

Fiona Morrison

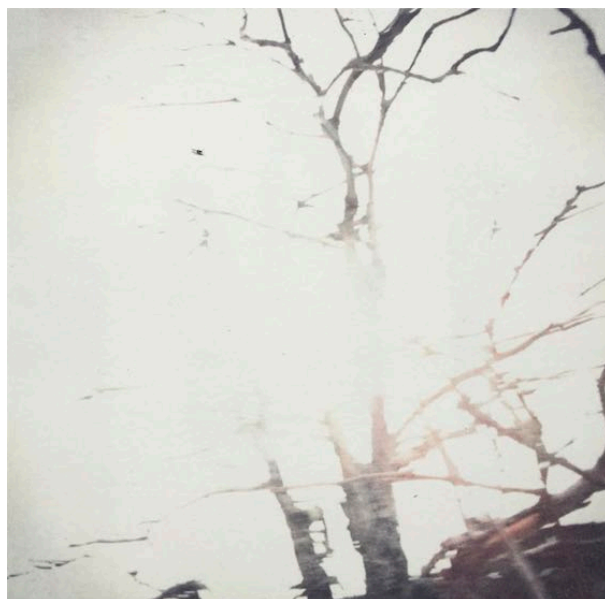
El vol (The flight)



Vol, 2019, digital print, 160 x 200 cm (62.99 x 78.74 in) single copy

November 18, 2020 - January 30, 2021

Fly: move through the air. Take flight: march, migrate, leave home, leave the nest, venture to live beyond the known. Fiona Morrison thinks about these concepts by observing the flight of birds. She emphasizes the importance of their fragile lives on a planet that humans are destroying, and at the same time turns this idea into a metaphor for the migratory movements of humanity and the increasingly widespread idea of not belonging to an exclusive site. This idea deepens in the reflection on the idea of "place", that together with the idea of the passing of time, cross her work in a transversal way and from the very beginnings. A work that goes beyond all disciplines, from painting to installation, from photography to video, since Fiona Morrison has always used the right medium to better express the idea she wants to transmit. The way how time passes by, and permeates the places and the people who inhabit them - definitely or in transit - has always been a constant in her work. This theme was the protagonist of the video *Two Walks*, which in 2014 was screened at the Venice Biennale, in which Fiona Morrison was representing Andorra. The video reproduces the walk through a forest of a grandmother with her granddaughter; two women with a consanguineous



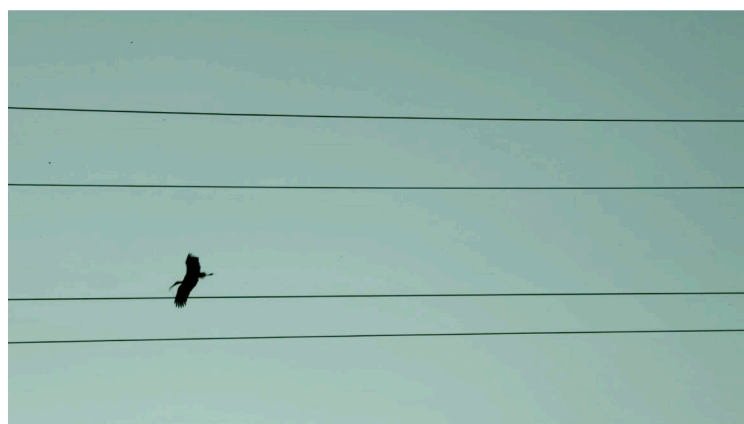
Arbre, 2019, transfer on paper, 20 x 20 cm (7.82 x 7.82 in) SCB

and spatial proximity, but separated by the years. *Two Walks* is a *vanitas* in motion: time passes inexorably for all living beings. Life is fragile and brief, our transit through the world and through life is ephemeral, but if we go beyond the concrete, we realize that it is eternal, because everything begins and ends over and over again, and so on until eternity. The works that we present in the exhibition *The Flight*, also refer us to the idea of vestige. The feathers of the installation *Seven feathers* become traces of life and passage through the world, witnesses of mutation and change. As are the white ceramics of the *Trophies* series, made during the confinement of spring 2020 and which are also the protagonists of a photographic series. These ceramic pieces inevitably make us think of the work by Edmund de Waal and especially of the book *The white road, journey into an obsession*, in which he describes the different origins of porcelain, the material to which he has dedicated his entire life. Morrison's ceramics refer to both the fragility of human life and the idea of contingency.



Set plomes, 2020, porcelain, variable measures

Fiona Morrison (Encamp, Andorra 1970) held her first photography exhibition at the Joan Prats-Artgràfic gallery in 2003, where in 2006 she would exhibit a part of the work in progress *A special place*, which led her to travel around the world, portraying artists in an environment chosen by them. In 2013 she represented Andorra at the Venice Biennale, with the video *Two Walks*, in homage to her mother. She has recently carried out the exhibitions *Time* in the Amics del Museu de Girona space (Girona 2016), and *The Game*, at the Valvi Foundation (Girona, 2019). She has also participated in the group exhibitions *Tribute to Carvalho*, at the Jaume Fuster Library in Barcelona (2017), *Empordoneses* (2018) and *Immersion! (Tribute to Narcís Monturiol)* (2020) at the Escorxador de Figueres, among others. Her documentary video *Once upon a Territory* was selected to participate in The Ethnographic Intimalente Festival (Caserta, Naples) and in The Human Right Arts and Film Festival (Fargo, North Dakota, USA), and was screened at the Plains Museum from Fargo.



Ocells, 2019. Video (5' 48") music, Montse Miàs

The exhibition will be open until January 30, 2021
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