



Portraits of No Body

Guy Hivroni

Curriculum Vitae | Guy Hivroni

Personal Information

Name: Guy Hivroni
Address: Davidson 8, Jerusalem, Israel
Phone: +972-54-5597079
Email: hivroni@gmail.com
Website: <https://hivroni.art>
Instagram: <https://www.instagram.com/ronitandguy/>

Professional Summary

Guy Hivroni is a ceramic sculptor based in Jerusalem whose work explores the intimate dialogue between absence and presence through garments sculpted in clay. Drawing from a background in product design and a lifelong dedication to the visual arts, he creates body-less clothing forms that embody memory, identity, and emotion. His practice blends wheel throwing and meticulous handwork, resulting in contemplative sculptures that invite personal reflection and narrative.

Education

1988 – 1990 Graphic Design | ORT Jerusalem
2022 – 2023 Watching and Drawing | Vered Ganchrow | Hacubia Jerusalem
2023 Summer course, strengthen Wheel working skills | Hacubia Jerusalem
2024 Throwing Bigger | Tanya Gomez | The Ceramic Studio, England

Professional Experience

2024 – Present Independent Artist
Creation of ceramic sculptures focusing on clothing and fabric without human figures.

2018 – Present Ceramicist at Shared Studio [Ronit and Guy]
Designing and creating ceramic ware.

2014 – 2025 VP of Design at Verint
Leading and managing the company's international design team, including UX professionals, designers, and developers.

2007 – 2014 Design Manager at HP Software
Leading art direction and user experience design for HP Software's central design team.

Solo Exhibitions

- 2025 – Dressed in Clay, Jerusalem Theatre, Jerusalem, Israel
Curator: Dr. Batsheva Ida





Group Exhibitions

- 2025 – Awita New York Studio's 2nd Year Anniversary Exhibition: Evolve, Awita New York Studio, Williamsburg, Brooklyn NY
Curator: Gulsum Keskinoglu
- 2025 – Bro, is the most Israeli thing, Chen Winkler Gallery, Jaffa, Israel
Curator: Galit Zimbalist
- 2025 – Between an object and a wish, Yahalom Theatre, Ramat Gan, Israel
Curator: Avivit Agam Dali
- 2025 – Blessed is He who made woman, Ben Ami Gallery, Tel Aviv, Israel
Curator: Doron Polak
- 2026 – Contemporary Winter, CEV Art Gallery's Global online exhibition
Curator: Chantelle Fulce

Publications

- 2025 – Novum Artis, Issue 10, bi-monthly curated art magazine, featuring international contemporary artists. Feature on pages 162–163.
- 2025 – ART UP MI, Issue 20, An international community for visual creatives magazine. Feature on pages 44–51.
- 2025 – Textura, the online journal of Beit Binyamini Center for Contemporary Ceramics. State of Affairs. <https://textura-mag.org/occurrences/7009/>

Awards

- 2025 – Emerging Virtuoso, June 2025 Competition “Blue”, for the artwork Blue In Jeans, Lumen Art Gallery
- 2025 – Emerging Virtuoso, June 2025 Competition “All we need is laugh”, for the artwork Overallled, Lumen Art Gallery
- 2025 – Emerging Virtuoso, August 2025 Competition “Beachtime”, for the artwork Natasha, Lumen Art Gallery
- 2025 – Creatio Magna, December 2025 Competition “Preline & Snowball”, for the artwork Winter Cloak, Lumen Art Gallery

Additional Skills

- Expertise in advanced ceramic sculpting
- Wood sculpting
- Drawing and sketching
- Visual design
- User experience (UX)
- Design and UX management

Languages

- Hebrew – Native
- English – Fluent

Artist Statement | Guy Hivroni

I create ceramic sculptures that take the form of garments, shaped through a dialogue of wheel throwing and hand sculpting. These works explore the quiet territory between presence and absence. A garment remembers its wearer, it holds gestures, movements and the traces of identity. By sculpting these forms without the body, I let the interior space become the true subject. The hollow core turns into a vessel that carries the memory of a figure who is no longer there.

My interest lies in the emotional life of objects and the ways they continue to speak after the person has gone. Clothing is a universal witness. It absorbs intimacy, labor, culture and time. When it is translated into clay, the garment becomes both fragile and enduring. The material records every touch while allowing the form to stand upright, like a portrait that has shed its flesh.

Each sculpture invites the viewer to complete the story. The absence at the center opens a space for personal reflection, for the viewer to sense what is missing and to imagine what once was. I work with minimal ornamentation and precise silhouettes in order to let the form carry the emotion with clarity. The surfaces vary from rough to polished, echoing the tension between vulnerability and strength.

My practice stands at the intersection of memory, identity and material presence. Through these ceramic garments, I seek to reveal how objects can hold the weight of human experience and how silence can speak with its own steady voice.



