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VIEWING ROOM

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*TAYLOR SMITH*

About Artist:

Taylor Smith (BFA Painting, BA Art History, MA Cultural Mediation) is a visual artist based in Paris. Taylor has participated in several group and solo exhibitions and residencies in France, Finland, Germany, Spain and the U.S. Interweaving bio art and environmental art with photography, video, printmaking and sculpture, her practice exists in the fragile space between decay and regeneration.

Through her art, Taylor questions human relationships to the ephemeral, and our desire to preserve the natural world through synthetic means. Taylor places herself at the intersection of scientific research, from botany to physics - she collects data from researchers, which then is decrypted through sentient practices in various ecosystems. Alternating slow, repetitive acts in the landscape with experiments in the studio-laboratory, she brings together intuitive/spiritual and analytic/scientific approaches. The processual nature of the artistic media she employs, such as printmaking, also parallel the rituals involved in scientific research. Her practice thus necessitates a constant adaptation and synthesis of seemingly unrelated landscapes, phenomena, beings and gestures.

**TAYLOR  
ALAINA  
LIEBENSTEIN  
SMITH**

For pricing information or any other inquiries, please contact [Maritima Viewing Room](#) team.

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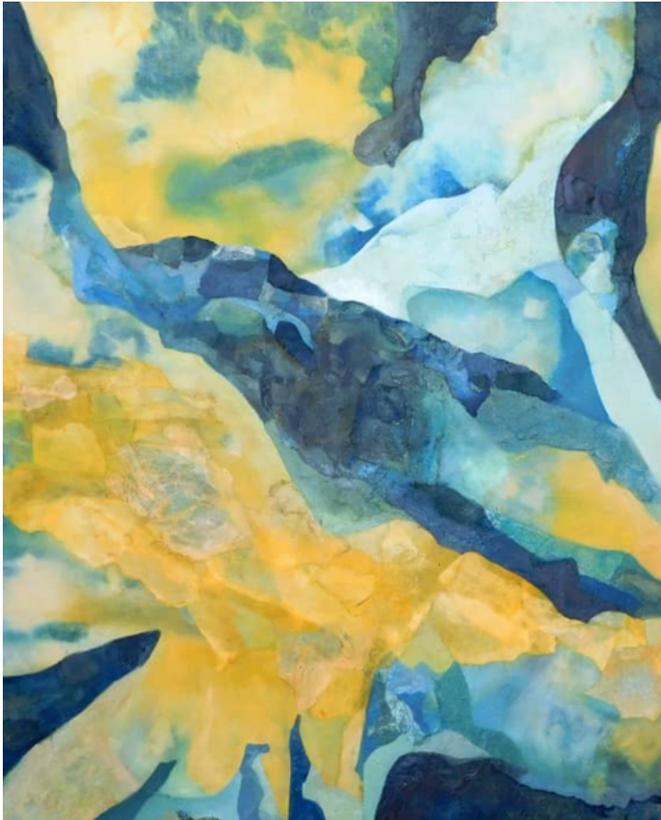
## VÉGÉTAL/CÉRÉBRAL : DU VIVANT À L'OBJET (2018)

The exhibition presented a series of paintings created by superimposing organic samples that she collects (bark, tropical leaves from the greenhouses of the *Jardin des Plantes* in Paris and New Orleans), recycled papers that she makes by hand from our waste, and microscopic and aerial images of the earth and the human brain that she gathers through scientific collaborations. Doing so, she questions more generally the perpetual conflict between nature and cultural production.



## **SYMBIOSIS (2018)**

The second part of the series presented at *Végétal/Cérébral : du vivant à l'objet* exhibition. Through her primary medium of abstract painting and collage, Taylor investigates the unlimited possible visual representations of symbiosis. Taylor investigates the notion of symbiosis on both biological and interpersonal levels, as well as to address the pressing issues of anthropocentrism and sustainable development.



By manipulating organic, industrial and recycled materials with color, composition and scale, these paintings attempt to find and reveal the ideal balance for a given situation, between a given set of both “human” and “natural” elements.

The act of creating so-called symbiotic relationships between a wide range of materials and imagery ties directly into Taylor’s conceptual musings on how such contrasting elements can co-exist within a single composition, or a single world.

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## **HOW TO CAPTURE FLOW (2018)**



The exhibition presents the most significant completed works, alongside the processes that created them, during Taylor Smith's three years as an artist-in-residence at the Fondation des États-Unis.



The title of the exhibition describes the never-ending pursuit of a sense of both visual and conceptual flow that Taylor investigates through her research and creations, spreading across the disciplines of painting, alternative photography techniques, printmaking and collage of natural collected and synthetic materials. After her last solo exhibition entitled Symbiosis, Taylor has since refined her research to study a more specific type of flow: that of morphogenesis. Based on its origins in embryology (Wilhelm Roux, 1894), morphogenesis is defined as the biological process that causes an organism to develop its shape through cell differentiation, according to a pre-existing genetic blueprint. By collecting, superposing and juxtaposing, printing, then manipulating the traces of these morphogenetic processes (from the patterns of collected tropical leaves and shells to microscopic imagery of neurons and minerals), Taylor questions and reframes her own relationship as a human and artist to these morphogenetic processes.

