

CLARA SPILLIAERT  
PORTFOLIO 2025



diary drawing

12/16.12 (2015), mixed media on paper, 148x210 mm

Installation view at solo Clara Sekirara (2022), Contemporary Art Foundation, Tokyo, Photo: Keizo Kioku



diary drawing  
7/19.5 (2014), mixed media on paper, 148x210 mm



diary drawing  
12/3.2 (2015), mixed media on paper, 148x210 mm



diary drawing  
18/19.8.15 (2015), mixed media on paper, 148x210 mm



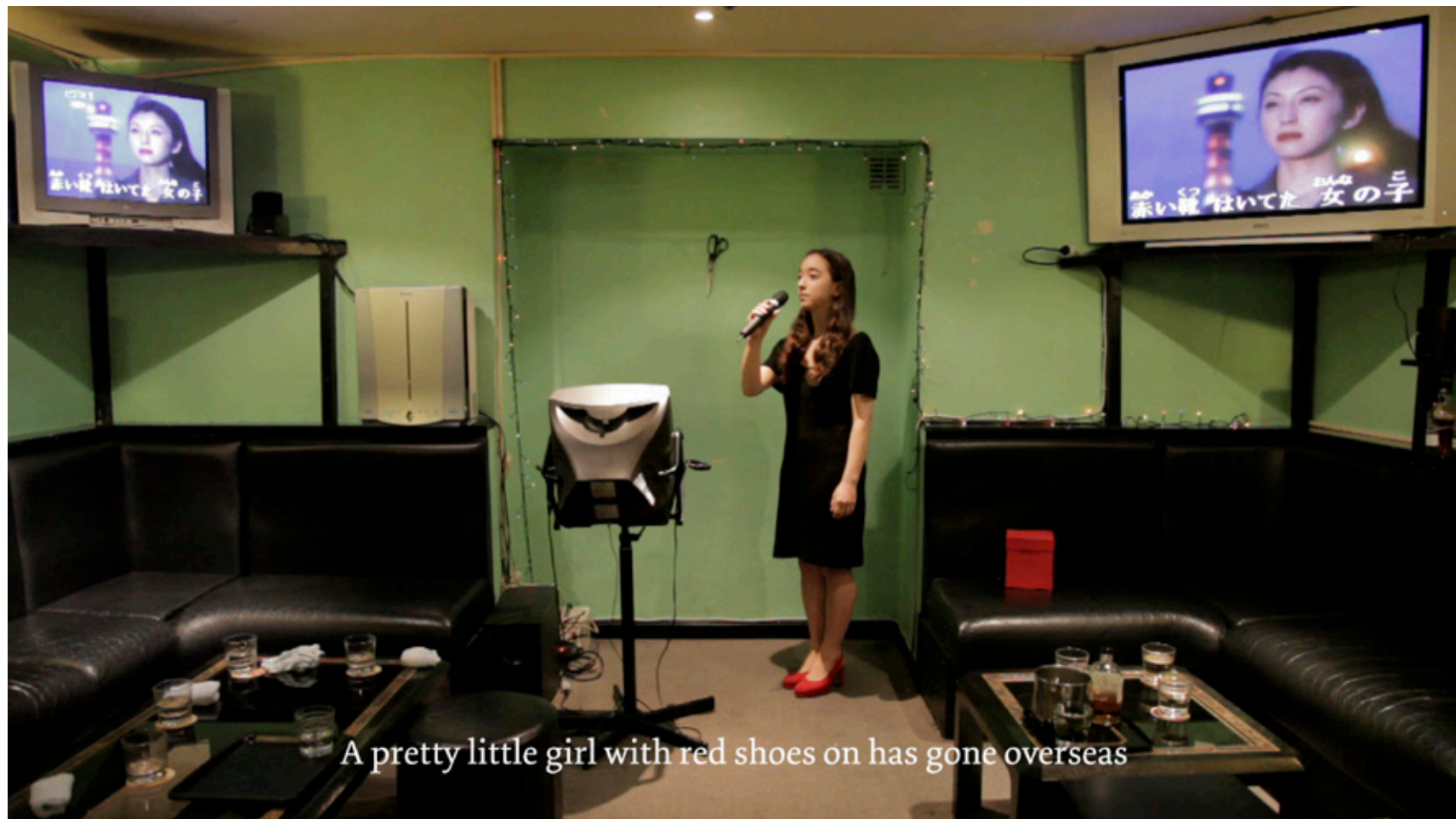


In 2009, when I was sixteen, I made the move to Belgium from Japan. My artistic development took off in response to the necessity of assimilating a foreign culture and as a means of communication with people around me. I started to create my own visual language by daily confiding mental images and experiences as drawings onto paper.

Later, a book "SEKIRARA" was published with a selection of 240 drawings from about 4,500 drawings made between 2009 and 2017.

diary drawing

5/9.3.16 (2016), mixed media on paper, 148x210 mm



A pretty little girl with red shoes on has gone overseas

A still from *Hotel Red Shoes* (2013), 15"02'



This video work, created in collaboration with my sister Lisa Spilliaert is about a double transition. On the one hand, the cultural reorientation from Japan to Belgium and on the other hand, the transition from child to adolescent, with reference to the advent of sexual awareness. The emotional intensity of leaving a certain place or state is transcended by the ritual gestures of singing, cutting and burning.