Exhibition Proposal

Title: Portraits of No Body

Concept Overview

Portraits of No Body is a sculptural project that brings together ceramic garments that stand as portraits without figures. Each piece is shaped through wheel throwing and meticulous hand sculpting, forming dresses, coats and uniforms that are intentionally hollow. The absence at their center becomes the focus of the work. These vessels appear familiar, yet they hold only the memory of the wearer. The viewer is invited to sense the emotional presence that lingers inside the empty silhouette.

A garment records movement, labor and time. When translated into clay, it becomes both fragile and enduring. The folds, seams and curved interiors speak of the quiet traces a person leaves behind. The project asks the viewer to consider how objects carry identity and how memory survives in the space where the body once existed.

Materials and Process

All sculptures are made from stoneware clay, shaped on the wheel and refined through hand sculpting. Surfaces range from polished to textured, depending on the character of each garment. Works are fired to stoneware temperature for stability, allowing them to travel safely and to be presented without special technical requirements.

Installation Vision

The exhibition includes seven to ten sculptures, each standing between thirty-five and forty centimeters high. They are displayed on individual plinths set at varied heights to create a rhythmic field of solitary presences. The spacing between plinths allows for slow movement and encourages visitors to focus on the contours, interiors and shadows of each garment. Soft, warm gallery lighting enhances the hollowness of the forms, allowing the interior voids to act as quiet focal points.

The atmosphere is one of stillness and concentrated looking. Viewers move among forms that resemble human presence yet remain unreachable, creating a contemplative encounter with memory, identity and the poetry of absence.

Space Requirements

- Seven to ten stoneware sculptures
- Standard gallery plinths, approximately one meter high
- A minimum of twenty square meters of open floor space
- Standard gallery lighting, adjustable to highlight interior shadows
- No audio, video or special equipment required

Artist Availability

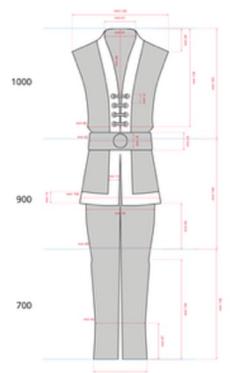
I am available to assist with installation, to participate in curatorial conversations and to offer an artist talk. I welcome opportunities to share insights into the process and the conceptual framework that guides this work.





Name: The Sentinel
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 12 cm.
Year: 2025

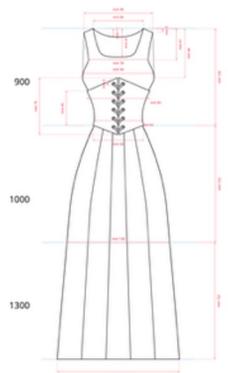
The Sentinel conveying quiet authority and presence. Its elongated form with belt and buckle suggests both ritual and futuristic influence. Rough textures and narrow openings give it a feel of a timeless object, a symbol of vigilance and heritage.





Name: Overallled
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35 x 10.5 cm.
Year: 2024

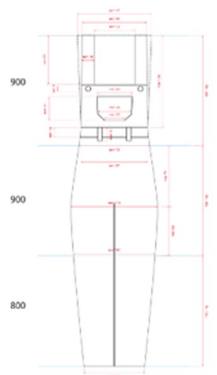
A sculpture on how clothing carries identity and memory. A tailored dress with a sculpted pearl necklace suggests elegance and restraint. The corseted form shapes absence, holding the quiet trace of an unseen body.





Name: Overalled
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35 x 10.5 cm.
Year: 2024

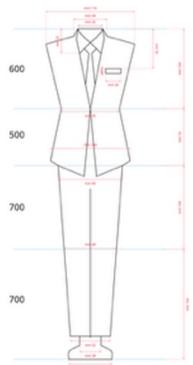
A sculpture on how clothing shapes movement and identity. Overalls with wide straps and a front pocket symbolize labor and simplicity, while the belt adds rigidity. The blue glaze recalls faded workwear, a memory of an absent body.





Name: Tailored
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 10 cm.
Year: 2024

A sculpture on the symbolic power of formal attire and the identities it constructs. A tailored suit with sharp lapel and single button conveys authority and social expectation. Dark tone and rigid form preserve the trace of an absent body.





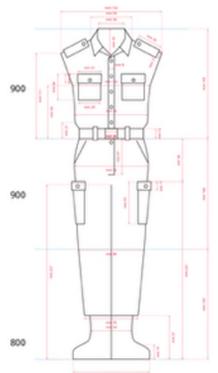
Name: Simple Soldier

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 38 x 11 cm.

Year: 2024

A sculpture on the ordinary soldier as an anonymous figure within a system. A uniform with buttons, structured pockets, and a tight belt suggests discipline and erased individuality. The worn metallic surface holds the memory of service and an absent body.





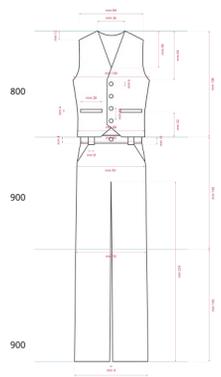
Name: Shell Suit

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 37.5 x 9 cm.