By extension, she investigates the perpetual conflict between nature and cultural production, ultimately addressing humans' insatiable desire to "perfect" both their surrounding and internal, biological environments.



available now

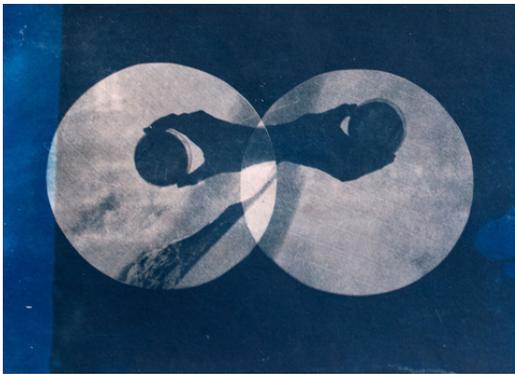
## THE HERBARIUM OF UPSIDE-DOWN LANDSCAPES (2021)

This was an installation of anthotypes (photographic contact prints made with flower pigments), chlorophyll and bacteria prints (photographic prints made using the photosensitive bacteria samples collected in the water and soil of the Lapland and North Ostrobothnian regions of Finland), cyanotypes (toned with lichen, birch bark and berry pigments), pine, birch, willow and juniper branches and rocks collected around the Bothnian Bay.



The printed photographic images depict Taylor's ephemeral interventions in Finnish landscapes, as well as lichens and bryophytes photographed under a microscope, and finally topographical maps and celestial data (visualizations of cosmic noise, etc.) provided thanks to collaborations with several Finnish scientists. All of the images were reversed, superposed over others or manipulated in some way before being printed with the photosensitive pigments of plants, bacteria, or via the cyanotype process.





*More artworks from this series are available, please contact MVR team for more details.*

## THE UPROOTED (2021)



No. 3 & 4

Agave americana stems preserved under bio-sourced resin, bamboo, platycerium and banana leaves, cyca megasporophyll, sisal (agave fiber) and hemp cord, rocks collected in Iceland and Italy.

Botanical elements collected from local gardeners in Menton, Nice, Beausoleil and the greenhouses of the Jardin des Plantes (Museum of Natural History) in Paris, France and Meise Botanic Garden in Brussels, Belgium.  
left: 1m x 95cm ; right: 1,2m x 93cm



No. 6

Stems and seeds of agave americana preserved under bio-sourced resin, various leaves, bark (palm, fern, coconut, banana), burlap, cyca seed, mannequin leg, spray paint, clay, plaster.

1m x 1,2m



Botanical elements collected from local gardeners in Menton, Nice, Beausoleil and the greenhouses of the Jardin des Plantes (Museum of Natural History) in Paris, France and Meise Botanic Garden in Brussels, Belgium. Mannequin leg found in my studio building.



No. 7

Sculpture made from mycelium molded from an agave americana stem, banana leaves, lichens, moss, bark, varnish, clay, plaster. Moss and lichen collected in Auvergne and Bordeaux, France and Iscar, Spain.

10cm x 1,65m



No. 9

Oak bark, agave americana stem preserved under bio- sourced resin, various preserved leaves and barks, clay, plaster

1,6m x 55cm

No. 10

The Little Hand of Eros

1 agave americana stem preserved under biosourced resin. Banana leaves printed with photogravure Interlaced in soy ink, 5 cyca megasporophylls, clay, plaster.

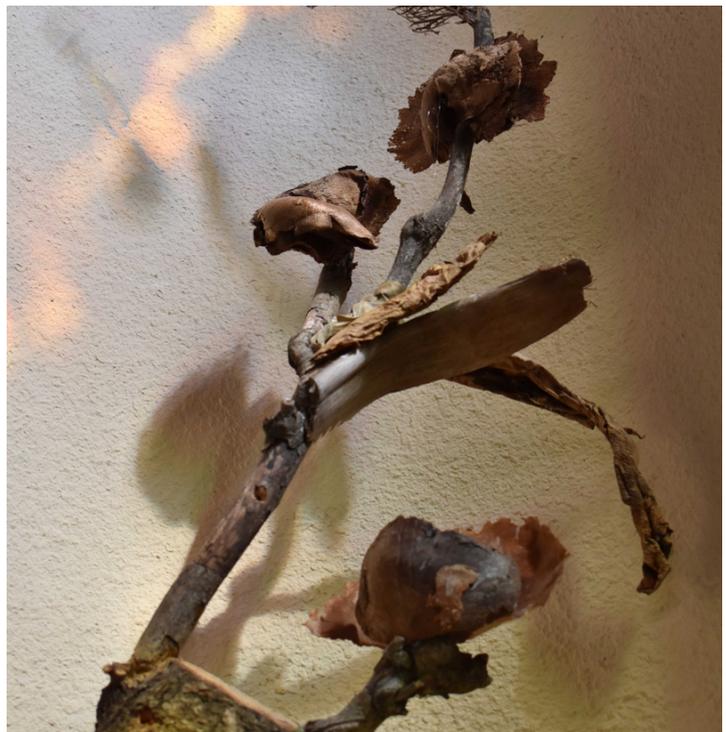
60m x 40cm



No. 19

Chestnut branch sculpted by the Jardin du Luxembourg gardeners,  
photopolymer prints of Japanese landscapes on kochi paper, leaf skeletons,  
ferns and other plant remains.

