

ESTELLE
GARCIA BLANCO

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BIOGRAPHY

Estelle Garcia Blanco (b. 1995) is a visual artist and featherworker living and working in Brussels. She trained as a featherworker at Maison Lemarié, part of Chanel's Métiers d'Art in Paris, and graduated with honours from the Royal Academy of Fine Arts of Brussels in 2023. She also completed studies in Barcelona.

Her work has been recognized through several awards, including the Vocatio Prize (2023), an Honourable Mention for the Merea Prize (2026).

In September 2027, she will pursue her research with a residency at the Ornithology Department of the Burke Museum in Seattle.

STATEMENT

My practice exists at the intersection of natural sciences and art. I place the figure of the bird at the center of my research. I use feathers both as a material and as an image. I explore the relationships between the living and the non-living and the power dynamics that shape them. This research takes form through textiles, feathers and edition.

My works emerge from processes of collecting, sorting, and classifying inspired by scientific methods and inventory practices. I create forms that move between specimen, landscape and artifact.

I work exclusively with reclaimed feathers sourced from second-hand pillows (goose and duck) or collected in urban environments (pigeon and parakeet). Silent witnesses to transformation and disappearance, feathers both reveal and conceal the bodies to which they once belonged. Through them, I seek to make visible forms of presence that usually escape our attention.



The display, 2024

Pillow feathers hand dyed, pigeons and parakeet feathers, foam, wire, plaster, 85 x 32 x 30 cm.

Birding without birds, 2026

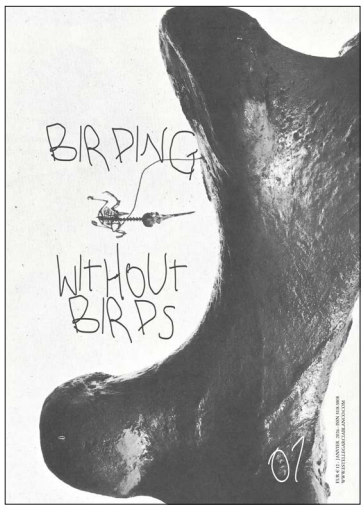
is an artist magazine, monthly published. The magazine offers a rich imagery for birdwatching through the extensive production of iconography.

It brings together a growing collection of images and invites us to look at birds in a world that is slowly losing its living beings. The project moves between disappearance and proliferation, where the image starts to replace real presence. Dimension 21 x 29,7 cm, digital print on paper.

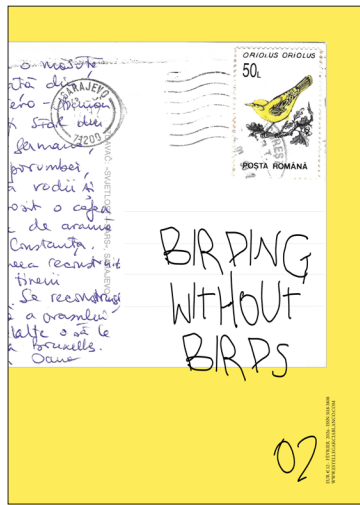
[View inside here](#)



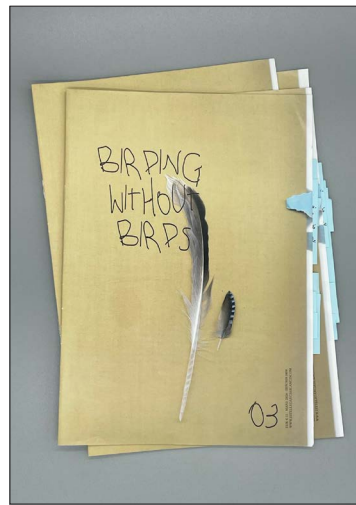
Front and back cover
01 - Jan



01 - January
Books from 1970



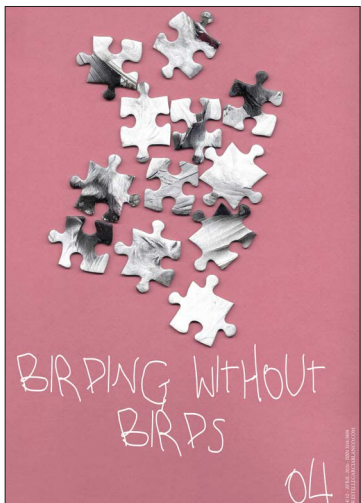
02 - Feb
Stamps collection



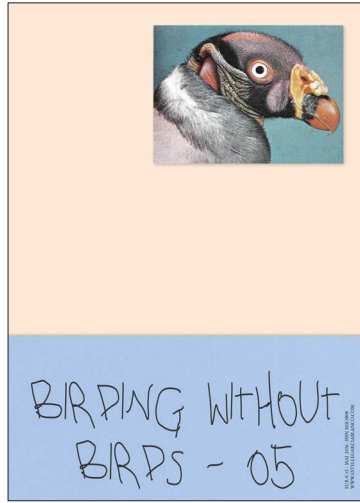
03 - March
Feathers collection



Inside of BWB, issue 3



04 - April
Pigeons dead by collision



05 - May
Rare specimens



06 - June
Pigeons herbarium

Birding without birds, 2026

Cover close up. Dimension 21 x 29,7 cm, digital print on paper. Monthly publication from January to December 2026.

[View inside here](#)



Haunted by the living, 2024

Pillow feathers, silk, plaster, paper and cotton thread, 48 x 37 x 3 cm.