Year: 2024

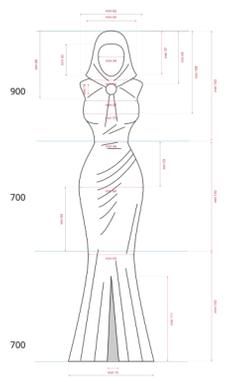
A ceramic sculpture exposing the gap between an outer shell and what remains. A tailored suit with buttons, pockets, and a tight belt suggests formality and belonging, yet stands as an empty shell. The greenish patina recalls an object preserved from a far era, elegant yet hollow.





Name: Non
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 10.5 cm.
Year: 2025

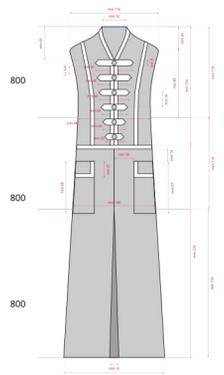
A sculpture on the tension between concealment and presence. A fitted gown with strict silhouette and folded collar recalls nun attire, balancing elegance and restraint. The hollowed form preserves the trace of a body held at a distance.





Name: Foreign Suit
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 39 x 10.5 cm.
Year: 2025

A sculpture on power and otherness. A tailored suit with symmetrical buttons and ceremonial details conveys authority while maintaining distance. The absent body shifts the focus to symbolism, between belonging and estrangement.





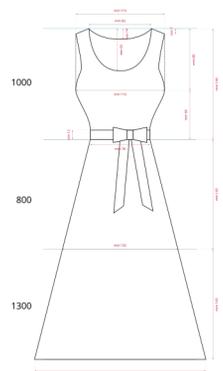
Name: Her Dress

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 33 x 18.5 cm.

Year: 2025

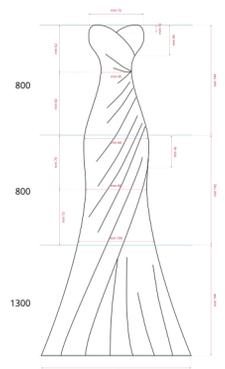
A sculpture on memory and presence held within clothing. A classic dress with fitted waist, pleats, and tied belt suggests softness shaped by time. The rigid ceramic form preserves the trace of an absent wearer.





Name: Wrapped Dress
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37.5 x 17.5 cm.
Year: 2025

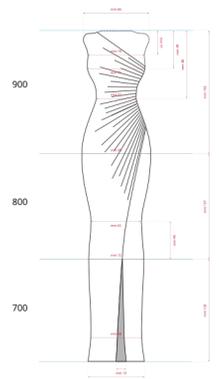
A sculpture on the bond between body and fabric, movement and containment.
A wrapped dress with spiraling folds suggests a frozen embrace. The weathered
surface holds the memory of an absent presence.





Name: Shrunk
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 8.5 cm.
Year: 2025

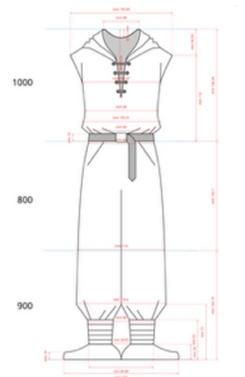
A ceramic sculpture on the link between body and fabric, movement and constraint. Chest folds suggest a dress that shrank or a fading garment memory. The greenish glaze and rough texture evoke a preserved object, marked by absence and change.





Name: The Apprentice
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35.5 x 13.5 cm.
Year: 2025

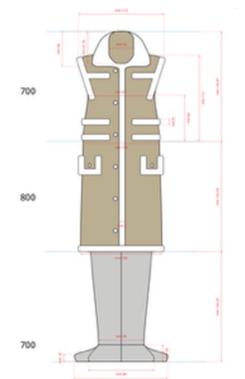
A sculpture on tradition, memory, and the figure shaped by learning. A long robe with laced fastening and belt evokes the attire of apprentices and ritual roles. The absent body turns the garment into a timeless shell, holding continuity and loss.





Name: Shearling
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35 x 10 cm.
Year: 2025

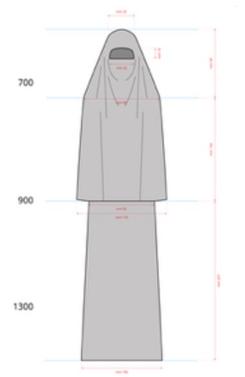
Shearling is a sculpture on the tension between warmth and structure. A coat with faux-shearling trim holds its shape without a body, revealing the gap between the physical and the symbolic warmth and inviting a reflection on memory and clothing.





