Kélanie

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Kélanie is an independent artist whose practice centers introspective, slow-burn music as a space for presence, intimacy and connection.

Written between languages and places, her music explores states of transition, foreignness, and inner movement, where emotion often arrives before language.

Nature plays a central role in the creative / songwriting process. Through observing its recurring cycles, she finds inspiration and connections to the human experience.

Her fascination with themes of change, renewal and inner transformation brought to life an experimental EP investigating her relationship with ancestry and leaving organized religion (Mundo), an album exploring the circular path from the spiraling mind to full presence and embodiment (Spiral), a two-part EP meditating on her experience living overseas and search for belonging (Foreign), and an EP exploring the ecological process of decomposition as a metaphor for human transformation (Rotten, 2028).

Kélanie's practice resists immediacy and constant visibility, favoring slowness, restraint, and coherence. At its core, the work invites listeners into a quieter relationship with music.

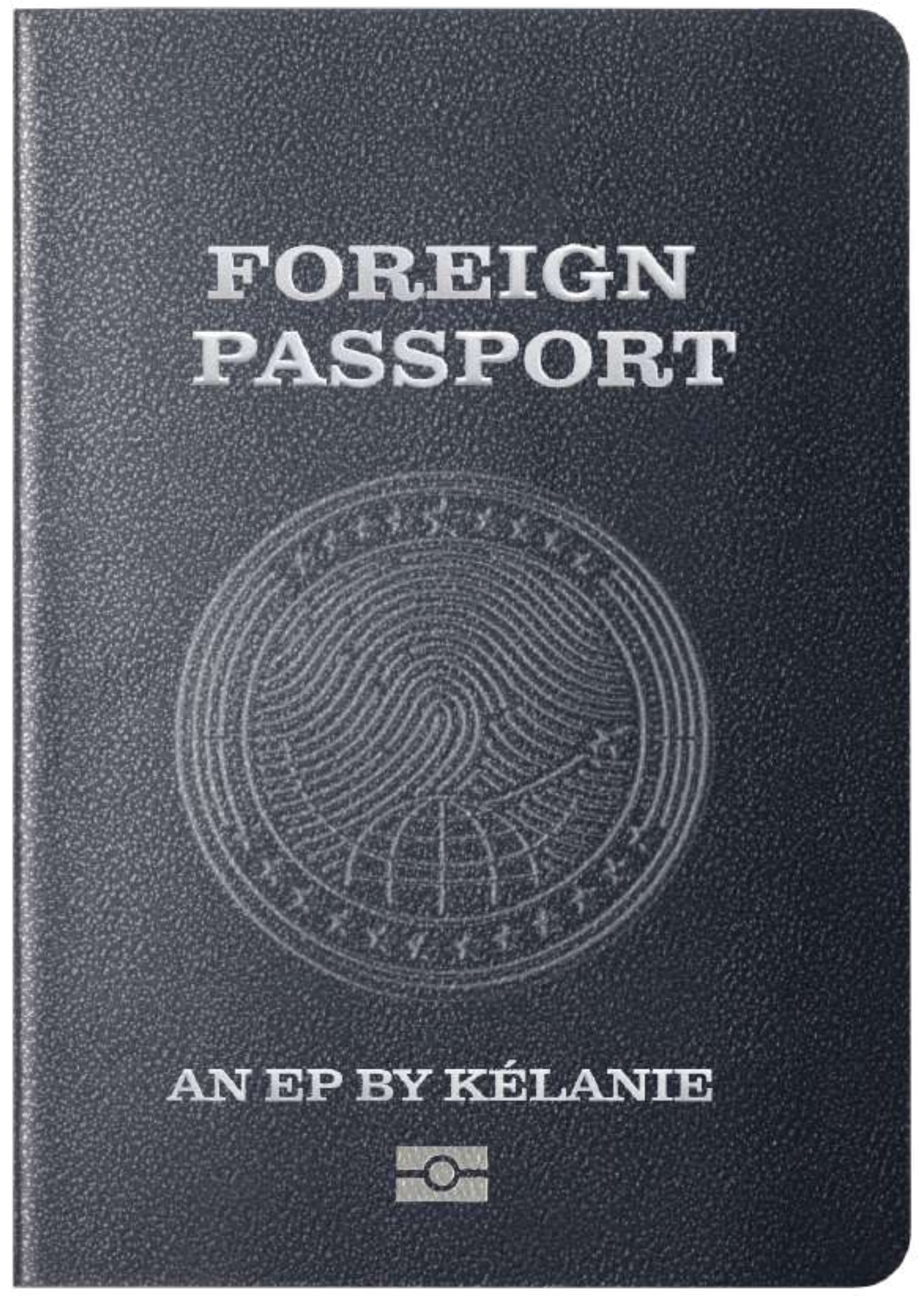
Working independently and often across locations, Kélanie's practice is guided by a daily creative discipline that extends beyond production into her broader way of living.













