

Form of Content



ALISON BRADLEY PROJECTS

526 W 26th Street, Suite 814 New York, NY 10001 646 476 8409 alisonbradleyprojects.com



Form of Content

Tadaaki Kuwayama
Yuji Ueda
Anna Gleeson

September 4 – October 25, 2025



ALISON BRADLEY PROJECTS

Alison Bradley
Claire Foussard
Yuya Kawata
Olivia Breibart

Press Release

Alison Bradley Projects is pleased to announce *Form of Content*, a three-person exhibition featuring paintings by Tadaaki Kuwayama alongside ceramic works by Yuji Ueda, and Anna Gleeson. Together, the works explore how form, structure, and material embody meaning—whether through the rigor of Minimalist abstraction, the elemental force of clay, or the immediacy of touch.

A pioneering figure in Minimalism, **Tadaaki Kuwayama** (b. 1932, Nagoya, Japan; d. 2023, New York) moved to New York in 1958 and developed a practice that sought to strip painting of subjectivity, gesture, and illusion. His aluminum and canvas panels, articulated by precise divisions and fields of pure color, exemplify an uncompromising pursuit of clarity. Over six decades, Kuwayama's insistence on objectivity expanded the possibilities of abstraction and secured his place as one of the movement's most exacting voices.

Yuji Ueda (b. 1975, Shigaraki, Japan), working in the historic pottery region of Shigaraki, approaches clay as a force of nature. His vessels often bulge, rupture, or collapse in the kiln, embodying the tension between control and accident. Ueda's work pushes the traditions of Japanese ceramics to the edge of destruction, producing objects that feel at once geological and alive. Where Kuwayama enacts absolute discipline, Ueda embraces volatility and uncommon material pairings — yet both reach toward a purity of form that transcends narrative and symbolism.

The intuitive, hand-formed ceramics of **Anna Gleeson** (b. 1978, Newcastle, Australia) extend the conversation into a more intimate register, balancing Kuwayama's stringency and Ueda's raw intensity with immediacy and tactility. Her vessels resonate their haptic qualities: surfaces made of the exploration of terrain and contrapuntal glazing.

Form of Content underscores the continued resonance of Minimalism's radical propositions while opening space for materiality, imperfection, and intuition. Kuwayama's disciplined monochromes, Ueda's volatile earthworks, and Gleeson's intuitive vessels reveal a shared pursuit: to uncover meaning not beyond the work, but within the very forms themselves.