Stills from *Hotel Red Shoes* (2013), 15"02'





<https://vimeo.com/196454257>  
*Self-portrait* (2015), mixed media, 45x45x190 cm  
Installation view at Belvédère Boekentoren, Ghent



An enclosed fountain in the shape of a porcelain narcissus flower symbolizes the years of producing diary drawings. The continuous flow of water epitomizes an inner source of imagery. Water drops on the mirror allude to repetitive self-reflection.

*Self-portrait* (2015), mixed media, 45x45x190 cm  
Installation view at Clara Sekirara (2022)  
Contemporary Art Foundation, Tokyo, Photo: Keizo Kioku



Verboden Paradijs (2018, detail), acrylic paint, 2x8m, Geraardsbergen





Commissioned by the city of Geraardsbergen, I accomplished this mural in a passage near the Grote Markt. The medieval market fountain is accompanied by the plant and animal motifs from the Hortus Conclusus tradition. The figure carrying a large bowl with fish on its head refers to a local folk festival Krakelingen, in which fish from the Dender River play an important role.

*Verboden Paradijs* (2018, detail), acrylic paint, 2x8m, Geraardsbergen



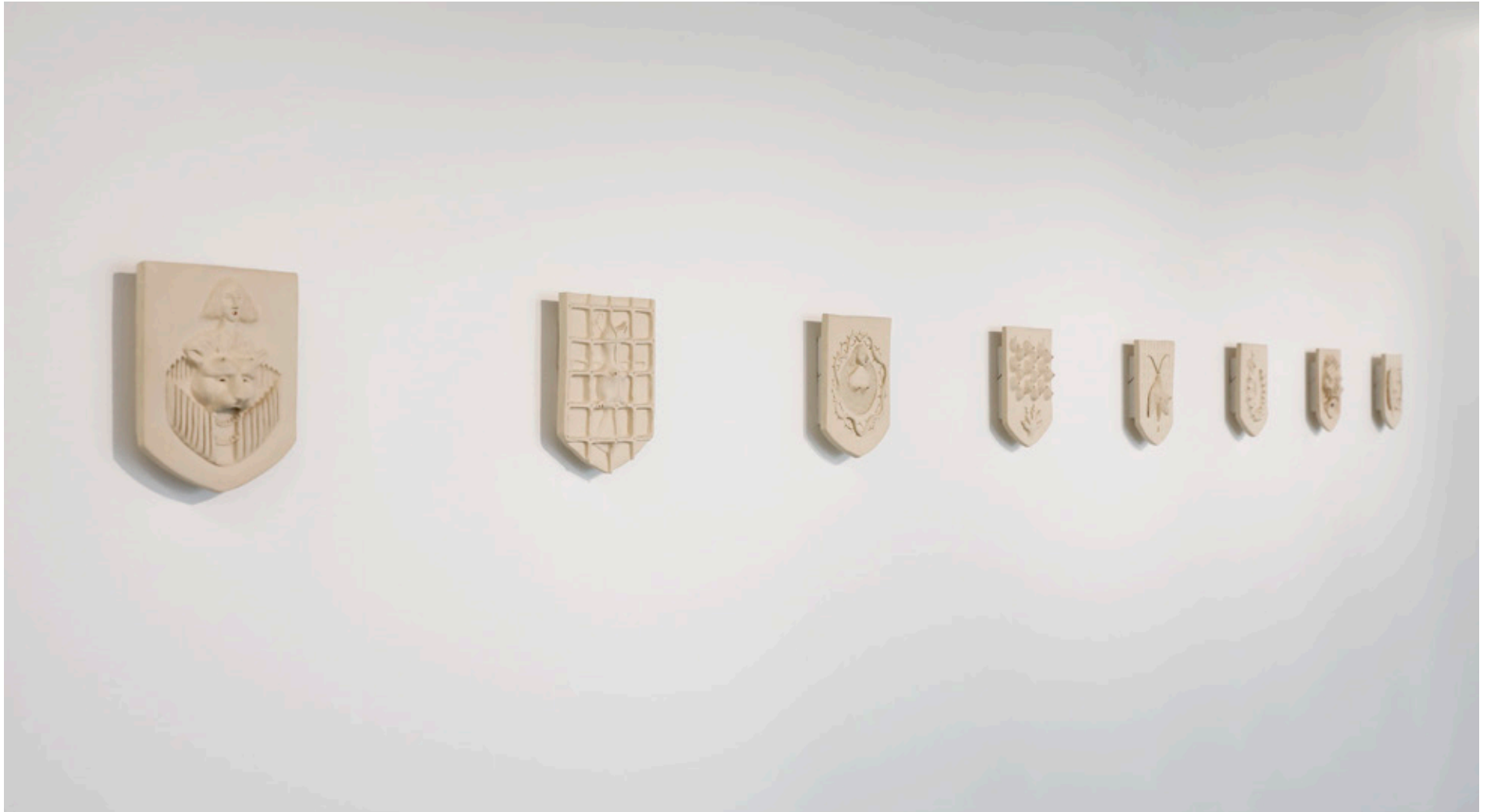


from the series *Fertile Vases* (2020), glazed ceramic, 50x35x10 cm



Since 2018 I have been working intensively with ceramics. This series of sculptures refers to the tradition of vases, a container to be filled with water, as well as to symbols of motherhood or how I experience fertility. The pistils of flowers often form a starting point, sometimes accompanied by the animal elements. They are at the same time welcoming and protective, representing the duality of motherhood.

