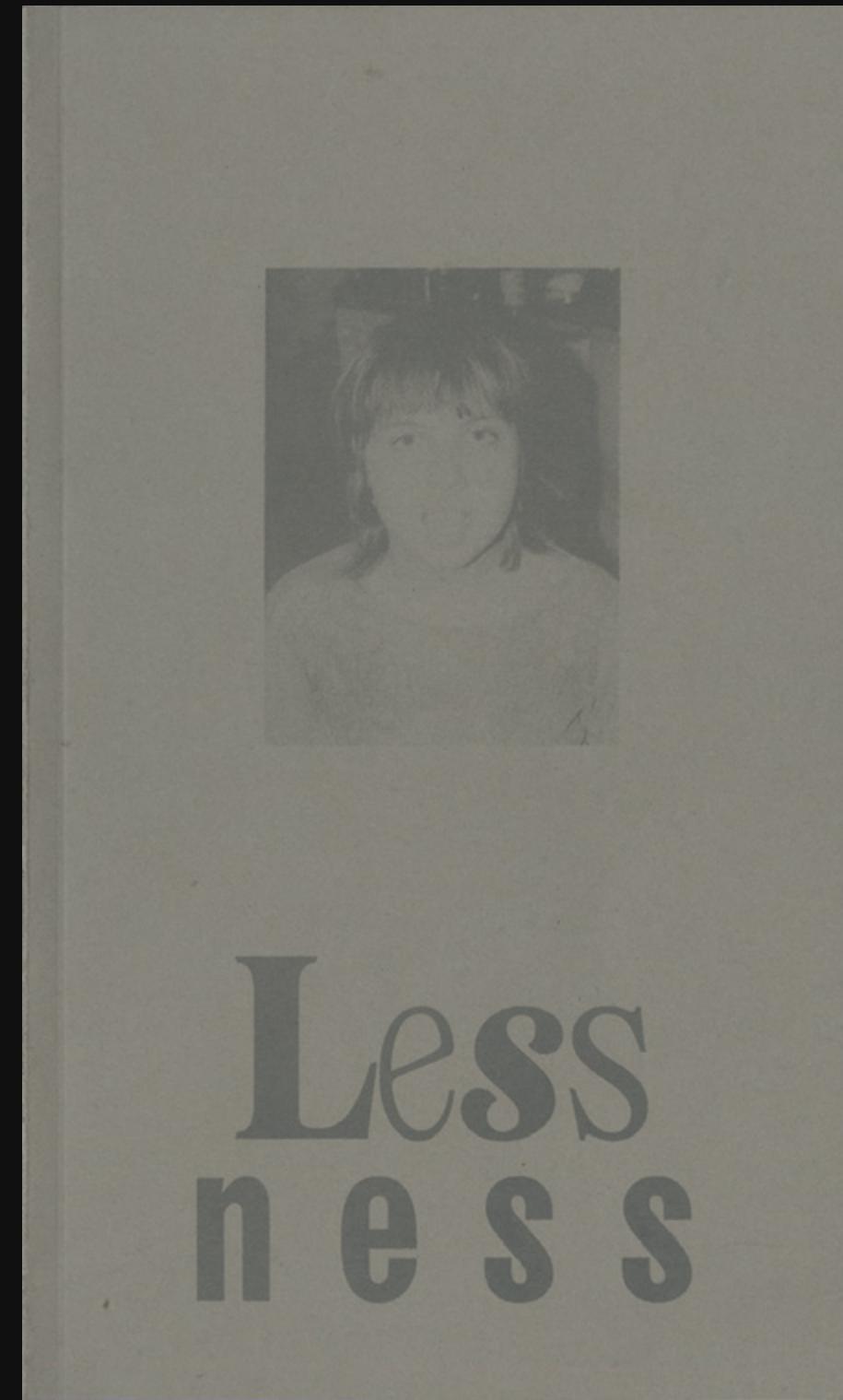


details of a woven nest

This piece was created by Xavier Antin, with a strong contribution from Hélène Yamba-Guimbi. They were part of the exhibition 'The Weavers,' and draws inspiration from weaver birds' intricate nests. Xavier and Zoé reproduced a thermic computer while Hélène Hélène weaved copper nests. The sculpture, resembling working groups and organic entities, interact via AI scripts with other ones, exploring notions such as empathy, memory, and economy.



Lessness
self-publication, Paris, 2023



Lessness is a recollection of different short critical essays on language, minor literatures, and poetry. Inspired by Samuel Beckett's *Lessness*, it embraces an undoing movement—dismantling rather than building. Doubting the notion of a unified "I," the book unfold in a collection of essays and poems on linguistics and translation, structured as textual assemblages through collage, intersections, and montages of past poets and authors' voices alongside Hélène's.

Starting from this, the book opens with a letter written to Zadie Smith, an extended lecture on David Antin and Emmanuel Hocquard, and proceeds with three theoretical notes on language and translation followed by a few experimental poems. Lessness functions as a strategy for moving toward an unrestrained voice—one that refuses closure, essentialization, and embraces fugue states.

Perros de la Calle (2021)

Never fill holes in the conversations
between a ? between a ... !

Perros

rather spill their thirsty black
tongue into their wounds

the body the eye
the only thing they got

are turning over stones
looking for suspicious words

No melody to the moon
nor whinings nor statements

sweaty tongue is dragging the floor
gut feelings twirl thru the bushes

a passing glance
a bird rustle

all deads now

We lie in frustration
— pitch-dark

searching for some rest
in The city

We better compose
bursts of Silence
sparks of (ellipses)

episodes of
— withdrawals

Those inner lights are Black Holes
buzzing from our chests

a need not to mix —
with the chaosmos of the schizoid city

Closing
is a (...) breath ?

forming (.....) resistance?
shaping (.....) absences?
curving (.....) echoes

out of sight

We stand

bittersweet — ok,
but slightly away,

shaping and drifting
echoeing people from the past

yet positively
not dead

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Nous sommes beaucoup à vivre dans une langue qui n'est pas la nôtre. Ce qui peut être dit dans une langue ne peut pas être dit dans une autre, et le découpage entre ce qui est dicible et ce qui ne l'est pas varie depuis chaque langue et les rapports qu'elles entretiennent entre elles.