Name: Devout
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37.5 x 10.3 cm.
Year: 2025

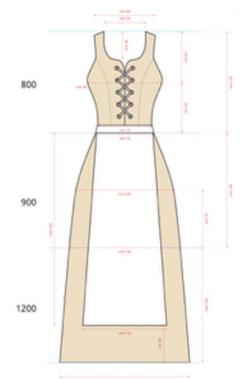
A sculpture on faith, identity, and concealment. A fully cloaked form with a narrow facial opening evokes devotion and intentional modesty. The absent body turns the garment into a quiet reflection on belief, visibility, and selfhood.





Name: The Cleaner
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 15.3 cm.
Year: 2025

A ceramic sculpture inspired by domestic uniforms: a long dress with a white apron. The rough texture against clean lines reveals the tension between labor and propriety. An empty garment that invites a reflection on memory, class, and quiet dignity.





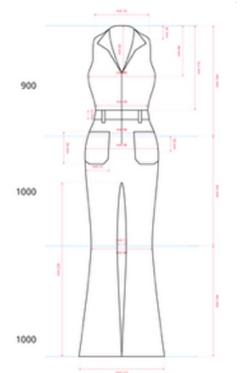
Name: Blue In Jeans

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 37.5 x 10.5 cm.

Year: 2024

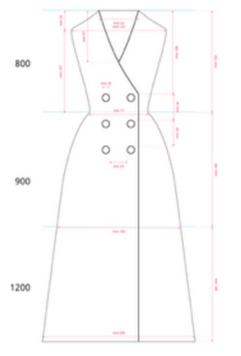
Blue In Jeans blends fashion with absent memory. A tailored silhouette, sculpted belt, and deep blue glaze evoke a strong feminine presence rooted in simplicity. A tribute to quiet strength wrapped in daily life.





Name: Six-Button Dress
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 17.3 cm.
Year: 2024

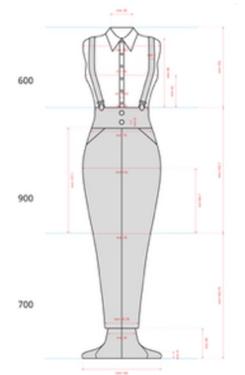
A sculpture on strength and silhouette. A double-breasted dress with six sculpted buttons suggests uniform, armor, and memory. The absent body turns formality and softness into a quiet statement of presence.





Name: Tailored Grace
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35.5 x 10 cm.
Year: 2025

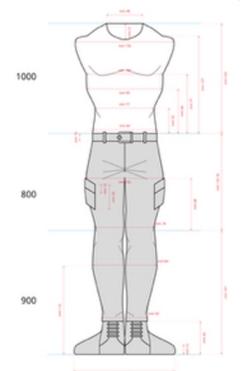
A sculpture on quiet confidence and refined elegance. High-waisted trousers, a tucked-in shirt, and subtle suspenders shape a composed presence. The absent body lets posture and fabric speak with restraint.





Name: The Macho
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38.5 x 11.5 cm.
Year: 2025

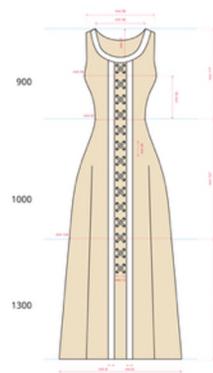
A sculpture on masculinity as performance. A fitted shirt and tailored trousers project control and confidence. The absent face and arms expose posture and dress as a constructed costume of power.

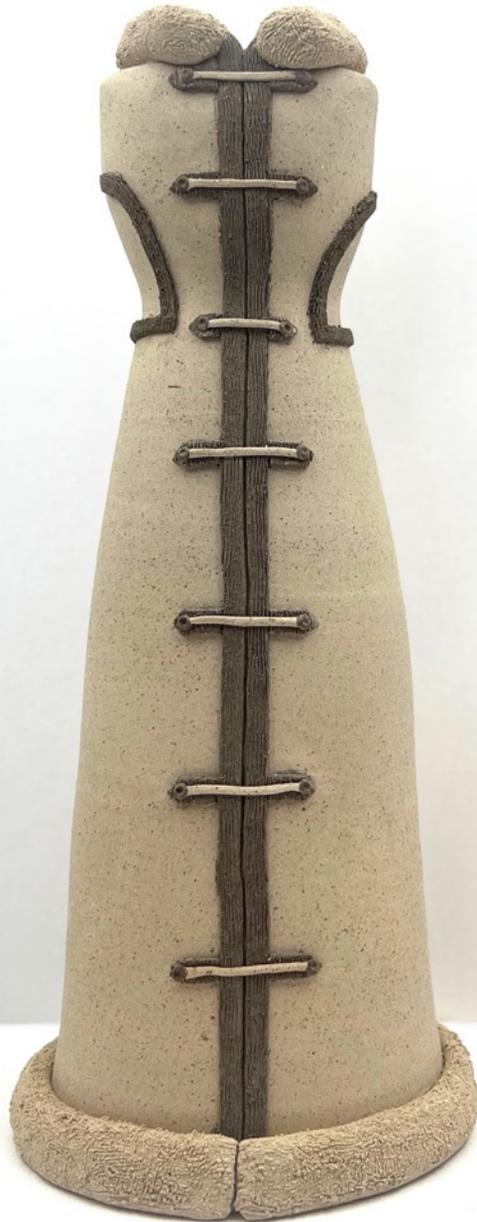




Name: The Legendary Ex
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 36.7 x 14.2 cm.
Year: 2025