from the series *Fertile Vases* (2020), glazed ceramic, 25x25x30 cm



*Wapenschilden* (2020), glazed ceramics, group of 20 works  
Installation view at Clara Sekirara (2022), Contemporary Art Foundation, Tokyo, Photo: Keizo Kioku



*Wapenschilden* (2020), glazed ceramics, group of 20 works  
Installation view at Clara Sekirara (2022), Contemporary Art Foundation, Tokyo, Photo: Keizo Kioku





from *Wapenschilden* (2020), glazed ceramic, 12x15x1 cm



from *Wapenschilden* (2020), glazed ceramic, 12x15x1 cm



from *Wapenschilden* (2020), glazed ceramic, 12x15x1 cm



from *Wapenschilden* (2020), glazed ceramic, 10x10x0.5 cm





At the root of this series lies a strong interest in heraldic beasts and other fauna and flora as guardian symbols. How do these symbols, which are understood across languages and cultures, participate in the formation of group identity and how do they simultaneously represent the relationship between humans and nature? By applying the plasticity of clay, I tried to create a personal and contemporary interpretation of this traditional patriarchal symbolism.

from *Wapenschilden* (2020), glazed ceramic, 6x8x0.5 cm



*Wedding Dove* (2021), glazed ceramic, 22x5x8 cm



In various rituals, different animals play symbolic roles. White wedding pigeons released during a wedding intrigue me in particular. What should this bird carry on its wings? The grasping handprint is engraved on their bodies at the moment of sublime human happiness. At the same time, the dove is scared, uncomfortable and suffocated, which seems to imply the dilemma of marriage.

*Wedding Dove* (2021), glazed ceramic, 22x5x8 cm

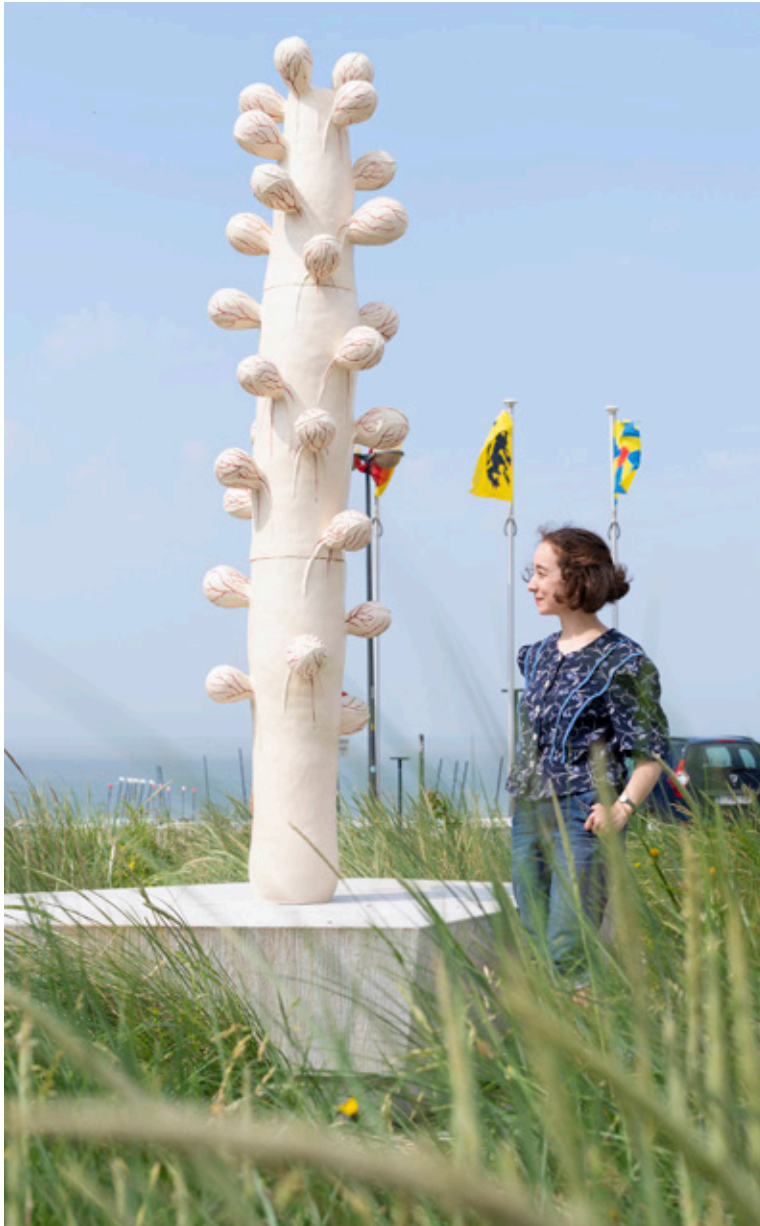


Installation view of *Stambomen* (2021), Keteleer Gallery, Antwerp, Photo: We Document Art