1m x 50cm



No. 24

Sculpture made from branches, cactus skeletons and  
platycerium leaves.

25cm x 60cm



No. 30

&

No. 31

&

No. 32

*available now*

## **SENTIENT FORMS (2020, 2021)**

### **ANDROMEDA**

Ivy branch (collected from a fallen tree in Auvergne, France), mannequin leg, spray paint.

40cm x 2m





Regeneration No. 1:  
*Opuntia rufida cristata*

Cactus (*Opuntia rufida cristata*)  
preserved under biosourced resin, began  
growing again from its own remains.



available now

## SKINS, NO. 3 (2019)



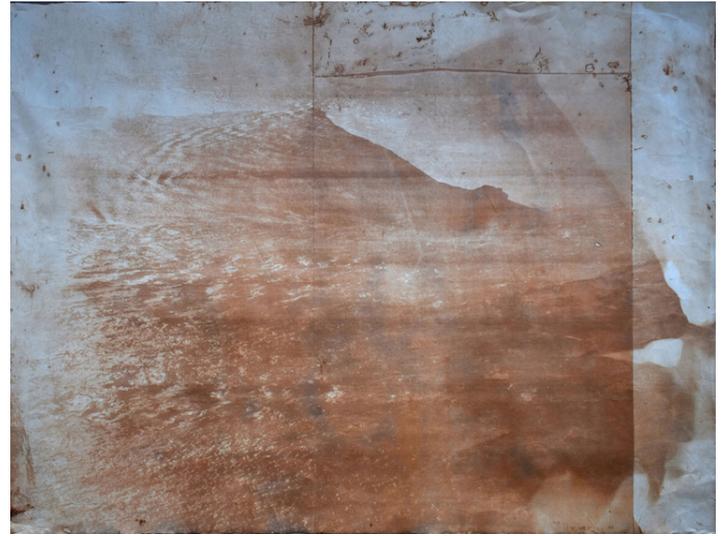
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## OVER AND UNDER: WHIRLPOOL (2019)

Series of photopolymer prints (from Prussian blue to orange oxide) printed on semi-transparent Thai paper

137 x 109cm each





Over and Under:  
*Whirlpool*  
No. 12



on semi-transparent  
banana paper  
75 x 55cm

*available now*

## **INTERLACED (CYAN) NO. 1 (2019)**

Series of cyanotypes based on a superposition of macroscopic photographs taken of orchids, greenhouses of Versailles-Chèvreloup, France

*70cm x 150cm each*



available now

## **CYCADS** (2019)

Photogravure,  
superposition of two  
photographs of cycads and  
ancient fern species, taken  
at the Botanic Garden,  
Meise, Belgium



Printed on banana fiber  
paper  
76 x 55cm each

available now

## **RESUSCITATION** (2019-2021)

Series of prints on Zercale and Japanese kochi papers



without chine collé



with chine collé

available now

## TRACES - BETULA TORTUOSA (2021)



Series of 4 photopolymer prints on Korean paper.

Printed entirely with natural UV light in the pouring rain in Paris, France.

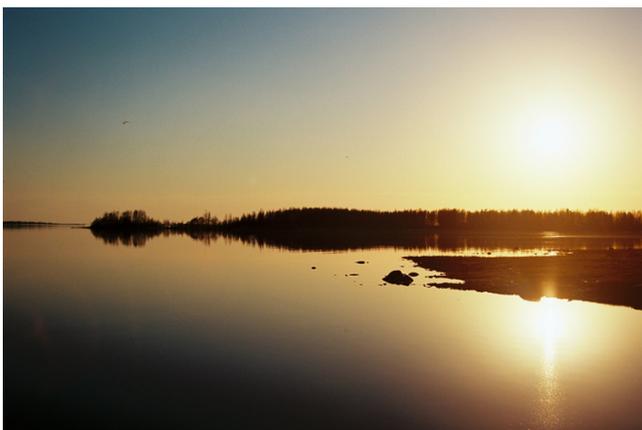
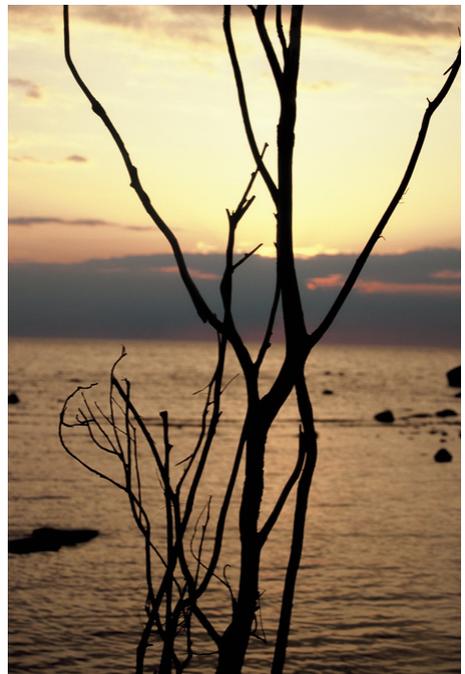
141 x 74cm each