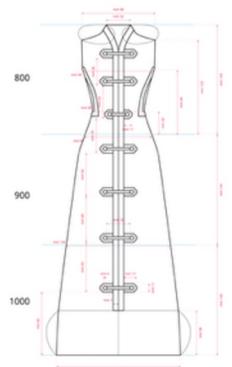
A ceramic sculpture of a charged memory – nostalgic, strong, and slightly dangerous.
A sharp silhouette and confident stance project charisma that lingers in absence.
Clothing as story, a tribute to drama, mystery, and an enduring mark.





Name: Winter Cloak
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38.2 x 16.5 cm.
Year: 2025

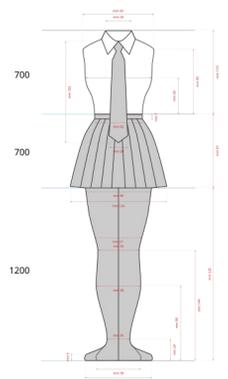
The Winter Cloak evokes warmth, protection, and quiet strength. A fur collar, wide base, and vertical buttons suggest both intimacy and armor. Deep textures recall an ancient ceremonial cloak. Resilience, memory, and the quiet protection from the cold.





Name: Bright Student
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35.5 x 12 cm.
Year: 2025

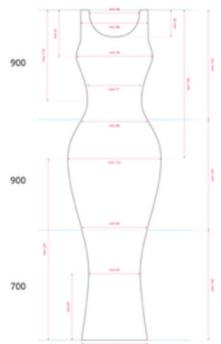
A sculpture on youth, discipline, and expectation. A collared shirt, navy tie, and pleated skirt suggest ambition shaped by order. The absent face turns the uniform into a quiet question of confidence and conformity.





Name: Little Black Dress
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37.2 x 10 cm.
Year: 2024

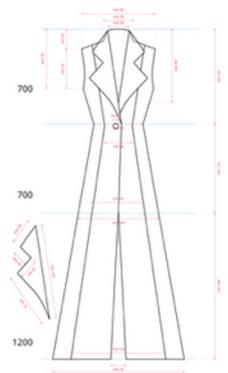
A sculpture on timeless elegance and quiet confidence. A sleek silhouette with a knotted belt suggests simplicity shaped into presence. The absent body leaves only poise, restraint, and silent power.





Name: Famous Blue Raincoat
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 39.3 x 13.5 cm.
Year: 2024

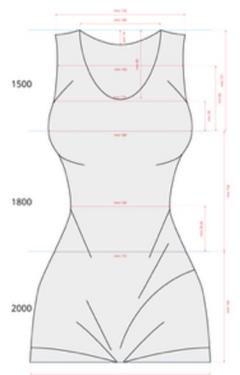
Famous Blue Raincoat radiating elegance and poetic sorrow. A tailored matte blue coat recalls a figure now absent but held in memory. Inspired by Leonard Cohen's song, it carries longing, loss, and the weight of words unspoken.





Name: Natasha
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35 x 21.7 cm.
Year: 2025

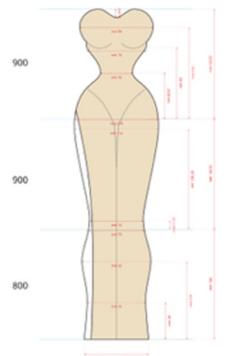
Natasha evokes a feminine presence now absent. With patina tones and folds frozen like memory, she reflects strength and transformation, a tribute to a timeless female archetype.





Name: Jessica
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 9.5 cm.
Year: 2025

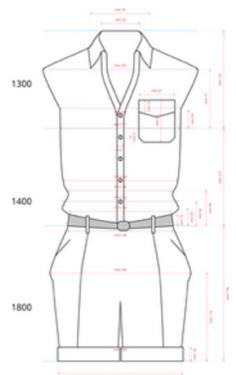
A sculpture on exaggerated femininity and performed allure. A curvaceous form with rich red glaze evokes glamour and archetype. A single opening reveals vulnerability beneath the polished surface.





Name: Beach Boy
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 39.8 x 18 cm.
Year: 2025

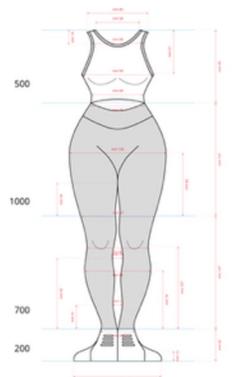
The Beach Boy captures summer charm and youthful ease. A short-sleeved shirt, loose belt, and speckled surface recall seaside walks and sun-faded cloth. Without the body, the figure remains a memory, a gentle tribute to humor, warmth, and simple style.





