

MARITIMA VIEWING ROOM

About Artist:

Kalie Granier, MA (School of Visual Art, ESAG Penninghen, Paris) is an interdisciplinary California-based French artist. Her artistic practice explores life below the surface and the interdependence of the living world. She questions the links between our underwater environments, their ecosystems, and our human bodies in the Anthropocene era in order to reveal social and ecological imbalances while imagining alternatives for a more equitable future. Her research lives at the intersection of art, biology, and activism with a focus on seaweed and relies on a close dialogue between scientists and environmentalists. Her ecological commitment is omnipresent in her creative process and her experiences through the upcycling of local natural material gleaned from the beach and natural painting with local pigments.



website:

<https://kaliegranier.com>

Instagram: [@kalie_granier](https://www.instagram.com/kalie_granier)

DRAGON'S TAIL, China art residency (Songzhuang, 2014)



Kalie conducted a visual inquiry on France/China cultural reflexivity. The work focuses on the symbol of the dragon between the East and the West. Her work visually condenses the disruptions of the gaze when passing from one culture to another.

The Dragon in its negative symbolism in the West versus its positivity in China, reconciles the artist with the Chinese exuberance, satisfying only part of the dragon between figuration and abstraction.

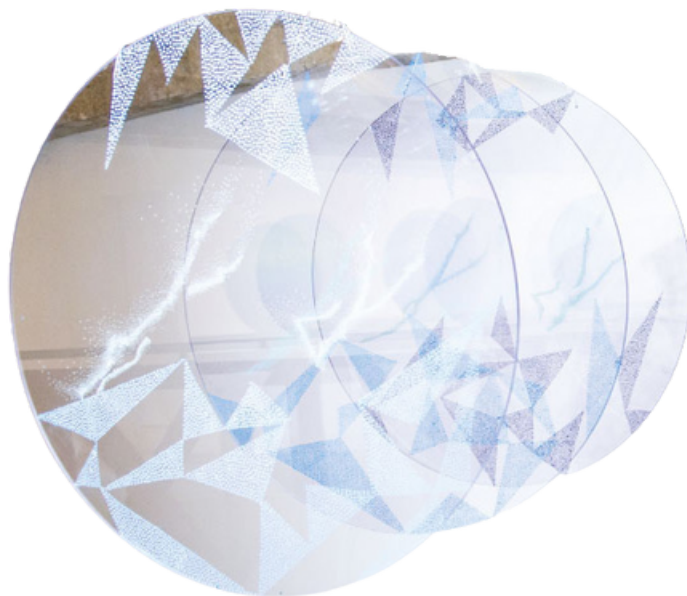
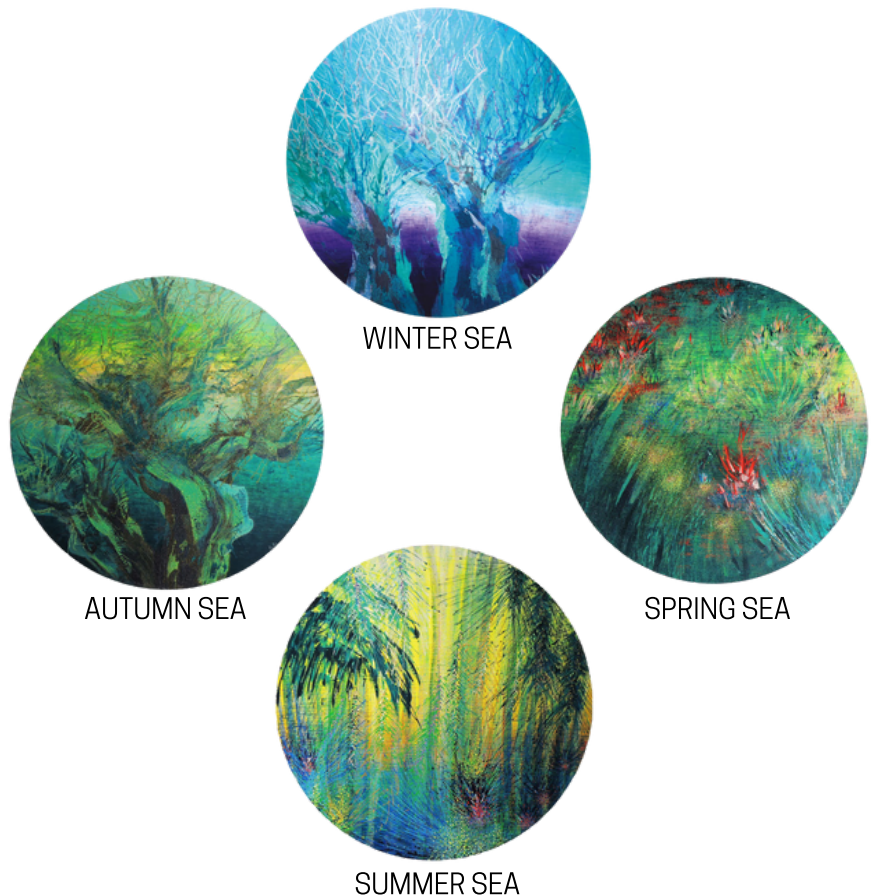
The tail of the Dragon used to navigate in space is associated with the 5 stars of the Chinese flag. The overall work is visually structured in 5 panels reminiscent of the 5 major Chinese provinces and social classes, leading from red to gold, a colourful mark of power in China, which tapering gradually on the scales of its tail.