Silent spring I, 2025

Pillow feathers, cotton, plaster, 73 x 98 x 3 cm.



Natural history of silence : Silence 8, 2025

Pillow feathers, cotton, plaster, nylon thread, 100 x 100 x 7 cm.

The *Silences* are wall-based sculptures made from pillow feathers. Fixed onto nylon threads, they reconstitute a rachis — the central, rigid shaft of the feather — and form suspended surfaces. The work responds to the viewer's movement : the feathers tremble slightly as one approaches, producing an almost imperceptible motion that recalls the rustling of a landscape.



Natural history of silence : Silence II, 2024

Plumes d'oie et canard d'oreillers teintes, coton, plâtre, fil nylon, 118 x 151 x 7 cm. Détails.



2

UNE plume une plume de pigeon dans la rue. C'est lui conférer une valeur sentimentale, un contrat tacite et nul autre le recense et moi, je suis devenue archéologue.



4

UNE cassette, linéairement, répétitive, résonance, assourdir un lot d'une valeur incalculable.
UNE migrants, chèvres, carcasses, débris de verre, papier, emballages, sonnettes recaptés, phanères.



UNE 4 les beaux quartiers sont mieux parce qu'ils n'ont pas grand chose à offrir.

UNE 5 vols de votre étage, ces mammifères léchés forment la collection la plus précieuse des plus fortunés.

UNE 6 et quand bien même, mon herbier de plumes continue de respirer.

UNE 7 je glane l'animal au milieu de fragments de vie humaine.

UNE 8 oiseaux malchanceux qui perdent leurs plumes et moi classifiées humaine.

4



Fable de rue / Street fable, 2025

Using pigeon feathers gathered in the city, *Fable de rue* combines scanographies and text to bring forth a narrative of the urban landscape. This practice of gleaning reveals sociological differences and composes a fable of the territory, where the collected material becomes both trace and narration.

Published in the Papier peint Mauvais drap magazine, issue 3. Dimensions 17 x 27 cm, digital print on paper.



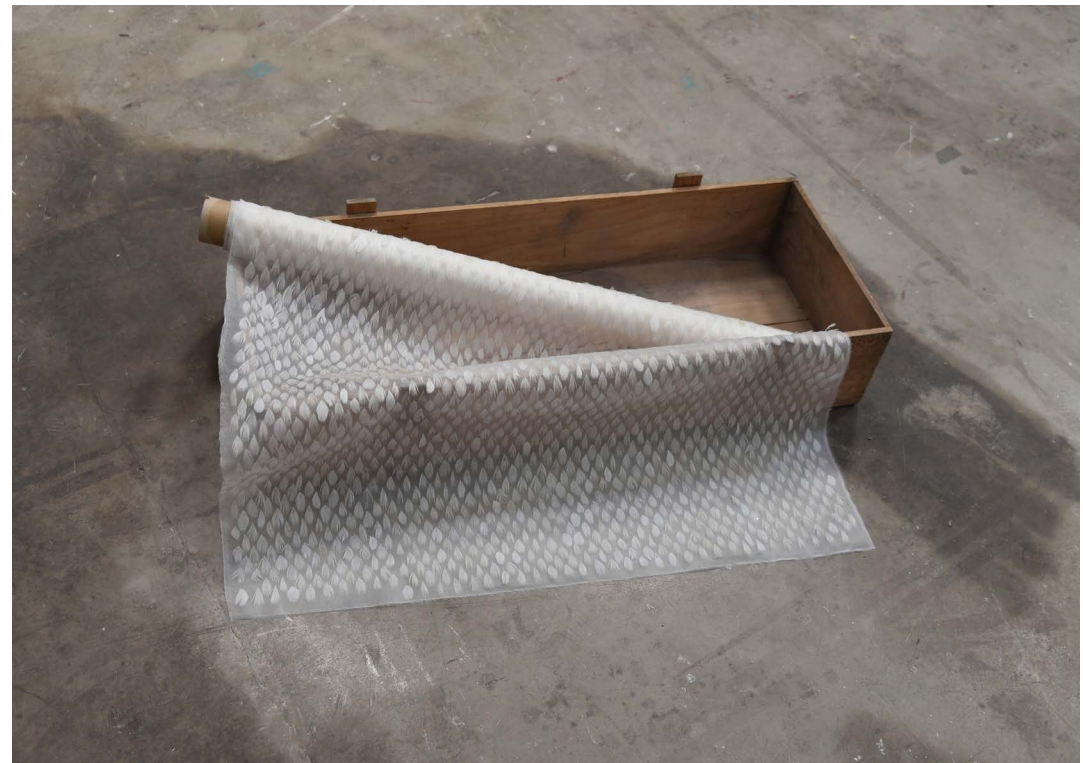
Firmly trapped in a net of silk, 2023

Pillow feathers and silk organdi, 60 x 80 x 1 cm.



Remains, 1 2022

Pillow feathers and hand-pleated silk, 35 x 20 x 3 cm.



The skin, 2023

Silk organdi, paper, pillow feathers, wood. Installation, dimensions variables approx. 80 x 42 x 17 cm.



The hunt, 2025

Pillow feathers, rope, cotton, silk and plaster, 35 x 27 x 9 cm.

The bird, 2023

Pillow, pillow feathers and sieve. Installation,
dimensions variables approx. 80 x 35 x 40 cm



Memory of motionless journey, 2023

pillow feathers, natural dried bird, metal, foam, 42 x 30 x 14 cm.