Name: Trainer
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35 x 11 cm.
Year: 2025

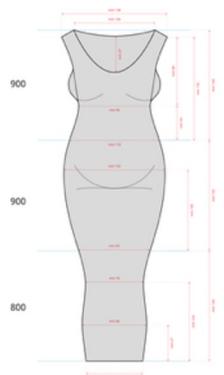
A sculpture on strength, discipline, and embodied presence. A full, grounded figure in a snug athletic outfit reveals tension between body and fabric. Upright stillness suggests focus, resilience, and persistence.





Name: Crimson Mother
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37.5 x 12 cm.
Year: 2025

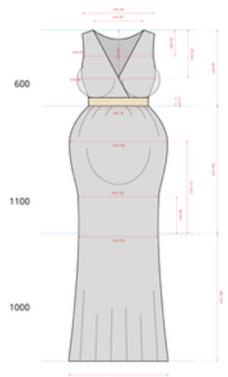
A sculpture on motherhood as strength, shelter, and origin. A full, grounded form with a pronounced belly speaks of creation unfolding from within. The deep red surface carries a ritual weight, giving the figure a timeless, dignified presence.





Name: Quiet Carrier
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 12 cm.
Year: 2025

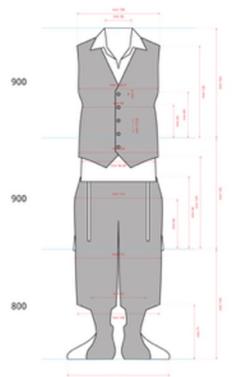
A sculpture on the strength of silence and quiet containment. A full, grounded form with a gathered waist suggests pregnancy held in stillness rather than motion. The absent features turn the body into a universal vessel for unseen weight and becoming.





Name: Standing in Yeshiva
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 35 x 11 cm.
Year: 2025

A sculpture on devotion, discipline, and inward presence. A standing figure with white collar, dark vest, and visible tzitzit reflects a life shaped by ritual and restraint. Stillness and dress become expressions of faith.





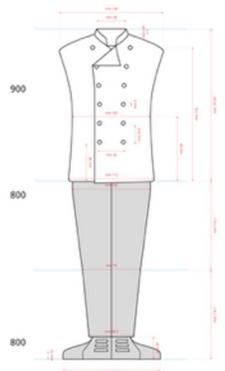
Name: Gordon

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 38.5 x 13 cm.

Year: 2025

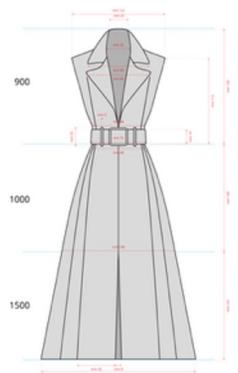
A sculpture on authority, precision, and disciplined control. A double-breasted white jacket with sharp symmetry evokes intensity forged through repetition and heat. The absent face leaves only posture and command, a presence shaped by high standards.





Name: She Who Must Be Obeyed
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 36.5 x 20 cm.
Year: 2025

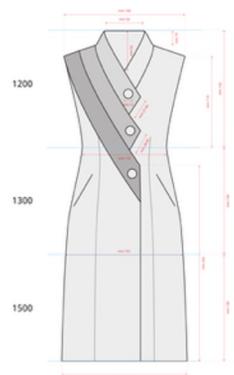
A sculpture on authority and silent command. A tailored black coat with sharp pleats and a centered belt forms a stately, untouchable presence. Absence becomes power, expressed through restraint and unwavering posture.





Name: Diagonal Grace
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 15 cm.
Year: 2025

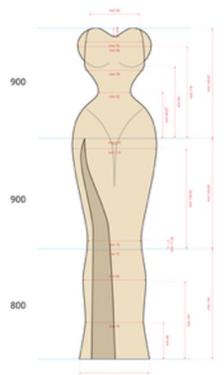
A sculpture on balance through restraint and controlled asymmetry. A tailored vertical form wrapped in a diagonal closure introduces quiet tension within precision. Grace here is steady, resolved, and self-contained.





Name: Jessica Too
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 9.5 cm.
Year: 2025

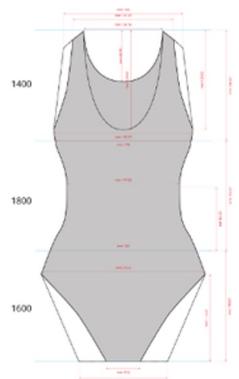
A sculpture on glamour, memory, and self-aware form. A voluptuous silhouette with deep red gloss recalls cinematic femininity, bold and composed. The front slit and absent features turn shine and stance into a confident declaration of control.





Name: Bronze Swimmer
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38.5 x 18.5 cm.
Year: 2025

A ceramic dress with gathered waist and soft folds, glazed in muted green-bronze like aged silk, familiar and beloved. Even without a body, each crease holds its presence, inviting a reflection on what we keep on carrying within us.