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*available now*

**SPONTANEOUS ENCOUNTERS WITH  
THE EPHEMERAL AND THE SENESCENT  
ACTE III : BETULA NANA (2021)**

coloured:





*More artworks from this series are available, please contact MVR team for more details.*

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black & white:





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## CONTAMINATIONS FROM THE SOURCE (2021)

coloured:



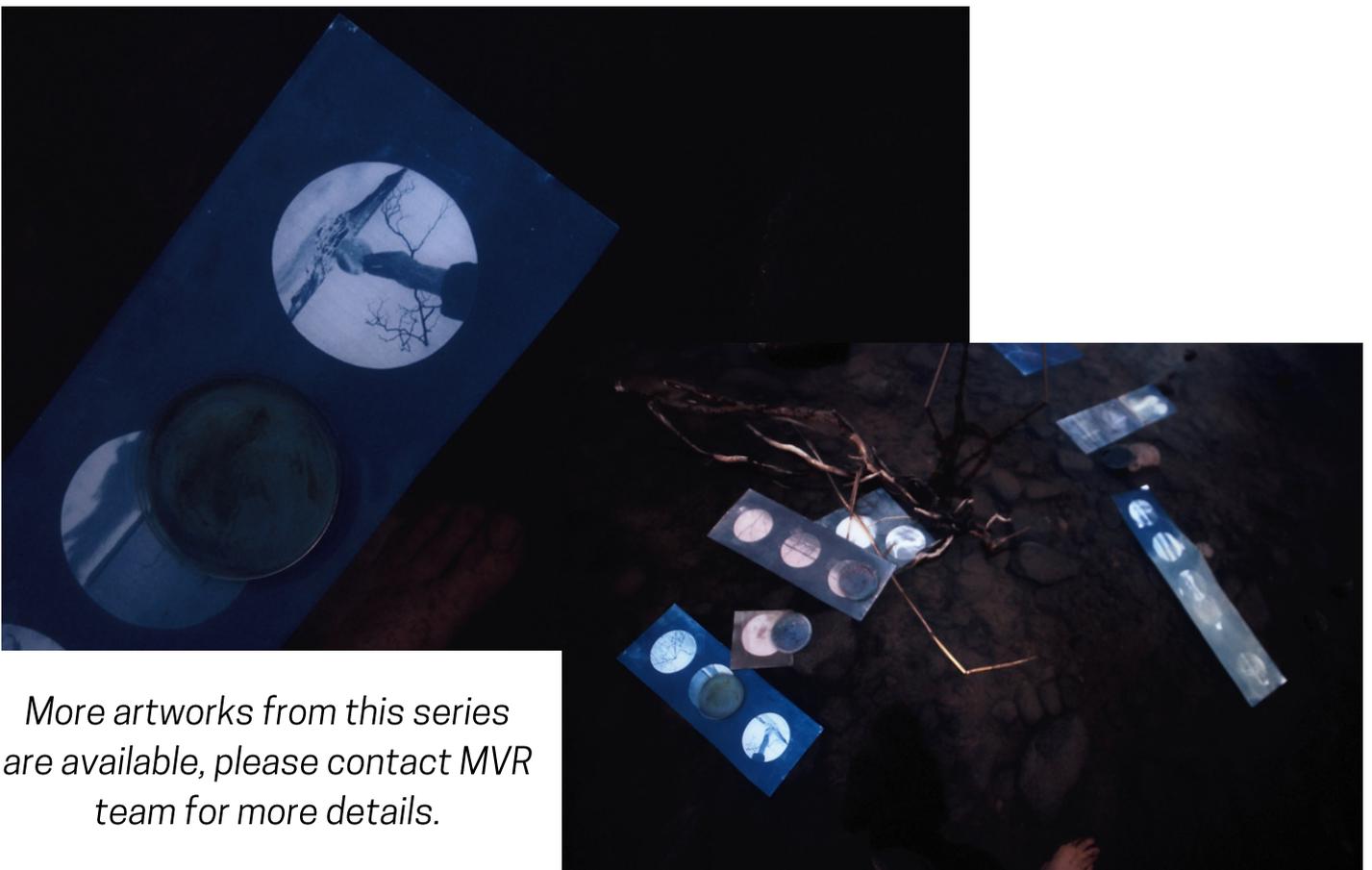
On a small beach along the Bothnian Bay, several Petri dishes containing cyanotypes and bacteria prints on agar plates were released into the Bothnian Sea, in addition to negative images with self portrait and topographical images



*More artworks from  
this series are  
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contact MVR team for  
more details.*



Here, cyanotypes toned with local birch bark and lichen pigments and bacteria prints were released into the Bothnian Sea at sunset, after being printed with images of the same landscapes, photographed previously.