Afin d'expliquer le mode de fonctionnement des multilinguistes choisis ou forcés, Henri Gobard propose un modèle qu'il nomme tétralinguistique pour décrire la distribution des pratiques langagières

il y aurait la
langue vernaculaire
véhiculaire (de société, professionnelle, de cashflow)
référentiaire
celle qu'on désignerait afin de créer du sens et de la culture en dernier la langue mythique ou religieuse

Elias Canetti

Il parlait par une constellation de langues, mais il avait surtout appris l'allemand tard par sa mère. Pour cet attachement particulier qui le liait à l'allemand qu'il voyait comme langue de sa culture. Il disait (bien que j'habite en Grande Bretagne, en Suisse, je m'exile un peu partout, malgré la Shoah, ma difficulté à faire diffuser mon travail dans cette etc..) la langue allemande restera la langue de l'esprit

À travers mots on peut voir que chaque langue comporte un ou plusieurs centres de pouvoirs différents ainsi qu'un rapport aux normes langagières qui ne se situe pas dans les mêmes endroits du mode d'expression pour chaque langue. Cultiver plusieurs langues serait une des possibilités d'échapper à ces centres de pouvoirs imprégnés de la culture. le déplacement change notre seuil de visibilité sur les choses changeant de contexte linguistique, ou en l'intérieur d'un contexte multilinguistique on peut apercevoir un appel à des codes et des informations jusqu'à-là cachées privées par la langue kidnappée ... maternelle ... majeure ... coloniale

- * Rétine (1:30) *
- * Big Love (2:32) *
- * The Good Wills of America (4:01)
- * Schizoid City (1:16)
- * Perros de la Calle (0:57)

EDUCATION

2023 — 2024 MA in Aesthetics and Politics
California Institute of the Arts, Valencia, CA

2018 — 2023 Master of Fine Arts in Arts with honors
Bachelor of Fine Arts in Arts
École Nationale Supérieure d'Arts de Paris, Cergy (FR)

2020 — 2021 Exchange year in Arts
Escuela de Bellas Artes ESMERALDA, Ciudad de México (CDMX)

2015 — 2017 Associate degree in Textile Design and Weaving
École Supérieure d'Arts Appliqués Duperré, Paris (FR)

EXHIBITIONS + PUBLICATIONS**upcoming:**

2025 Fondation Pernod Ricard Award collective exhibition, Paris

2025 *Dazzle*, Tether, solo show, Tonus, Paris

2024 *Salon Tonus*, group show, Paris Internationale Art Fair, Paris

2023 *Inner Lights*, solo show, Neuvitech, Paris

2023 *Copy Machine Manifestos*, group show, Brooklyn Museum, New York

2023 *The more i throw away the more i'll find*, group show, Cité Montmartre aux Artistes, Paris

2023, *Lessness*, independent publication, Paris

2022 *Blessure Profonde, épisode 2*, group show, Ygrèves, Paris

2022 *Thoughtographie*, group show Galerie Ygrec, Aubervilliers

2022 *Pump-up zine*, group publication with David Douard

2021 *The book of our revelation*, group publication with Slow Reading Club

2017 *Loose Ground*, group show, Duperré, Paris

READINGS

2023 *L'oreille en coin*, Centre International de la Poésie de Marseille

2022 *Lab0 demo*, Centre Wallonie Bruxelles | Paris

RESIDENCIES

2025 High Desert Test Site Work/Trade Residency, Joshua Tree, CA

2024 SOMA SUMMER, Ciudad de Mexico, Mexico

2023 Centre International de la Poésie de Marseille, Marseille, France

2021 Slow Reading Club workshop with Bryanna Fritz and Henry Andersen, ENSAPC, Cergy

2020 Hands on Critique with Gabriel Kuri, ENSAPC, Cergy

2020 Arc Lire dans les choses with Federico Nicolao, Porquerolles, France

RELEVENT EXPERIENCES

2024 — 2023 Teaching Assistant
• Teach a writing composition section in *Introduction to Critical Studies*
• Teach a writing composition section in Martin Plot's *Feminist Poetics* class
California Institute of the Arts, Valencia, USA

2021 Production Assistant of David Cousinard, metalworker
Paris, FR

2020 Production Assistant of Yann Gerstberger, artist
Ciudad de México, Mexico

2019 Production Assistant of Xavier Antin, artist
• Provided extensive assistance to the artist in the conceptualization, planning, and production of three exhibitions :
The Weavers, CAC Brétigny
Vanishing Workflows, ALOFT at Hermès, Singapore
La dépense, avec témoins, Crèvecœur Marseille

2017 Assistant of Jérôme Arcay, silkscreen printmaker
• Collaborated on the production of large-scale prints and printmaking
• Contributed to the production of artist's books for renowned persons such as Daido Moriyama, Claude Viallat, and Tatiana Trouvé.
Atelier Jérôme Arcay, Paris (FR)

GRANTS & PRIZES

2025 Fondation Pernod Ricard Award

2024 Travel grant, Association Trampoline

2024 Residency grant, California Institute of the Art

2024 Student Development Grant, California Institute of the Art

2023 Finalist, Fulbright U.S. Graduate Program

2023 Graduate Student Merit Scholarship, California Institute of the Art

2020 Travel grant, Région Île-de-France