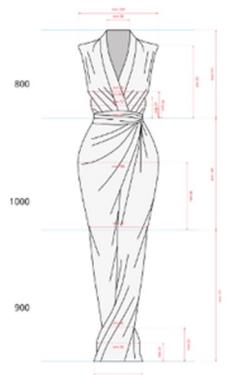
Name: Silky Memory

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 37 x 9.5 cm.

Year: 2025

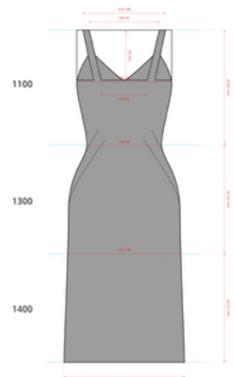
A ceramic dress with gathered waist and soft folds, glazed in muted green-bronze like aged silk, familiar and beloved. Even without a body, each crease holds its presence, inviting a reflection on what we keep on carrying within us.





Name: Diagonal Grace
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38 x 15 cm.
Year: 2025

A sculpture on elegance shaped by rawness. A tailored, upright form is paired with a rough, hand-marked surface, where refinement meets wear. The absent body allows texture to carry presence, grounded, honest, and human.





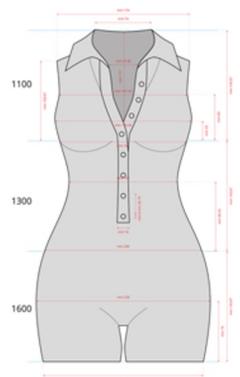
Name: Tight Fit

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 37.7 x 20.5 cm.

Year: 2025

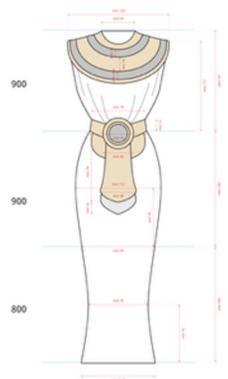
A tailored dress without a body, wrapping a vanished presence. This sculpture explores the tension between form and pressure, discipline and restraint. Its compressed shape invites reflection on the roles we're expected to fill.





Name: Pharaoh's Daughter
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38.5 x 12.3 cm.
Year: 2025

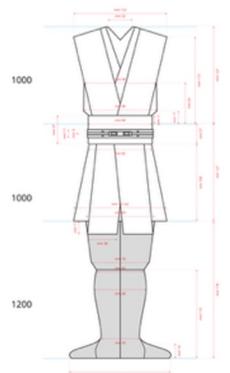
A sculpture on ancient symbolism and quiet feminine authority. A tall, slender form with a belt-like element and strict symmetry evokes ritual and refinement. Absence becomes a vessel for legacy, restraint, and inner presence.





Name: Forceful
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 11.6 cm.
Year: 2025

A sculpture on inner strength and disciplined authority. A tall, robed form with clean vertical lines evokes balance and control, inspired by the archetype of a Jedi master. The absent body allows posture and form to carry quiet power.





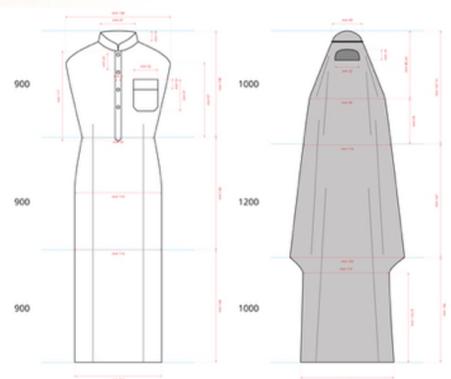
Name: Desert Couple

Medium: Clay, Wheel Throwing, and Hand-Sculpting

Size: 38.3 x 12 and 37.2 x 13.5 cm.

Year: 2025

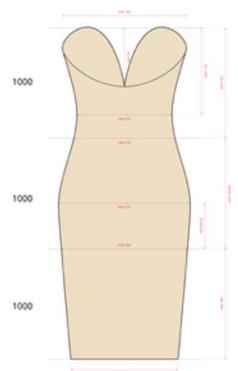
A pair of ceramic figures in quiet dialogue of contrasts. The male, in a pale shirt, conveys order and restraint, while the female, in dark glaze, embodies concealment and presence. Together they invite reflection on partnership, devoutness, and culture.





Name: Hammered Dress
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 15 cm.
Year: 2025

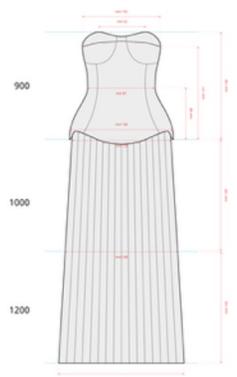
A ceramic sculpture balancing allure and restraint. Shaped like an evening dress, elegant yet grounded, its bronze-gold surface bears traces of touch and time. The sheen suggests endurance rather than vanity, where beauty and resilience meet within the quiet persistence of clay.