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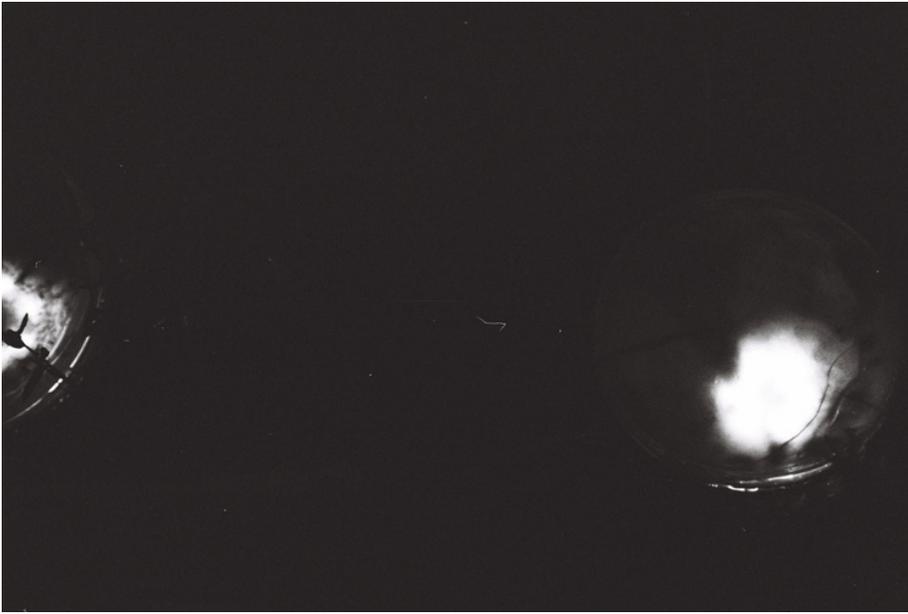


black & white:

On an island in the Iijoki river, several Petri dishes containing bacteria prints and negatives representing photographs taken at the University of Oulu Botanical Museum and Herbarium were released: lists of endangered bryophytes, envelopes containing samples of lichens from Kilpisjärvi (Lapland), the North Ostrobothnian region and other parts of northern Finland.

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While walking on a floating bog in Ii, Finland, at 2am under the bright light of a *supermoon*, several Petri dishes containing small LED lights, bacteria prints and negatives representing photographs taken at the University of Oulu Botanical Museum and Herbarium were released into the bog.

A *supermoon* - visual phenomenon that occurs when the moon's orbit is closest to Earth at the time of the full moon, making it appear much larger than it really is.



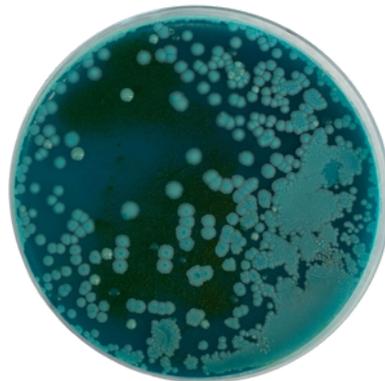
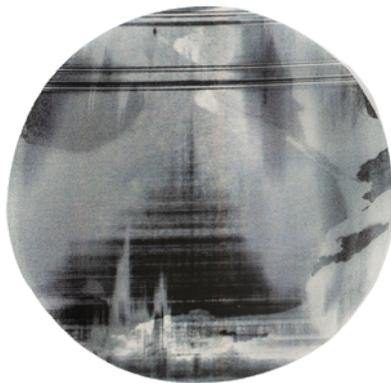
*More artworks from this series are available, please contact MVR team for more details.*

available now

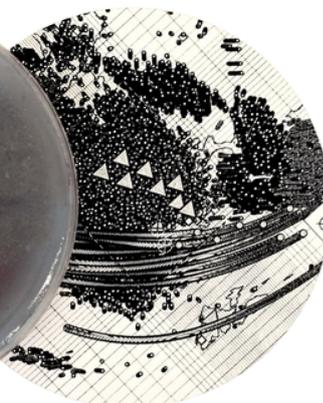
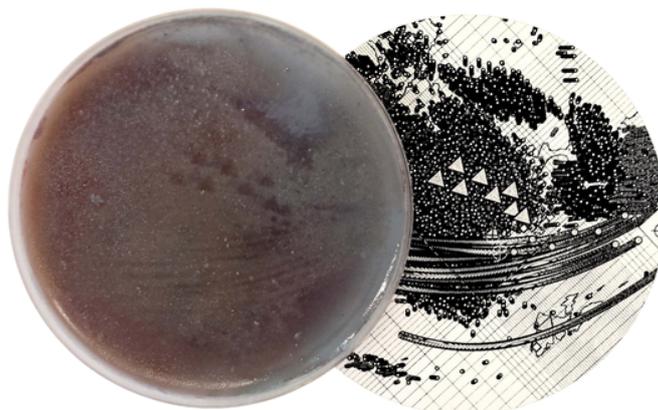
## MICROBIAL AURORAS (2021)



bacteria prints produced in Kilpisjärvi, Finland: topographical maps of the Malla and Saana Fells (mountains) surrounding the Ars Bioartica residency program were printed with bacteria coming from those same locations



