

ANDERSEN'S

Cecilia Fiona

Infinite Pollination

24 October – 23 November 2024

Performance:

Performed by Lucie Cure

Andersen's is pleased to introduce *Infinite Pollination*, Cecilia Fiona's second solo exhibition with the gallery. In this new body of work, Fiona explores the symbiosis of life, both human and non-human, within a vast cosmic ecosystem. Through sculpture, performance, and painting, this exhibition invites viewers to reconsider the boundaries between body, cosmos, and the interconnected threads that weave life together.

The exhibition is anchored in the concept of pollination—not just as a biological act, but as a metaphor for the interconnectedness of all things. Our bodies are like galaxies, home to countless microorganisms, open vessels where cycles are shared, crossed, and transformed across species and planetary systems. It is within this exchange, this *pollination*, that life itself continuously unfolds and evolves.

The exhibition includes a live performance, *Infinite Pollination*, where a performer—dressed in one of the artist's intricately sewn and painted costumes—moves among the sculptures, embodying the role of a cosmic pollinator. Carrying souls and creatures between worlds, the performer breathes movement and life into the works, as *its* voice—a fundamental instrument—resonates through the space. Through this act, the sculptures, some of which have movable parts, come alive as *it* transports their spirits across galaxies, blurring the boundaries between worlds, bodies, and times.

Indtil pilen rammer (og natten føder en sol) (Until the Arrow Strikes (and the Night Births a Sun)) presents a spine pierced by an arrow, invoking Amor's arrow from alchemical symbolism, where the merging of two elements sparks transformation. Here, love transcends mere emotion, becoming an elemental force that weaves the universe together, driving the cycles of movement and change.

The twin themes of merging and transformation recur throughout the exhibition, most notably in *Moons Merging*, a wall sculpture where two beings entwine in an eternal embrace, their tails forming a DNA strand. In this work, the DNA itself becomes a symbol of love, its double helix held together by the connection of the two figures. The title refers to an astronomical event, the presence of two moons orbiting Earth—a temporary phenomenon that mirrors the transient yet significant moments of union and transformation.

In *She Knew herself a Galaxie* the artist presents a large dark blue sculpture, depicting a creature carrying within it countless smaller beings. Its body is a crater, a sea, a galaxy—a vessel containing multitudes. This work explores the concept of the body as an ever-changing universe, a vessel that holds within it endless possibilities for creation and life. The concept also connects with the artist's earlier sculpture, *Twin Earth (I Inside the Vessel)*, as both sculptures embody a crater-like form, resembling oceans or womb-like bodies, with other beings dwelling within.

A sense of cosmic origin and cyclical renewal imbues *Protector of the Egg (It All Starts with 0)*. A pastel pink sculpture stands guard over a small egg nestled in a pile of soil, invoking both the number 0 and the symbol

of the egg as a representation of nothingness and the beginning of everything. The circular form of 0 is central to the artist's exploration of life cycles and cosmic regeneration, suggesting that creation is an eternal loop, with no clear beginning or end.

The large painting *Infinite Pollination* presents an ambiguous space. Are we inside a body, or moving through the infinite vastness of outer space? Perhaps both. Threads of fate and pollen intertwine with stamen and the traces of long-forgotten species, creating a visual and conceptual link between past and future, micro and macro. The painting draws inspiration from particle collision imagery, where the movement of the smallest elements of the universe is captured in time and space. This collision of particles becomes a metaphor for the interactions between the universe and our own bodies—each collision, each pollination, bringing forth new life.

Infinite Pollination reimagines our role within the cosmos, proposing that we are not merely inhabitants of Earth, but active participants in an ongoing process of transformation. Through the artist's lens, pollination becomes an act of creation, of life-giving exchange, that transcends species, bodies, and time.

Cecilia Fiona (b.1997) is a Danish artist based in Copenhagen, Denmark with a bachelor's degree in art history from the University of Copenhagen. She was shortlisted for the Hopper Prize in 2023.

VITRINE presented a solo show with Fiona at Independent Art Fair in New York City in 2023.

Represented in SIXI Museum, in Nanjing, China, 2024.

Recent

Solo show, 'Weaving Time, Spinning Spine' at VITRINE, London, 2024, and a four-person show, 'A Poem Lovely as a Tree' at SIXI Museum, Nanjing, China, 2024.

Upcoming

This December she has been invited to participate in LABVERDE Speculative Ecologies Residency, Amazon, Brazil with guest curator Chus Martinez. Supported by the Danish Arts Foundation

In April 2025 Copenhagen Contemporary will present 'Ghost Flower Ritual' an exhibition and performance by Cecilia Fiona in collaboration with composer Sophie Meyer.