Name: Lior's Dress
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 36.2 x 15 cm.
Year: 2025

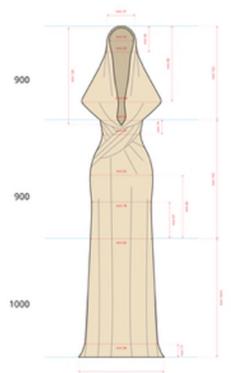
A ceramic sculpture inspired by a wedding dress, blending tenderness and formality. Its corseted shape and pleated skirt hint at devotion and restraint. Empty of a body, it becomes a vessel of promise and quiet reflection, honoring intimacy and commitment.





Name: Fashioned Saint
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 10.5 cm.
Year: 2025

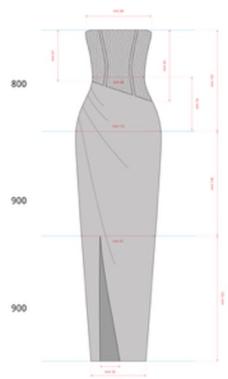
A ceramic sculpture where modesty becomes design. The dress, seemingly reserved yet cut with a deep neckline, reveals awareness within restraint. Its matte surface recalls relics of faith, but the open form transforms devotion into presence and beauty.





Name: Pierced
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 38.6 x 11 cm.
Year: 2025

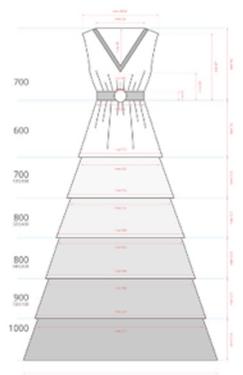
A sculpture on tension between structure and exposure. A tall, asymmetrical form pierced with small openings feels both armored and breathing. The deep red surface holds warmth and danger, where vulnerability becomes strength.





Name: Tiered Presence
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 36.6 x 22.7 cm.
Year: 2025

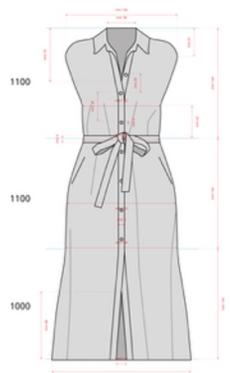
A ceramic sculpture of quiet strength and balance. Its tiered layers and gentle waist suggest ritual, restraint, and composed femininity. Empty of a figure, the dress becomes a vessel of memory, offering a calm reflection of grace-built layer by layer.





Name: Anat's Horizon
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37 x 16.8 cm.
Year: 2025

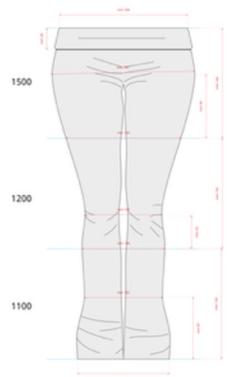
A ceramic sculpture of quiet endurance and grounded balance. The tied, elongated form suggests restraint and steadiness, its vertical opening echoing a held horizon. Without a figure, the dress becomes a vessel of time, reflecting a femininity shaped by persistence rather than display.





Name: TopLess
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 36.6 x 18.5 cm.
Year: 2025

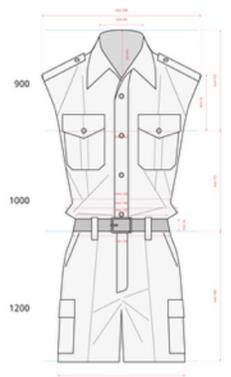
A ceramic sculpture of trousers alone, upright and grounded. The reduced form emphasizes stance and weight, while the weathered surface carries traces of time and use. Empty of a figure, TopLess holds physical memory and a quiet sense of exposure through what remains.





Name: Proper Fit
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 37.7 x 19.5 cm.
Year: 2025

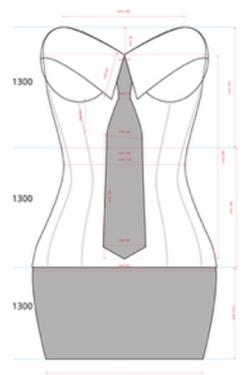
A ceramic sculpture recalling a uniform and its language of order. Defined by seams, pockets, and a tightened belt, the empty garment holds quiet authority. Proper Fit reflects propriety as discipline worn into form and habit.





Name: Tied
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 32.5 x 22 cm.
Year: 2026

A ceramic sculpture of restraint and inward tension. The corseted form is drawn together by a central tie, holding composure as a physical state. Tied reflects containment shaped through quiet control.





Name: At Ease
Medium: Clay, Wheel Throwing, and Hand-Sculpting
Size: 36.5 x 17 cm.
Year: 2026

A ceramic sculpture shaped as simple training wear. The tank top and shorts appear gently worn, as if the body has just stepped away. At Ease preserves a sense of routine and rest, where effort softens and presence remains quiet, familiar, and unassuming.