*Stambomen* (2021)  
A still from *Spilliaert* (2022) by Lisa Spilliaert



In search of an alternative way to depict a family tree, I created this sculpture series. A Brussels sprout takes on the scale of the human body, leaf veins are at the same time blood vessels running between the buds. It is a tribute to the vegetable that has been grown and eaten for centuries in my father's homeland. The sprout family tree is accompanied by a series of totem-like statues: a bird family portrait, a feeding mother bird pistil, a tub of blood, a fusion of a body and a tree. Together they form a forest.

Installation view of the *Spruit-Stamboom* from *Stambomen* (2021)  
Ceramics, 0,6 x 0,6 x 2,4m De Wandelaar, Knokke-Heist





[https://www.youtube.com/watch?v=KTe9uljMmCI&ab\\_channel=StadGent](https://www.youtube.com/watch?v=KTe9uljMmCI&ab_channel=StadGent)  
*Happy 50th Anniversary (2021)*, porcelain sound installation, 4 x 4 m  
Publiek Park, Friends of S.M.A.K., Citadelpark Ghent





To celebrate the 50th anniversary of Ghent-Kanazawa sister city ties, I created this temporary installation. Next to the Kotoji lantern, an old gift from Kanazawa, hang 50 ceramic wind chimes. The inspiration came from the kagura-suzu, a Japanese ritual handbell instrument I discovered during my stay in Kanazawa.

The trunk of the tree serves as the handle of the kagura-suzu, and instead of shaking it with your hand, the wind jingles the bells. Each bell is shaped like a split peach, a reference to the ancient fruit that is the origin of the bells.

*Happy 50th Anniversary (2021)*, porcelain sound installation, 4 x 4 m  
Publiek Park, Friends of S.M.A.K., Citadelpark Ghent





*1000 bakstenen (2022-23), wall sculpture, Cemetery Rupelmonde*





*1000 bakstenen (2022-23), 2 benches, WZC Poldervliet*





'1,000 Bricks' is a COVID-19 monument project commissioned by the city of Kruibeke. The distance rules and the ban on physical contact made us aware of the meaning of touch in human communication.

The region belongs to the Boom clay layer and has a history of brickyards stretching back to the 14th century. This shared ground and history connects the three sub-municipalities: Kruibeke, Bazel and Rupelmonde. I prepared bins full of handmade bricks in soft Boom clay and invited residents to place their handprints there. Some did this subtly, others firmly, each in their own way. In total, about 1,000 bricks were made.

The fired bricks are integrated at six locations across the three sub-municipalities in the form of benches, walking paths and a wall sculpture. By combining the stones with handprints into various art integrations, the inhabitants of Kruibeke are symbolically brought back together.

*1000 bakstenen (2022-23), walking path, Mercatoreiland*



Contributed to B'Rock Orchestra  
*Adventurers* (2022), plaster with watercolor; 24,5x31x2 cm