5TH SEASON, La Mouche Foundation (2015, Béziers, France)

A piece by Kalie is a visual field where many realities overlap. The eye wanders. Be close, if you go back a few steps the focus changes. The overall look of the piece is always subject to disturbances. A layer appears, another disappears, from blurriness to clearness, without us even noticing. We accept that at least one part of the image is always concealed; therefore the piece can never be seen as a whole. You always feel that you are missing something. The governing principle is the link of experiences lived; inherent of our own status in the world?

This is a visual sensation, around the theme of “The 4 Seasons”, plus one (which is split into three parts).



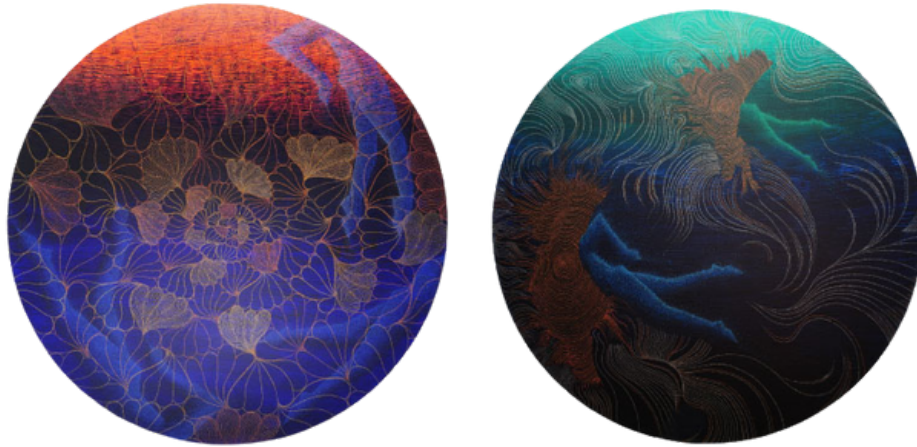
One mobile, 5 tondi and draft sketches. During the Renaissance the tondo, (a relief based on the circular Roman cameo), was put on the ceiling as a tribute to a particular personality. In later times it was displayed on the walls instead.

They were offered to women who had just given birth in the form of a painted plateau.

What is at the top is like what is at the bottom, no gravity but a central point, an axis around which spins the subject; the body, largely present in earlier work, now gives way to nature and its rhythms.