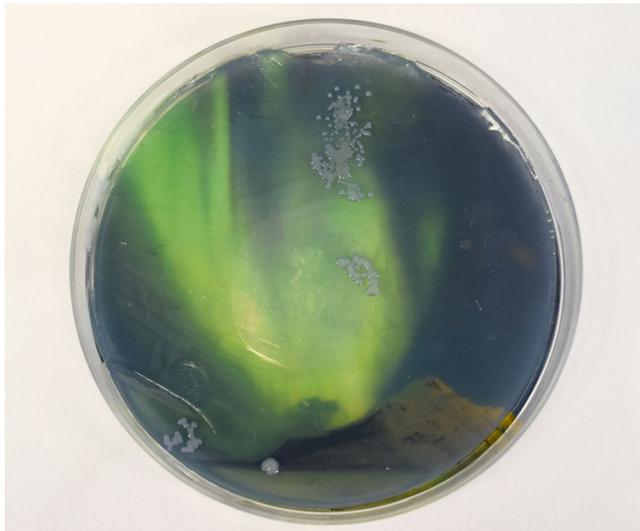
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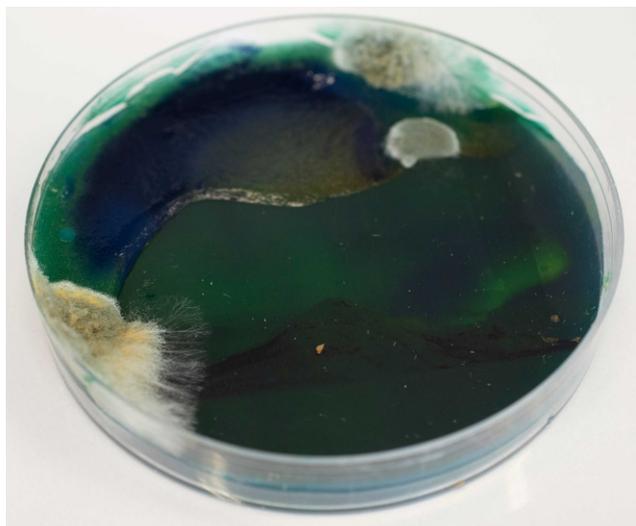
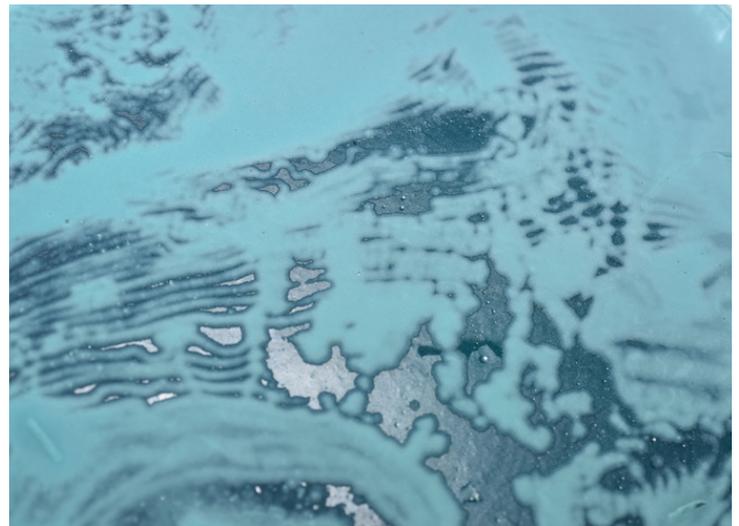
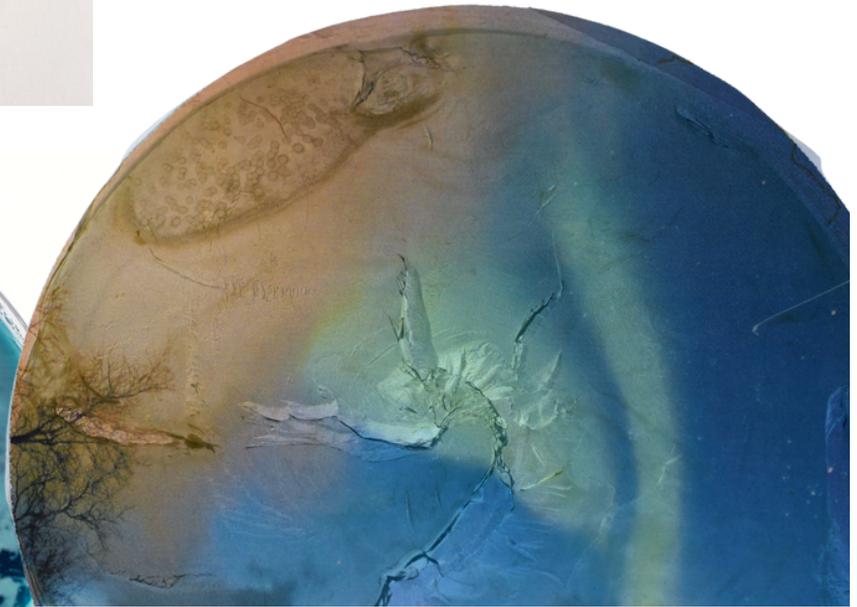
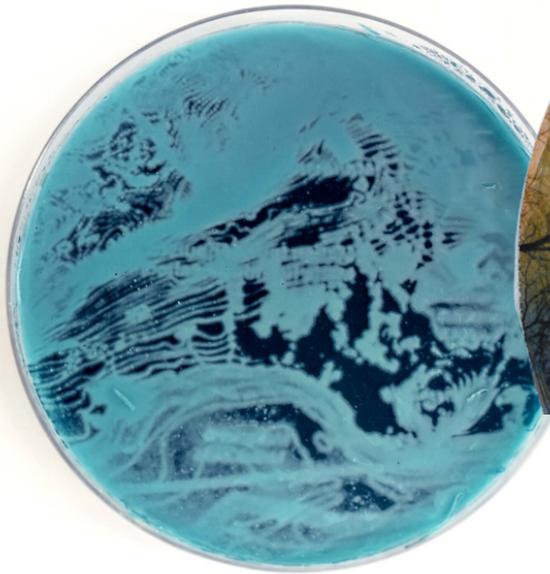
available now