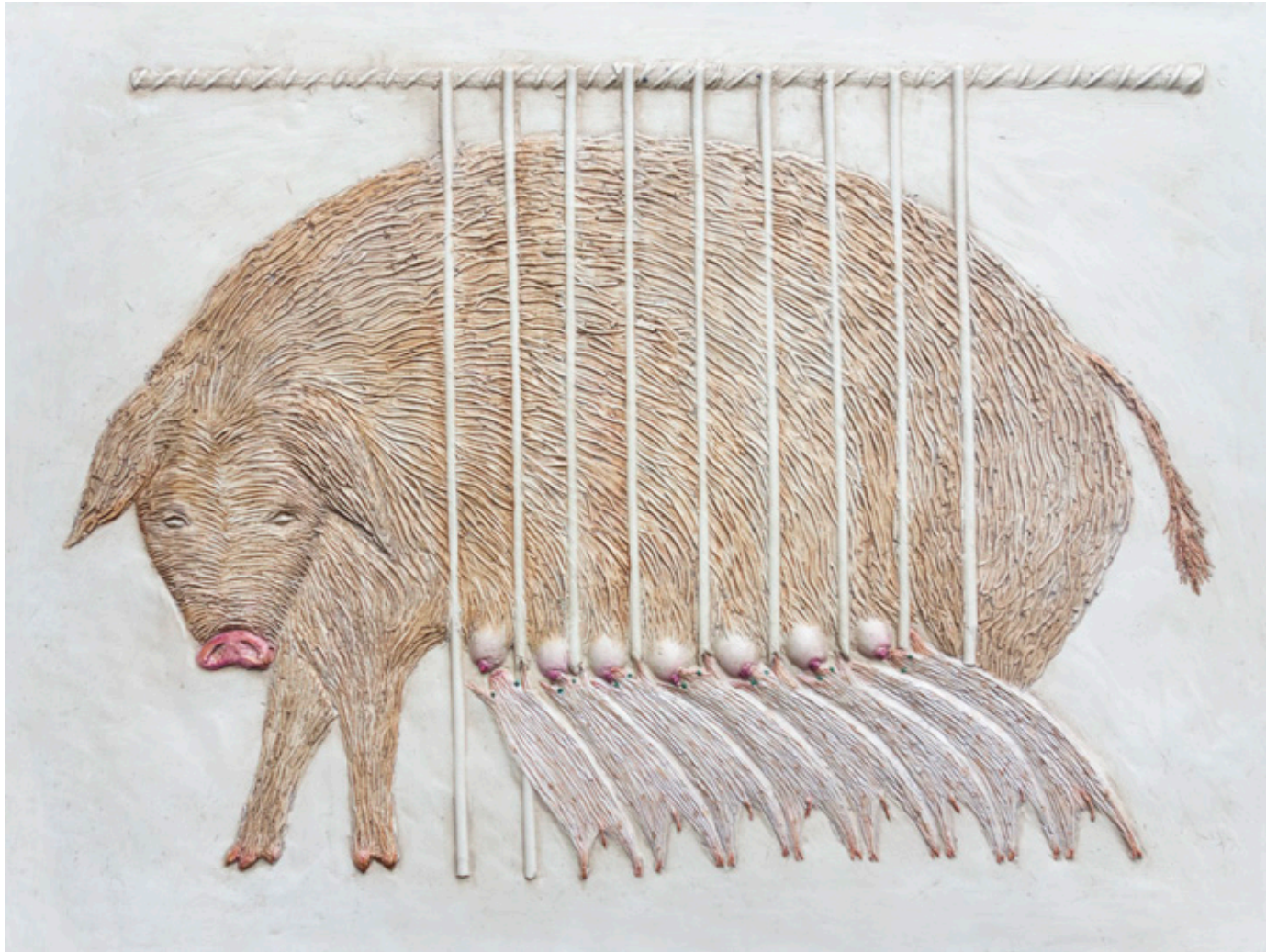


Contributed to B'Rock Orchestra  
*Madrigals* (2022), plaster with watercolor, 24,5x31x2 cm





Contributed to B'Rock Orchestra  
*Antwerp Requiem* (2022), plaster with watercolor, 24,5x31x2 cm



Contributed to B'Rock Orchestra  
*Bach & Pergolesi* (2023), plaster with watercolor, 24,5x31x2 cm





*Hairy Tale* (2023)  
Installation view at Lichtekooi Artspace photo:Thor Salden



Hairy Tale is an in-situ installation based on the analogy between our handling of our body hair and the vegetation in our gardens. Body hair and gardens can equally be understood as borders between ourselves and the outside world, and operate as protective layers. Body hair is a field of tension that exposes the division between human, animal, child, adult and gender. The garden is a terrain to shape conceptions of nature. Both natural growths are manageable and provide a stage on which the owner's identity becomes visible. Both the intervention on body hair and vegetation in gardens are subject to the prevailing norms of specific cultures.

*Hairy Tale (2023)*

Installation view at Lichtekooi Artspace photo: Thor Salden



I created a hilly landscape in clay , which upon closer inspection turns out to be a large body. The floor's light blue color makes the figure appear to float on water. The clay islands form body parts that rise above the imaginary water surface. At the bottom of the space is the leg, on which grow black sprites. Next comes the pubic area, the belly and the navel, the breasts, the armpit and finally the face. Various fragile plants, made of fired clay, grow on each island. Some bloom, others have fruits. Many stems have hairy leaves that, because of the scale of the figure, blur the boundary between the body hair and plants. From the scalp grow little stones that continue into the actual garden of the exhibition space.

*Hairy Tale (2023)*

Installation view at Lichtekooi Artspace photo: Thor Salden





1st to 8th Months (2024) ceramics  
Installation view at Kunsthall Gent photo: Michiel Declene



Mother Duck (2024), ceramics, clay 125x40x110 cm  
Installation view at Kunsthall Gent photo: Michiel Decléene



For the occasion of a solo exhibition at Kunsthall Ghent, I created several works about pregnancy. In my neighborhood park, I noticed a duck that laid nine eggs. At the moment, my sister had just started a nine-month incubation period. I began to observe both of them intently. One day I saw the duck eating her own egg to gain strength. This seemed to me as an ultimate act of self-care and autonomy.

Both my sister and the duck were busy preparing for the coming of new life. While shaping and painting in clay, I bridge the species and connect these two figures.

9th Month (2024), ceramics, clay  
Installation view at Kunsthall Ghent photo: Michiel Decléene



I created a fountain that reflects my own experience with pregnancy. A morning-after pill delays ovulation in an emergency, reducing the chance of pregnancy. A NorLevo pill is packaged in an orange pillsheet with edges, which reminds me of a miniature public square, surrounded by hedges and with a fountain in the center.