ODYSSEY, Cheloudiakoff Gallery (solo exhibition, 2016)
to my daughter



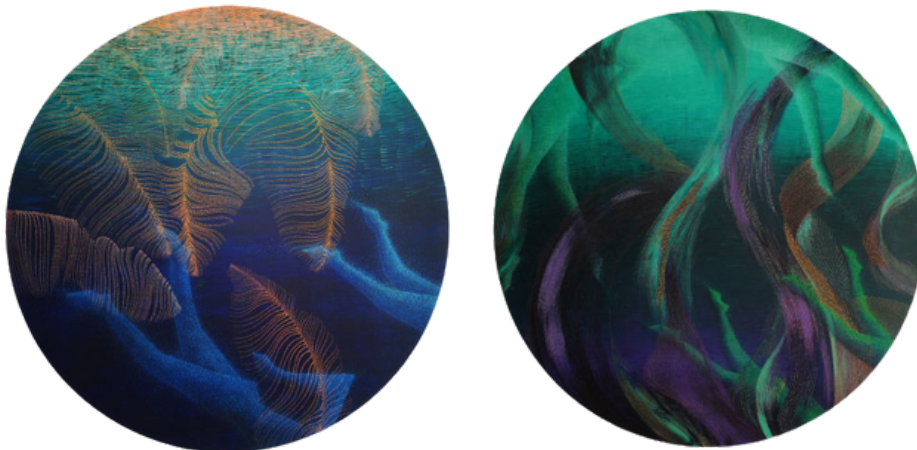
The first Odyssey is an amniotic one.

Ulysse's story is about immersion in water. Bards, like pregnancy in a woman's world, sang his wandering.

The uterine world is like a glass ceiling, where all senses bump into each other.

Conception, pregnancy, birth, are all terms that overwhelm the fields of perception.

The scene takes place off-screen and captivates your mind only with entreaties of poetic and creative filters.



Kalie's graphic pattern works, swings between transparency and opacity until it draws overlapping plans;

which suggests an accumulation of skin layer. The eye becomes lost as the view is introduced to layers.

Alchemy of cells appears, revealing floating landscapes.

This Odyssey is rewritten on Tondi, circular paintings from the Renaissance, which were offered to new mothers.

The resonance between shape and depth come together, engulfed by underwater flora.

Now the eye wanders to the side as if fascinated by a light; this light of the first day, the first breath, the first look.

WOMEN'S SWIM, R. Blitzer Gallery (solo exhibition,
Santa Cruz, 2017)



The impetus of Women's Swim, an underwater variation of the worldwide Women's March, is to question the Feminine in-and-of-itself. A face to face between the Mother and the Woman who, together, question the ocean as a prism at once poetic and political.

From the sex strike in Lysistrata to the Women's March in 2017, the female body oscillates to this day, between subject, object and the means of oppression. The circularity of the tondi, a formal visual characteristic of the Feminine, evokes also the cyclicity of waves, which adds to the tondi's rotating structure.

Each tondo, turning on its center, induces the hypnotic reverie that conjures oceanic infinity.



Unbound by female creatures, ligatures, though they evoke isolation, are also a mise en abyme for the domestic arsenal of weaving, spinning, and sewing. These aquatic weavers, freeing themselves from the entwines of their practice, plunge the viewer into an inverted world, where Mother and Woman, top and bottom, and sea and sky merge; emphasizing the feminine essence of ambiguity in these underwater theaters.