## **MICROBIAL TOPOGRAPHIES (2021)**

series I:



Bacteria prints produced in Kilpisjärvi, Finland: topographical maps of the Malla and Saana Fells (mountains) surrounding the Ars Bioartica residency program were printed with bacteria coming from those same locations.

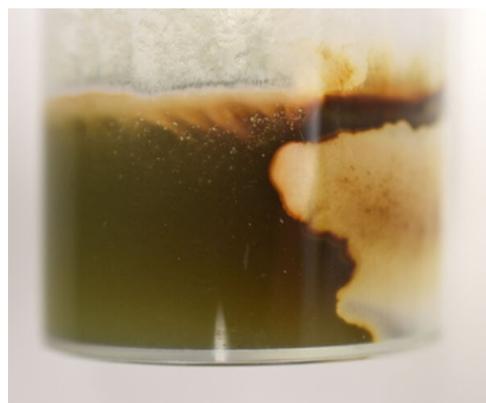
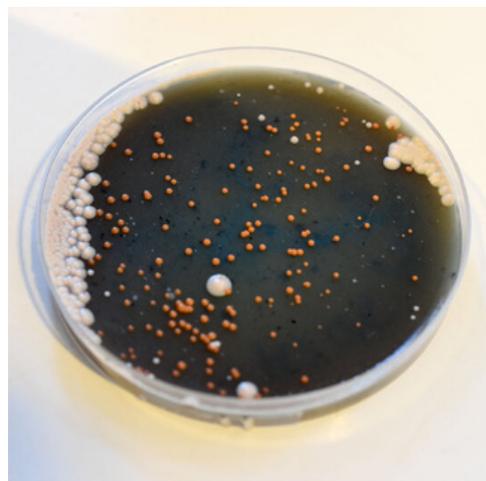
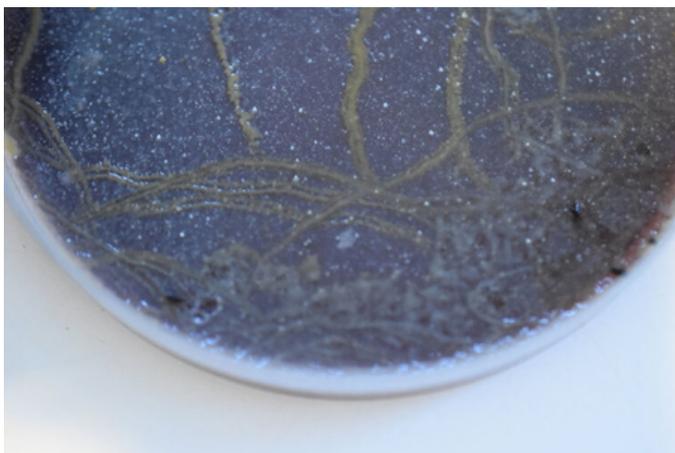


*More artworks from this series are available, please contact MVR team for more details.*



## series II:

bacteria prints produced with colorful pigments from Kilpisjärvi and Ii, Finland: photographic images, primarily of topographical maps were re-interpreted by various strains of colorful bacteria, and left to evolve over the course of several weeks.