With droplets of water, I draw attention to the impact this small pill can have on women's choices about their reproductive rights.

Morning After Fountain (2024), mixed media  
Installation view at Kunsthall Gent photo: Michiel Decléene





Juana's Dream (2024), blown glass and led lights, 50x20x40 cm  
Kunsthal Extra City, Antwerp, Photo: We Document Art





This glasswork is conceived as a site-specific intervention in the former Dominican church in which Kunsthal Extra City is housed. The glass womb with luminous ovaries encloses the image of a dog in the stained glass window behind the work.

One of the earliest narratives on Saint Dominic tells that before his birth, his mother, Juana de Aza, dreamt that a dog leapt from her womb carrying a flaming torch in its mouth and seemed to set the earth on fire. From here derives the symbol of the dog that is so present in the order's iconography. Nevertheless, its origin is not commonly known. Intrigued by this story, I created this contemplative installation to focus on connections between gender and spirituality. Visitors can see the image of the dog enclosed in the glass womb from a specific viewpoint, which is different for each person.

Juana's Dream (2024), blown glass and led lights, 50x20x40 cm  
Kunsthal Extra City, Antwerp, Photo: We Document Art



Baardvrouwkruik (2024), glazed ceramic, 19x19x28 cm



In 2021 I visited Raeren out of interest in the Rhineland stoneware tradition. In the Töpfermuseum I was impressed by a series of 16th century 'bearded man jugs', made around the region of Cologne. Fascinated by the representation of the hair and plant motifs, I cherished the idea of making such a jug myself with my own input. In 2024 I made the first 'bearded woman jug', with luxuriant hair that encloses her face. In 2025, I made the second, this time featuring the very hairy flowers of the Trichosanthes on the body of the jug. On one side is the female flower; and on the other, the male flower. The hairy tips of the flowers are connected to the nipple hairs.

Baardvrouwkruik (2024), glazed ceramic, 15x18x21 cm





Trianal (2025), wall painting with clay  
Installation view at Heemerf de Waaiberg, Kasterlee photo: We Document Art



On the occasion of the RHIZOMA biennale at MASEREEL, I was introduced to a Karkot. A karkot is a typical old Kempen farm building with a human toilet next to a pigsty. In the past, two pigs lived next to a human toilet and they were connected underground to a cesspool. At times, the curious animals would place their front hooves on the low partition wall while someone was using the toilet. The beerlepel then scooped up the contents to fertilize the poor sandy soil.

In the beerlepel, the contents of 3 anuses came together; that thought was just as healing as the hemorrhoid ointment TriAnal and broke my mental barrier:

Thinking of the mixed liquid that transformed the sand into fertile soil, I filled the beerlepel with sand and made prints of the 3 anuses in; a human, a porcine and a mixture. Outside the Karkot, some anus-imprinted drops are installed in the ground to memorize the path from the toilet to the field.

Trianal (2025), ceramic drops  
Installation view at Heemerf de Waaiberg, Kasterlee photo: We Document Art





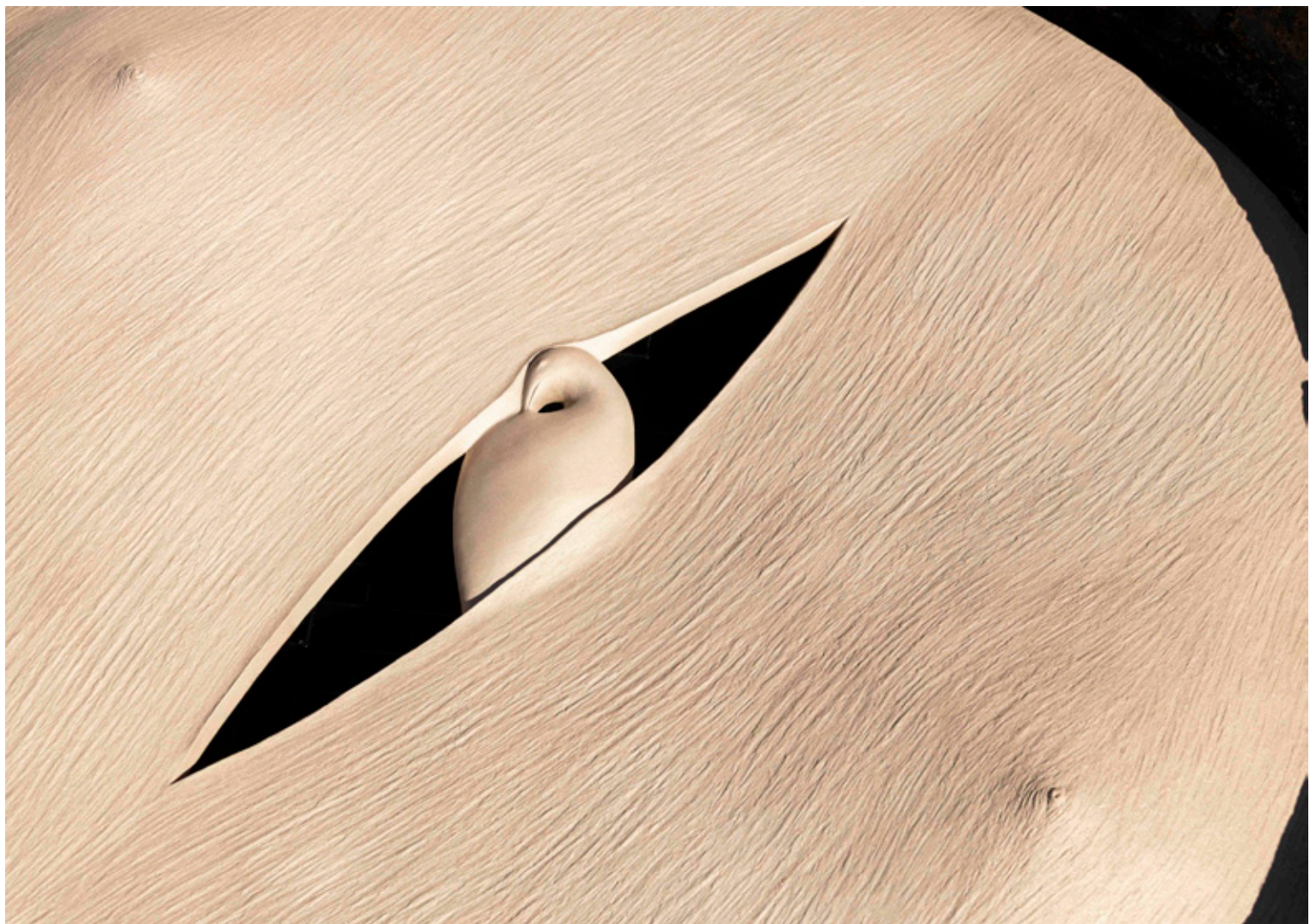
Trianal (2025), sand sculpture in a 'beerlepel'  
Installation view at Heemerf de Waaiberg, Kasterlee photo: We Document Art





