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WORKS

2020



Queen Lupina (Fertility Goddess)

2019 Stoneware
KOLONIEN III, Copenhagen

The exhibition took place in an allotment union in the outskirts of Copenhagen. The sculpture is made of ceramics, and was produced at Statens Værksteder for Kunst. The sculpture portrays an alter figure. She is sitting down in a majestic position with a bowl between her thighs; the vessel is for offering gifts. Guests are welcomed to leave a treasure of any kind, in order to bring fertility to the all the gardens at KOLONIEN. She wears a Lupine crown, with a stem going through her body as a spine.





Successful Rebirth

Solo exhibition curated by Cecilie Straagaard.
July 2019, Aarhus Artspace, Studsgade 46, Aarhus

Successful Rebirth is an installation consisting of a plaid, a teapot and teacups. Guests at the exhibition were invited to grab a cup and be served the magic tea that is depicted to help with a smoother journey to the next life. The cups are round, which doesn't allow the cups to stand straight. If a guest doesn't finish the very strong tea, it would be spilled on the carpet. The piece is challenging our own superstition as well as the intentions of actions. Creating a ceremony as a role-play leaves the value of the experience to the visitor's engagement.







Demeter (The misunderstood)

2019

Ceramics, 35x15x15

Demeter is the Greek Goddess that gave corn to Man, to help stopping them from being Nomads. It is discussed when the geological area of the Anthropocene already began when humans picked up agriculture, which later led to the beginning of capitalism.

Black Mold Pond

2018 200x170x80cm

Steel, mushroom ink, stoneware, wool, lava.

Black Mold Pond was created for my degree show 2018 in Iceland. At that moment problems with black mold was immensely thriving.

The idea of parasitism is that one specie lives of another, deconstructing its host. Humans are parasites to earth, and the mold is a parasite to the human body and their









Snælda

Graduation show 2018
Gerðasafn Art Museum

500x150x150

Pine tree from Heiðmork, ceramics

Snælda is the Icelandic word for drop spindle. It is a tool for spinning wool, and a mythical symbol for spinning fate and magic spells. From Norse mythology the three Norns are spinning fate at the roots of the life tree Yggdrasil. Other Nordic myths depict that the process of spinning was used as a weapon against enemies, making the threat spellbound. This piece is representing the drop spindle as a giant powerful tool, mainly used by women. The intended thoughts by the spinner are attached to the spun thread, and the thread becomes a symbol of sincere intentions.





Cross-fertilization

(The descendant of Angelica and Curcuma Longa)

List Officinalis, 2017
Nesstofan, RVK
70x50x40 Terra cotta

The piece is suggesting an intermediation of crossing the two plants Angelica and Turmeric to create a third super healing herb. The plants have different origin, and represent a collation of the East and the West. Physical as well as spiritual.

Curcuma Longa comes from India and Angelica Sylvestris from the North West.

Cross-fertilization (The descendant of Angelica and Curcuma Longa) is a ceramic sculpture based on visual characteristics of the two plants:

The crossbreed is also a symbol of creating a symbiosis.



Seed Dance

List Officinalis, 2017
Nesstofan, RVK
Canvas, pencil, gouache

The painting Seed Dance is a diptych to the sculpture Cross-Fertilization. A drawing of the Turmeric and Angelica are root, surrounded by swarming seeds in the act of reproduction.



Of the forest

Terra Cotta 2016

Sigur Jón Museum RVK

The sculpture is based on the visual aesthetics of the plant *Angelica Sylvestris*. *Sylvestris* is the Latin word for describing “wild” and translates: Of the forest. The piece was created for a site-specific exhibition in Iceland in Sigur Jón museum, which is surrounded by Angelicas. The plant has healing qualities, but is nowadays seen as a weed. The piece is an ode to the plant, and an attempt to make an expressive portrait of a common plant.



Sylvestris

List Officinalis, 2017, Sigur Jón Museum RVK
Canvas, pencil, gouache, acrylic paint, seaweed syrip, angelica stem

The painting is mapping the magic powers of Angelica. It is said to bring good luck, when spreading its seed around your house. Sigur Jón Museum is the former house and studio of the artist himself

WORK IN PROGRESS

The sculptures has been produced at Statens Værksteder for Kunst for the exhibition
Voice of Glass in Rigas Birza, National Museum of Art Riga
10.10.2020-15.12.2020

The sculptures are made in ceramics and measures appx. 50x35x35