*More artworks from this series are available, please contact MVR team for more details.*

available now

## HOW TO CAPTURE FLOW, PART II (2021)

Kilpisjärvi and Ii, Finland

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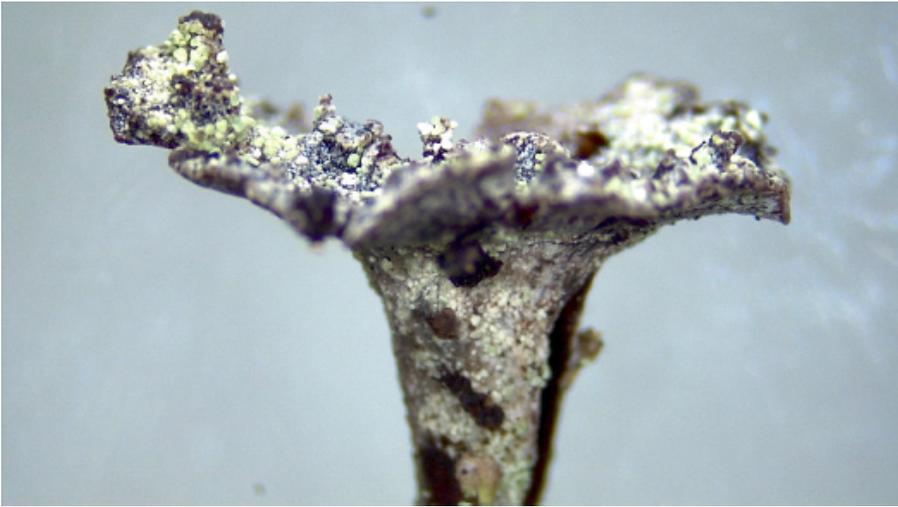
*available now*

## **THE MICROBIAL SUNDIAL (2021)**

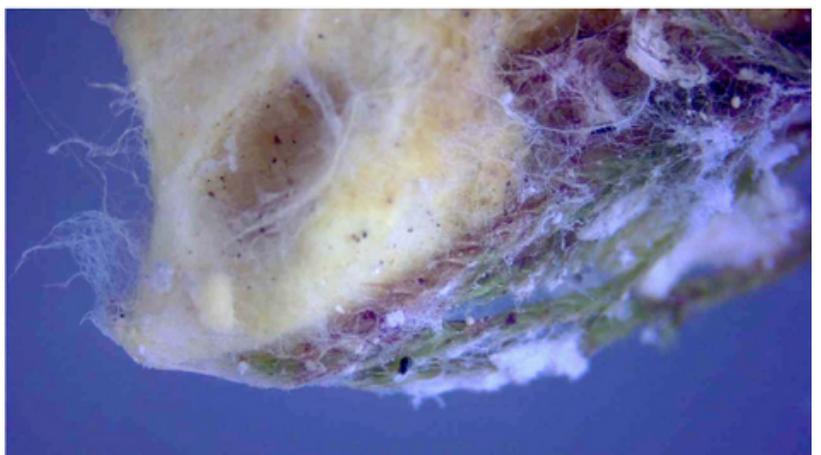
Sun, moon dial and earth dials composed of fallen birch branches and petri dishes placed in the snow on the frozen Lake Kilpisjärvi. Each petri dish contains a different type of bacteria, taken from water and soil samples in the Kilpisjärvi landscape. These bacteria samples were exposed to UV light beneath negatives of photographs taken of the surrounding landscape, or cosmic data patterns. Color negatives printed on transparencies were also integrated into the agar agar on some of the dishes, creating multi-layered compositions. The installation reflects an attempt to reveal visible links between the microscopic and the celestial, to create a temporary vector for communication between Earth and cosmos.



## CAPTURE AND RELEASE (2021)



Series of microscopic photographs of lichens, bryophytes and fungi from Lapland, Finland. Photographs taken at the Kilpisjärvi Biological Station.



*available now*

**HOLES (2021)**

Saana Fell, Kilpisjärvi, Finland



*available now*

**THE ALBEDO EFFECT (2020 & 2021)**

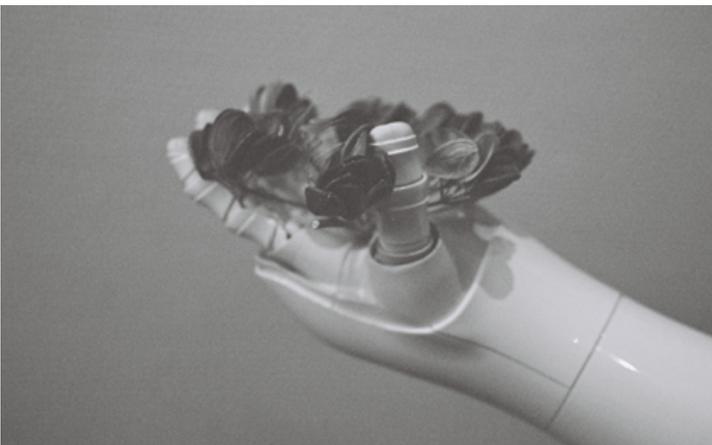
Italy & Finland





*More artworks from this series are available, [please contact MVR team for more details.](#)*  
*available now*

**RELICS: HERBARIA** (2020 & 2021)



The hand of the robot Pepper holding the seeds of a dead agave plant, Paris, France

The hand of the artist opening an envelope containing an endangered bryophyte species in the herbarium of the Oulu University Botanic Museum in Finland



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