Listen Well (2025), bronze, approx. 1x1 m  
Installation view at Groot Begijnhof Leuven photo: Marijke 'T Kindt





Listen Well (2025), bronze, approx. 1 x 1 m  
Installation view at Groot Begijnhof Leuven photo: Marijke 'T Kindt





This work was created in collaboration with researchers from KU Leuven on access to medicines and healthcare.

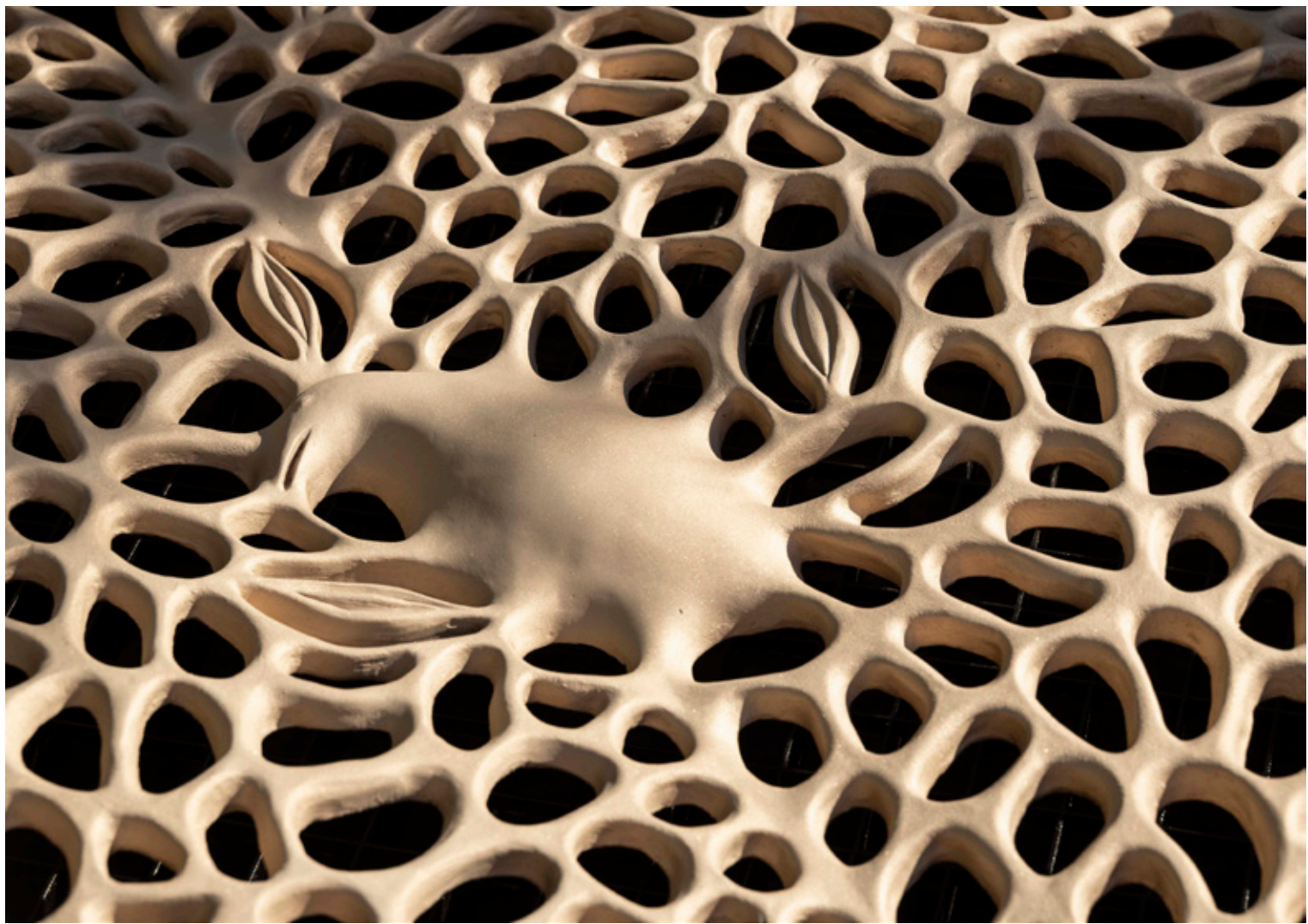
In the Great Beguinage of Leuven, you will find 4 large, publicly accessible water wells. 'Listen Well' uses them as a microscope to look at the 4 layers of the female breast area. Cardiovascular diseases are examples in which differences in symptoms between sexes lead to insufficient care for women.

