

[Following entry to gallery, turn right to view wall text]

Cecilia Fiona

Spirals Gathering, Time Breathing

18 July to 1 November 2026

Danish artist Cecilia Fiona is based in Copenhagen and works across painting, costume, performance and sculpture. Her practice is concerned with imagining and exploring the interconnected relationship between the body, the earth and the cosmos. From the microscopic realm of atoms and cells to the vast cosmic scale of the universe, Fiona envisages the movement and flow of energy through all things, picturing the universe as one vast living organism.

Spirals Gathering, Time Breathing features paintings, sculptural installations and a sound piece made in collaboration with singer and composer Lucie Cure. In this new body of work, Fiona creates extraordinary, dreamlike imagery: bodies and beings dissolve into ribbons, roots and tendrils, looping and weaving in cycles of creation and destruction. Drawing inspiration from sources as varied as human and plant biology, Norse mythology and quantum physics, she works intuitively, ‘bringing the inner world out’.

The exhibition is named after the central installation Spirals Gathering, Time Breathing (2026), which references the immortal jellyfish and Yggdrasil, the Tree of Life in Norse mythology. Suspended from the ceiling, a circular canopy of hand-painted jute evokes the body, or bell, of a jellyfish. Echoing themes of metamorphosis and

regeneration, the aptly named immortal jellyfish is a tiny sea creature capable of reversing its own life cycle, while the legendary Yggdrasil is associated with life, death and the continuity of the cosmos.

As Fiona describes it, ‘The suspended creature hovers somewhere between organism, landscape and cosmos, as if the universe itself were a living body gathering spirals and breathing time.’

Cecilia Fiona (b. 1997, Denmark) is the fourth artist to present work in Gallery 1 as part of a series of free solo exhibitions supported by the Towner Emerging Artist Fund. Curated by Exhibitions and Offsite Curator, Noelle Collins, this programme highlights exceptional contemporary artists working locally, nationally and internationally.

Fiona's first institutional solo exhibition in the UK is supported by the Danish Arts Foundation and the Beckett Foundation.

[Turn around to view first painting on your left]

Cecilia Fiona

Birth and Black Holes, 2026

Rabbit skin glue and pigments on canvas

Birth and Black Holes (2026) continues Fiona's interest in the creative and destructive potential of spiral movement.

When a human egg is fertilised, proteins inside the cell create spiralling waves across its surface, initiating the processes that allow new life to emerge. The title of this

painting also references black holes, which draw matter towards them in a violent inward spiral.

Fiona's paintings begin with a rudimentary sketch on paper before painting directly onto canvas. Using a fine brush, she builds intricate organic networks across the surface, creating a universe of interweaving forms.

Courtesy of the artist and Niru Ratnam, London

[Continue to navigate wall rightwards to view next painting]

Cecilia Fiona

The Butterfly Between Worlds, 2026

Rabbit skin glue and pigments on canvas

Fiona's paintings explore cycles of creation and destruction, beginning and ending, generation and dissolution, the microscopic and cosmic.

One of the greatest symbols of metamorphosis, a luminous butterfly features in *The Butterfly Between Worlds* (2026). Through its translucent wings, an otherworldly figure appears, carrying a face whose eye releases flowering branches that descend into oval-shaped lakes. Across both paintings the boundaries between body, landscape and cosmos remain unstable.

Courtesy of the artist and Niru Ratnam, London

[Turn around to view installation behind you]

Cecilia Fiona

Spirals Gathering, Time Breathing, 2026

Paper pulp, cellulose, shellac, pigments, seashells,
branches, latex, gauze, jute, rabbit skin glue, salt, wood,
metal, sisal, indigo

Suspended from the ceiling, a circular canopy of hand-painted jute evokes the body, or bell, of a jellyfish. Sisal strands descend towards the floor, surrounding a dead tree at the centre of the artwork. This extraordinary installation references the immortal jellyfish and Yggdrasil, the Tree of Life in Norse mythology. Echoing themes of metamorphosis and regeneration, the aptly named immortal jellyfish is a tiny sea creature capable of reversing its own life cycle, while Yggdrasil is associated with life, death and the continuity of the cosmos.

Courtesy of the artist and Niru Ratnam, London

[Move around/through installation to view costume
displayed in corner of gallery]

Cecilia Fiona

What a Joy to Live Above and Below All at Once, 2024-25

Jute, pigments, rabbit skin glue, latex, gauze, loofah, sisal,
seashells

Fiona works across sculpture, painting and performance,
developing an interconnected practice in which each
medium extends and informs the others. Her costumes
give the ethereal figures in her paintings a physical form.

The series *What a Joy to Live Above and Below All at Once* (2024-25) draws inspiration from natural pollinators such as bees, whose quiet labour supports entire ecosystems, as well as from the Norse Norns, mythological figures who weave the threads of fate.

Courtesy of the artist and Niru Ratnam, London

[Turn around and move towards second installation. Stand between hanging cones to listen to vocal composition]

Cecilia Fiona

Questions from a Seed, 2026

Paper pulp, shellac, pigment, metal, cable, speakers, gauze, indigo. Vocals by Lucie Cure.

Questions from a Seed (2026) draws inspiration from entanglement, a phenomenon observed in quantum physics in which two or more particles remain inextricably linked regardless of distance. Two trumpet-shaped cones hang from the ceiling with their flared openings facing one another, 'like parallel worlds suspended in dialogue'.

Lucie Cure transformed one of Fiona's paintings into a vocal composition that emanates from the seedlike forms at the centre of the installation. Fiona imagines these forms as seeds, stars, atoms or even souls, 'calling and singing to one another across an unseen distance'.

Courtesy of the artist and Niru Ratnam, London