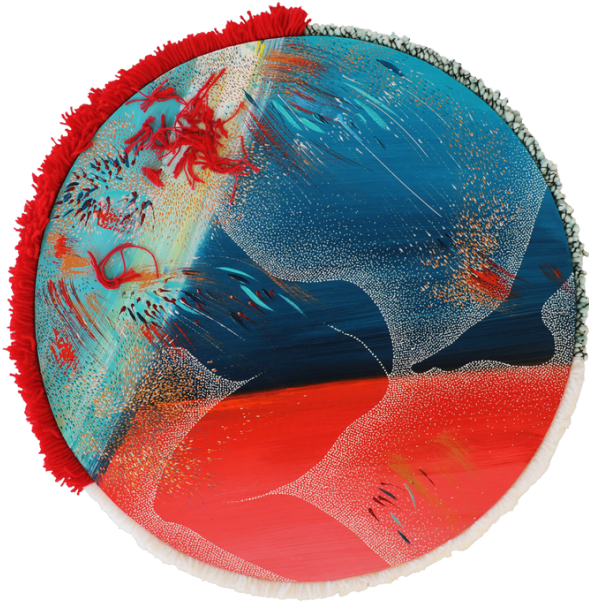


Women's Swim is a timely evocation, just one year following the election of Donald Trump, whose remarks spurred millions to march and continue to ring in our ears across the globe. Rather than provoking political sensibilities, the exhibition strives for a meditative reflection about women and their condition in 2017. Illustrated in tactical neo-impressionistic points, the wooden tondi encircle women without race, age, nor identity. Void of preconception or subjugation, Kalie investigates women in their totality.

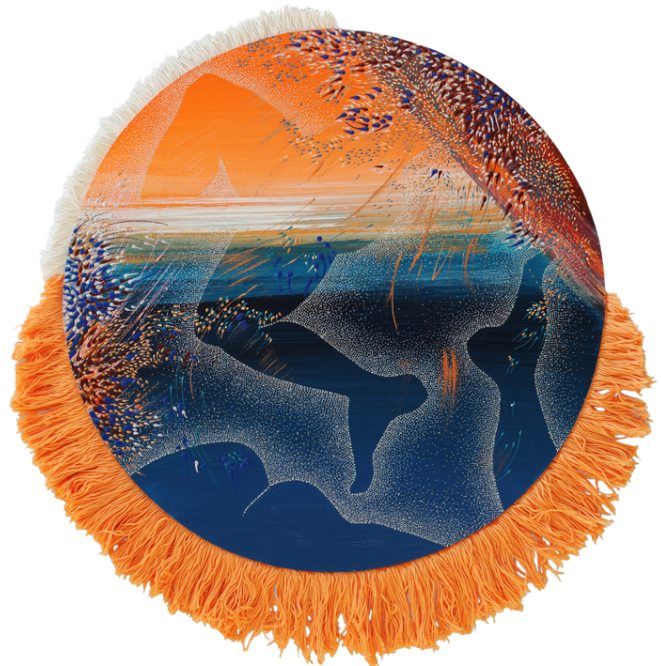
DREAMCATCHERS, 2019

"Dreamcatchers" extends the visual elements of Women Swim, Kalie's previous body of work dedicated to the world-wide Women's March.

Kalie takes us into new territories of visual expression and each piece follows the pattern of the tondi circular paintings of the Italian Renaissance which evoke the circularity of the feminine form.

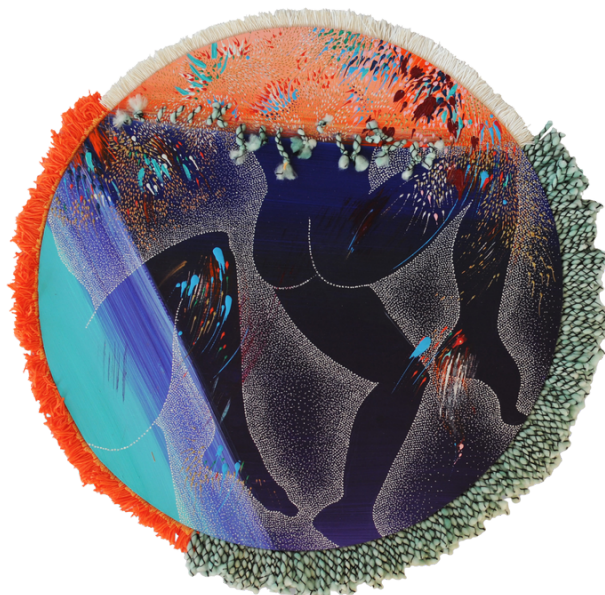


Each of the tondi allows us to rediscover the underwater dancers of Women Swim, but the composition is much tighter and each is enhanced with strands of rough wool allowing a shift from the spherical wooden structure of the tondi towards a visual reminder of the dreamcatcher.