Out of my interest in the local fauna and flora, I noticed a group of hawthorn trees on the edge of the Beguinage. The leaves and berries are used in folk medicine to regulate the heart rhythm. I decided to entangle this plant with the body layers each time.

For example, the outer skin layer is linked to the bark of the tree, mammary glands to the berries, alveoli to stomata, and blood vessels to roots. The heart always returns in the middle as a bird. The title 'Listen Well' — besides the wordplay — asks us to listen carefully to every bird/heart that sings/beats differently.

Listen Well (2025), bronze, approx. 1 x 1 m  
Installation view at Groot Begijnhof Leuven photo: Marijke 'T Kindt





Listen Well (2025), bronze, approx. 1x1m  
Installation view at Groot Begijnhof Leuven photo: Marijke 'T Kindt





Listen Well (2025), bronze, approx. 1 x 1 m  
Installation view at Groot Begijnhof Leuven photo: Marijke 'T Kindt

# Clara Spilliaert

°1993, Tokyo

## Contact

info@claraspilliaert.com  
<https://claraspilliaert.com/>

## Education

2018-2021

BA Visual Arts, Glass and Ceramics  
LUCA School of Arts, Ghent

2014-2015

MA Visual Arts, Fine Arts  
LUCA School of Arts, Ghent

2011-2014

BA Visual Arts, Graphics and Drawings  
LUCA School of Arts, Ghent

## Representation

Keteleer Gallery, BE  
ShugoArts, JP

## Studio Management

ROSSINANT, BE

## Selected Exhibitions

- 2025 ShugoArts Show—Sprout, Shugo Arts, Tokyo, JP
- 2025 Our Future Is To Live With Bruises, MASEREEL, Kasterlee, BE
- 2024 (Solo) My Sister is Pregnant, Kunsthall Gent, Ghent, BE
- 2024 (Solo) Stambomen, Keteleer Gallery, Antwerp, BE
- 2024 Looking for Clues, Stedelijk Museum Aarschot, BE
- 2023 (Solo) Hairy Tale, Lichtekooi Artspace, Antwerp, BE
- 2023 Paper Cuts, Keteleer Gallery, Antwerp, BE
- 2022 History of the Future, NEST Stadslab, Damme, BE
- 2022 (Solo) Clara Sekirara, Contemporary Art Foundation, Tokyo, JP
- 2022 Window project & Book launch, LLS Paleis, Antwerp, BE
- 2021 Beauty and the Beast, CC Scharpoord, Knokke-Heist, BE
- 2021 Publiek Park, Vrienden v/h S.M.A.K., Citadelpark Ghent, BE
- 2020 CAF Award 2020, Contemporary Art Foundation, Tokyo, JP
- 2020 Condition Report, Vandenhove Centre for Architecture and Art, Ghent, BE
- 2016 Atlantis na Plato, Croxhapox, Ghent, BE
- 2015 Shame, Museum Dr. Guislain, Ghent, BE
- 2015 Jonge Kunstenaars 2015, Sint-Lukasgalerie, Brussels, BE.

## Prizes

- 2023 Prix Fintro Prijs 2023, Category Visual Arts, First Prize, BE
- 2020 Contemporary Art Foundation, CAF Award 2020, Grand Prize, JP

## Comissioned

- 2024/25 And So, Change Comes In Waves, Catholic University of Leuven, BE
- 2024 Periphery, Kunsthall Extra City, Antwerpen, BE
- 2023 Public art project Plukladder, Vlaamse Bouwmeester, BE
- 2022/23 Public art project 1000 bakstenen, City of Kruibeke, BE
- 2022/23 House Artist of B'Rock Orchestra, BE
- 2018 Public mural project MUREN, City of Geraardsbergen, BE