Selected works I: Foreign - EP (2026)

Foreign is a short, intimate two-part EP that meditates on living oversees and the disorienting beauty of becoming "forever foreign," fragmented by place, language, and time.

The two parts mimic two flights, one leaving Brazil and another coming back, and the songs are all the feelings in between. Crossing borders reshapes you, and you never return the same.

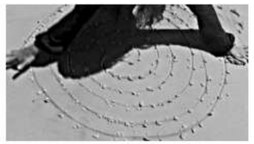
Feeling foreign isn't only about physical travel or living abroad. Sometimes it's about existing between identities, communities, and feeling like we don't quite fit anywhere we're expected to. Searching for belonging when there isn't an established place that feels ours to rest upon.

The EP lands in the bittersweet conclusion, that in these fragments, a beautiful lesson emerges: the skin is soil, the seeds of our own home grow inside, and safety lies in the water that carries us. Perhaps home is not a country, a city, or a person, but the safety you learn to build inside yourself.

Foreign Airways is a fictional airline Kélanie created inspired by the language and imagery of air travel, it transforms the EP's themes of departure, return, displacement, and belonging into a world of flights, boarding passes, travel documents, and everything that exists in between.

The teaser of the music project is a 90s-inspired airline pre-take off presentation, welcoming passengers (listeners) pre-take off, while the full EP visuals acts as the flight listeners are in.










Selected works II: Spiral - Album (2025)

Spiral is Kélanie's debut album and a long-form exploration of the cyclical nature of inner transformation. The work moves through states of reflection, tension, and release, tracing how the mind and body return to familiar places with new awareness.

Developed as a continuous listening experience, Spiral treats repetition and subtle variation as central compositional tools. Vocal layering, restraint, and atmospheric textures create a sense of temporal elasticity, inviting listeners to slow down and remain with each moment as it unfolds.

Conceptually, the album draws from the spiral as a form found throughout nature reflecting a non-linear understanding of change. Rather than offering resolution, the work emphasizes return: the act of revisiting emotional and physical states as a way of arriving more fully in the present.

Spiral is designed to be experienced as a whole, where listening becomes a grounding practice. In live and shared settings, the work often translates into quiet, attentive formats that prioritize presence, duration, and embodied listening.



Selected works III: Mundo - EP (2022)

Mundo is Kélanie's first body of work and marks the beginning of her ongoing exploration of return, identity, and embodiment. Structured as a cyclical EP, the project traces an inward journey that moves outward into the world and back toward the self.

The title Mundo ("world") draws from the language of Kélanie's strict religious upbringing, where "the world" was often used to describe those outside the church, carrying a sense of distance or disapproval. In this project, the term is reclaimed. Moving into the world becomes a way of reconnecting to the body, to land, and to ancestral memory.

Mundo approaches identity as something lived and felt rather than fixed or defined. Language, translation, and cultural movement appear not as concepts to resolve, but as conditions the work inhabits, allowing ambiguity and multiplicity to remain present.

Alongside the music, Mundo exists as visual work created during an artist residency in a remote natural environment, where the act of filming became part of the same process of listening, movement, and return that shaped the music.

Together, the sound and visual elements form a single experience — an early articulation of Kélanie's practice, where cycles, nature, and attention guide the work.









Live Work & Gatherings

Kélanie's live work extends her recorded projects into shared, listening-focused experiences. Performances are shaped by intimacy and attention, prioritizing environments where audiences can remain present and engaged over time.

Live formats are often seated or small-scale, allowing sound, silence, and proximity to guide the experience. Rather than reproducing the dynamics of a traditional concert, these gatherings function as translations of the work — moments where recorded material is re-entered collectively, with space for stillness and reflection.

In addition to performance contexts, Kélanie regularly hosts intimate gatherings that bring music into dialogue with food, conversation, and place. These gatherings operate as part of her artistic practice, exploring how listening shifts when it is embedded within shared time and care.

Across different locations, live work is approached as a continuation of the same long-form process that shapes her recorded projects. Each gathering is treated as a unique encounter, responsive to its environment and the people present, rather than a fixed format to be replicated.

Work in Development & Current Context

Kélanie is currently engaged in the development of two distinct bodies of work, each unfolding over different timeframes and stages of process.

Rotten, developed during an artist residency in Spain in April 2026, is a music project that uses the ecological process of decomposition as a metaphor for human transformation. Currently in studio production and release date is set for January 2028.

Alongside this, Kélanie is in the early stages of research for an upcoming project that reflects on memory, which she will be applying to residencies to explore further. As a Brazilian artist who is Indigenous, Black, and mixed, Kélanie navigates a deep history of erasure and colonialism. The music project aims to find a memory that surfaces when spending time near trees, wind, and water, using songwriting to connect with what has been lost.

Together, these parallel processes reflect Kélanie's commitment to long-form artistic development, where different works are allowed to mature at their own pace through immersive time in nature and refinement in the studio after.