Installation Views

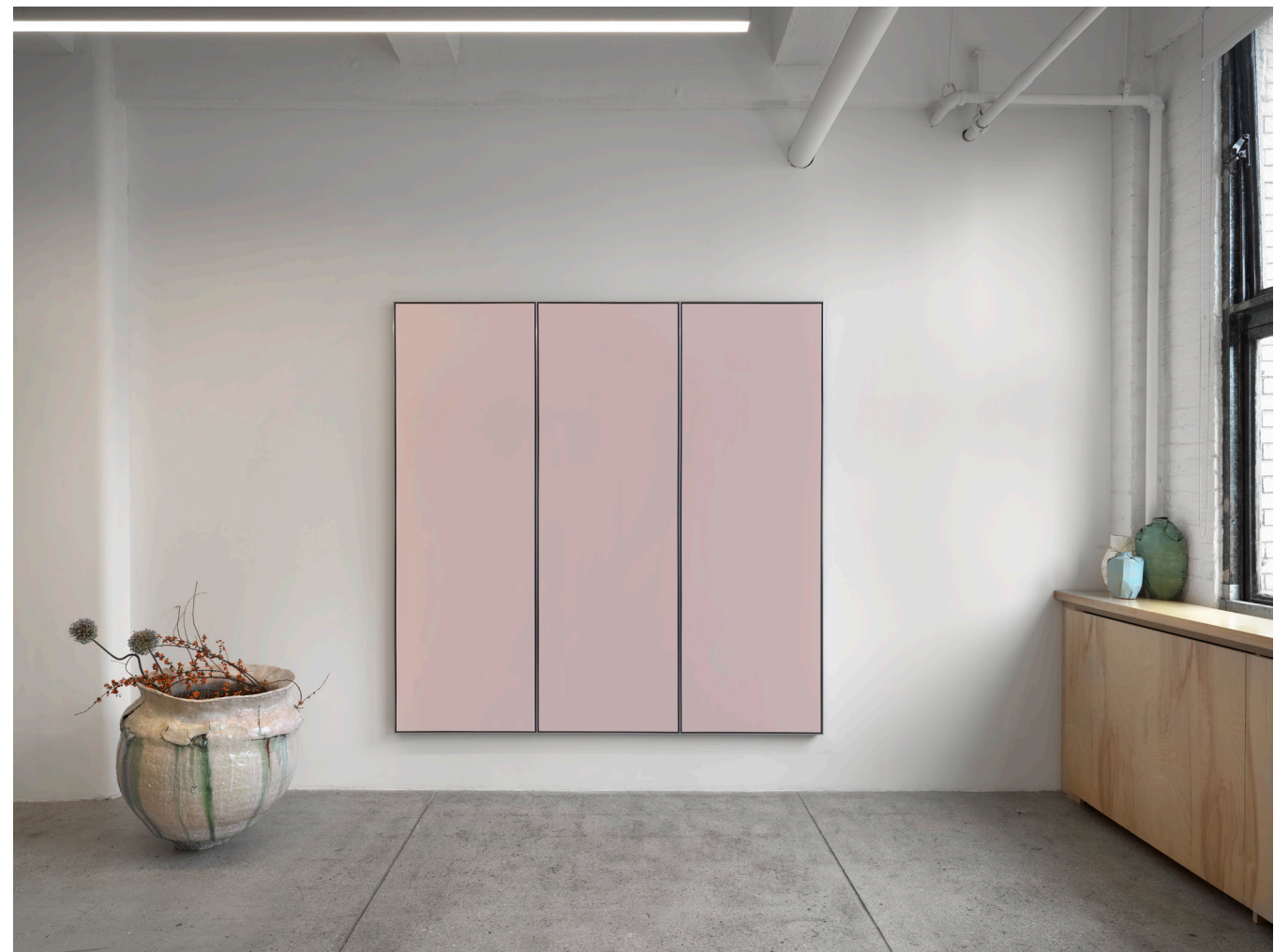




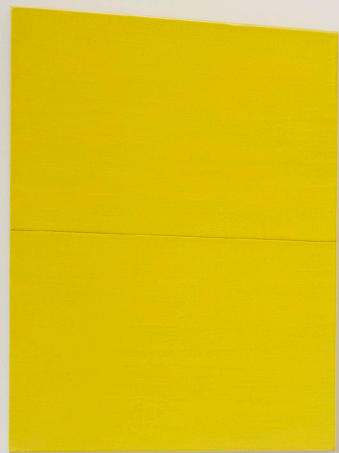








**Artist Biographies
& Object Descriptions**



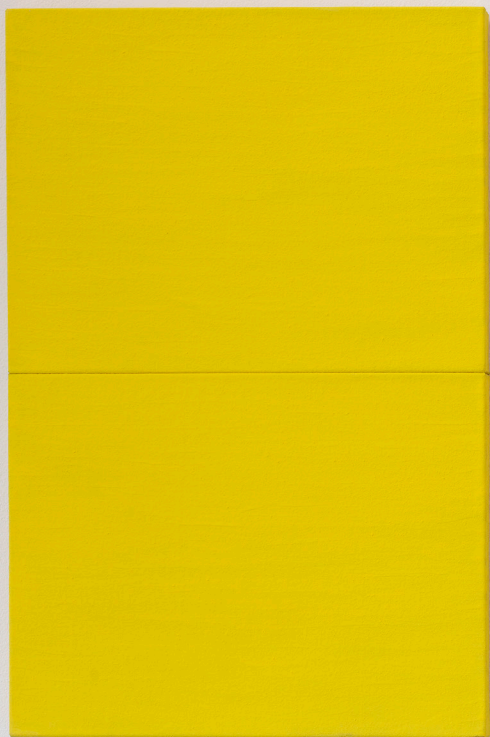
Tadaaki Kuwayama



TADAAKI KUWAYAMA (b. 1932, Nagoya; d. 2023, New York) graduated from the Japanese Painting course at the Tokyo University of the Arts where he found himself uninterested in both the rigid traditional *nihonga* apprentice system as well as the contemporary art scene in Japan at that time. He moved to New York in 1958, along with his young wife, the painter Rakuko Naito, where they have been living and working ever since. After his 1961 solo exhibition at Green Gallery, the prominent vanguard gallery run by eccentric art dealer Richard Bellamy, Kuwayama began making monochromatic acrylic paintings in geometric forms, becoming a pioneer of what became known as the American Minimalist movement of the 1960s and 1970s. The artist turned his back on the abstract, and gesture-based painting style of the era, beginning to pursue another style of “pure abstract” painting alongside other young artists of his generation. Donald Judd, then an art critic, was an early advocate of Kuwayama and followed his career noting his contribution to the emerging form of what would later be termed Minimalism.