The dreamcatcher represents the spiritual ideal of the sacred circle central to Native American spirituality where there is inherent equality, no hierarchy and, no element is superior to any other- the animal, vegetable, mineral and, astral kingdoms are on the same plane as humanity.

The circle allows a placing of opposing forces on an equal plane creating a direct connection between Womanhood and the Native American culture thus highlighting the kinship of spirit through the lens of both racial and sexual cultural domination.



PRIORITY HABITAT, MARITIMA01 Art Residency (2020)



The film **PRIORITY HABITAT** relates to *Posidonia Oceanica*, an herb endemic to the Mediterranean Sea - *Posidonia* meadows are on the verge of extinction.



This film is a shamanic dance that explores the underwater movement of the Marine Plant *Posidonia Oceanica* as a quest for survival. **PRIORITY HABITAT** depicts the spiritual journey of a hybrid being's metamorphosis into a creature half-human half plant. At the border of two living species. It's a tribute to Ecofeminist thinking.



As part of the residency MARITIMA01, Kalie worked in close dialogue with scientists from IMEDMAR-UCV Institute from Valencia (Spain) and in collaboration with the Mediterranean diver Wilfried Bruneau, the dancer Ann Barros, and the musician Gabo Lora. This project sits at the intersection of art, performance, science, ecological commitment, and our actions in the face of climate change.



2FEET (2021)

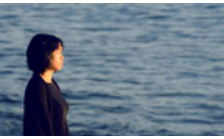
Using artistic film of kelp to explore how linked patriarchal, colonial, and capitalist systems oppress women and ecological foundation species.

In collaboration and dialogue with the scientists from REEF CHECK Foundation and the Musician Gabo Lora.





This film sits at the intersection of art, science, and ecological conservation, depicting the life power of the underwater forest through women's prayers. «2 FEET» raises collective consciousness, centering dialogue within living environments to which humans inherently belong while promoting tangible action and response at the intersection of climate change and social justice.



available now

series **ECSTATIC PHYCO, SEDNA'S HAIR**

A series of rotative paintings where Kalie explores the seaweed kingdom and its secrets. In this collection, the artist developed her own earth-based paint using raw pigments such as kelp bound to water-based glue to investigate elemental colors.

Pigment powders: Green and Blue spirulina, Kelp, Raw beetroot, Turmeric, Henna, Manjistha root, Jojoba, Annatto, and Charcoal.

Dimensions: ø 30 cm each

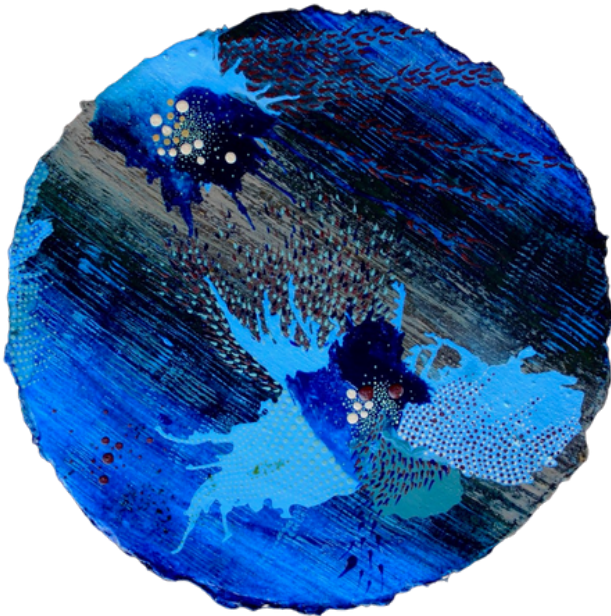


001

These pieces are a tribute to Senda who nourishes the local Inuit people when they help her by combing her tangled seaweed hair.



003



004

It plays an important role in the traditions and legends of the Northwest Coast people.

The Inuit revere this sea goddess for abundant fish and calm waters. Seaweed has been around since well before the dawn of mankind and has had varying degrees of influence on societies throughout history.



005

Dimensions: ø 120 cm each



OOA



OOB

For pricing information or any other inquiries,
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