

KALINER

FANNY ALLIÉ

A LONGING  
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Opening reception March 6<sup>th</sup>  
March 6<sup>th</sup> – April 12<sup>th</sup>

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KALINER is delighted to present *A Longing*, a solo exhibition by mixed media artist Fanny Allié. The artist's inaugural solo exhibition with the gallery features Allié's textile landscapes and scenes that tell stories about ephemerality, memory, human interactions and attractions.

The exhibition title, *A Longing*, refers to the strong feelings we hold toward one another, our surroundings, or certain memories that linger within us. Allié's characters seem possessed by this longing that is explored throughout her textile and mixed-media based landscapes.

Made from discarded fabric - lost and overlooked elements of daily life - Allié creates artworks that are sequences of life stories. Her layered compositions offer tensions between the visible, yet undefined characters that are connected or attached by threads, holding or pulling one another.

*A Longing* also alludes to an attachment for a time that is now lost, a time when these objects and materials held meaning, and were part of someone's everyday life and body.

By choosing to focus on discarded remnants, and used materials, Allié creates a narrative – she is seeking to give some meaning to the mundane while revealing loose stories, gestures and connections embedded within the seemingly insignificant fragments of everyday life.

In her works *Yellow Bird* and *The Urn* (2025), diverse elements that inhabit the surface appear to float on the mesh creating isolated micro-scenes. These scenes, though distinct, are connected, featuring details such as a dangling leg, a vase or urn with unknown contents, scattered rocks, two-headed abstract figures, a distorted body, and a praying figure.

By using both her own discarded materials and those of others to create the artworks, the artist examines the relationship between these forsaken objects and the body that once engaged with them. Allié refers to the body as the first place that contains us. Through this exploration, she reflects on the broader connection between the human form and its surroundings or environment.

Giving voice to the human experiences and traces embedded within these materials, the artist elevates them as relics of ephemerality, memory, passage and loss. Her works also shed light on the environmental and societal consequences of a throwaway culture.

Muted in predominantly natural tones, yet holding a strong presence, the compositions in *A Longing* evoke a cinematic experience. These diverse figures bear the traces of the world we live in, drawing inspiration from the observation of the artist's daily cityscape surroundings as well as from dance, theater, and the discarded materials they are made of. Allié's work, influenced and directed by refuse, offers tensions between the layered materials and the characters within the composition that strive to reconnect. These interwoven stories are born from deeply personal and broadly collective experiences, shared mythologies anchored in an urban environment.

*A Longing* is on view through April 12, 2025.

## BIO:



Born in (1981) Montpellier in France and based in Brooklyn, mixed media artist **FANNY ALLIÉ** received a Bachelors in Performing Arts from the Paul Valéry University before getting her Master's degree in Visual Arts from the Ecole Nationale Supérieure de la Photographie (National School of Photography). Allié has taken part in many group and solo exhibitions with her works being exhibited across the world such as in New York City, Paris, Munich and Vienna. Fanny Allié's works have been featured in many notable publications such as the New York Times, The Guardian, ARTNews, Le Monde Diplomatique among others.

Fanny Allié has participated in numerous residencies such as MacDowell (NH), Yaddo (NY), Dieu Donné Workspace Residency (Brooklyn), MacArthur Place Residency in Sonoma, California, and the Wildacres Residency Program in Little Switzerland, NC amongst many more. She has also been awarded the Emergency Grant from the Foundation for Contemporary Arts, a NYSCA/NYFA Artist Fellowship, National Arts Club Fellowship, a Robert Blackburn Printmaking Fellowship among many others. She has also been a mentor for programs such as the Atelier Mentorship Program at Parsons School of Fashion and the NYFA Immigrant Artist Mentorship Program. Allié's works are found in private collections in Paris and New York City.

## ABOUT KALINER GALLERY

**KALINER**, (formerly FORMah) showcases contemporary voices, emphasizing female/identifying artists from across the globe. Through thoughtful programming and innovative exhibitions, KALINER is committed to bringing to light artists often overlooked due to age, race and gender. The gallery opened its doors in its permanent location in the Lower East Side, NYC in November 2022.

The exhibitions are planned around topics related to spiritual awareness, female identity, social and economic issues, stereotypes, and politics. We strive to highlight sensitive topics and encourage deep conversations on issues that matter.

KALINER's first solo exhibition was on May 2023, titled "Ceremony" by Prema Murthy, who exhibited at Whitney Biannual 2000, PS1/Moma, the New Museum and additional respectful institutions. The exhibition presented geometrical abstract, quiet and meditative paintings that explore abstraction through a fusion of physics, mathematics, and metaphysical themes.

'Ceremony' was followed by a group exhibition "The Quiet Moment" which discussed female voice in the society. Particularly Alayna Coverly's paintings wrapped in fabric women indicating how women who experienced sexual violence are silenced in our society. Earlier in 2023 we exhibited artwork by Debra Cartwright. Her artwork and watercolor collages focus on how enslaved women were used for gynecological experiments, and the relationship between the black female body and American medical history.

MaryKate Maher's solo "Beyond the Move Zone" in September '23, brought back the

of formless consciousness that is presented as a void. The artist's recognizable visual language in sculptures and collages created from photographs of voids, recalls many references, one of which is Ma, the Japanese concept of a pause in time, an interval or emptiness in space.

An additional represented artist in our program is Rachel Rubenstein, who transforms her inner struggle, pain and loss of relationships into distressed paintings. Manipulating canvas, using violent and unique technique, she destroys the surface to turn it into imperfect, yet deeply inspiring wash of hue, emphasizing that something damaged holds beauty.

In Barbara Ishikura's solo exhibition "As I See It", already in the title, Ishikura refers to woman refuting the male gaze by acting as a female painter who portrays other women in the way that she chooses to see them and asserts that she's able to "see" more clearly with age. Ishikura centers on the depiction of women in art, and the underrepresentation of the female artists throughout art history. She is satirical and provocative in her visual expression, yet sophisticated in her research.

"Running Line" exhibition in November '24 was featured at [ARTFORUM](#) and marked two years of full programming. KALINER curated 18 exhibitions in our gallery space, 2 pop-up exhibitions in Southampton and Renwick show rooms and published 3 catalogues. By enabling the exposure of 40 female artists, 9 of which exhibited this year in museums around the world, KALINER is shaping a forceful presence in the art universe.