Kuwayama’s oeuvre can be understood as spanning several periods, marked in part by his use of different materials. Until 1962, when he had his second solo exhibition in the United States, he produced paintings using Japanese mineral pigments and acrylic solvent on boards wrapped in Japanese paper. After that, the artist used acrylic paint until around 1969; then he turned to metallic paints through the 1970s; and oil in the 1980s. But since the 1990s, Kuwayama has made space itself his work. His globally acclaimed works display no subjective expression—they are intended as pure art and provide an immersive experience in the viewing space.

Kuwayama has been the subject of countless solo and group exhibitions around the world, and his work is included in the collections of acclaimed institutions including the 21st Century Museum of Contemporary Art, Kanazawa, Japan; the Buffalo AKG Art Museum, Buffalo, NY; the Museum of Modern Art, New York, NY; the Metropolitan Museum of Art, New York, NY; National Museum of Art, Osaka, Japan; the National Museum of Modern Art, Tokyo, Japan; the Solomon R. Guggenheim Museum, New York, NY; and the Yale University Art Museum, New Haven, CT.



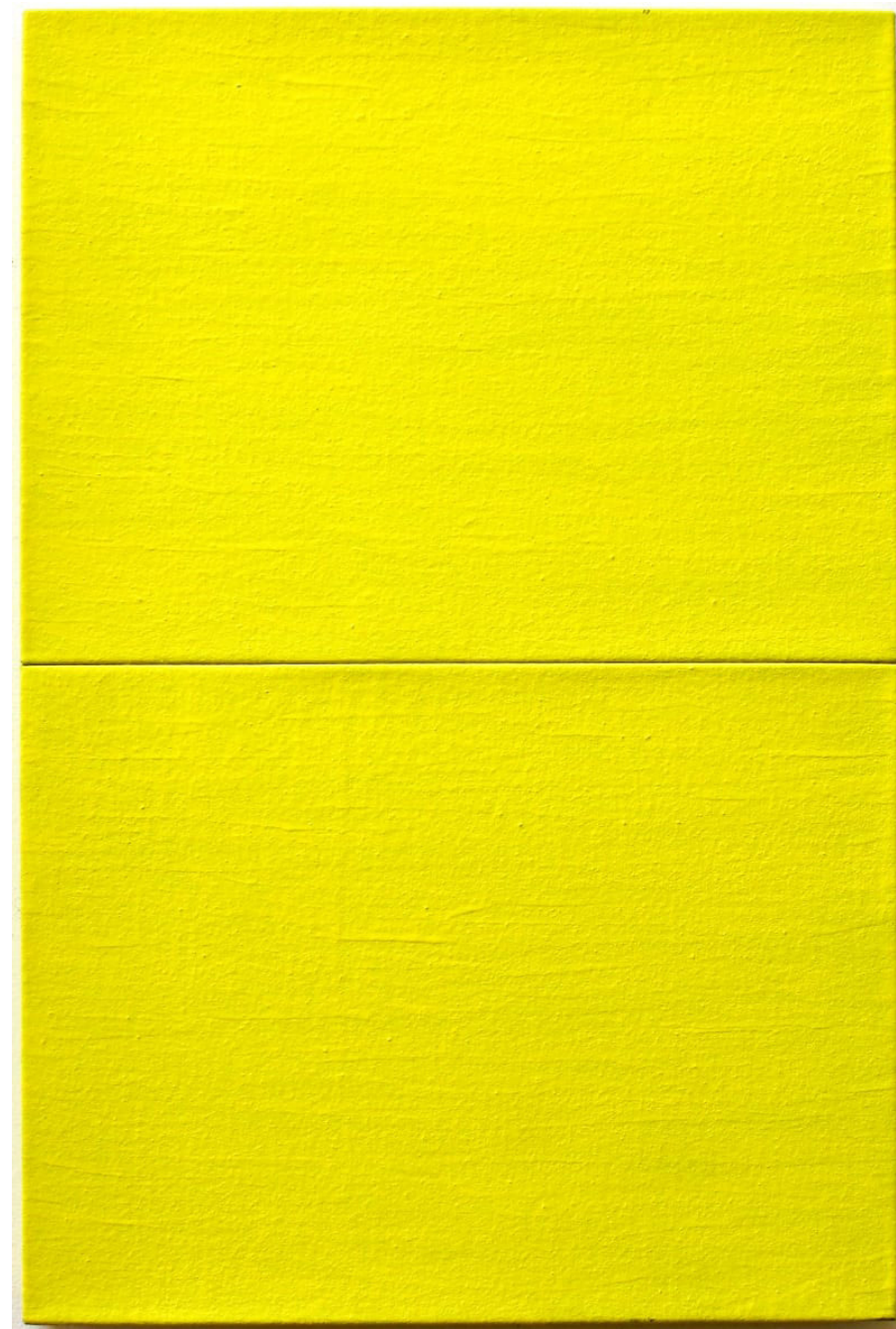
TK7019¾-62, 1962

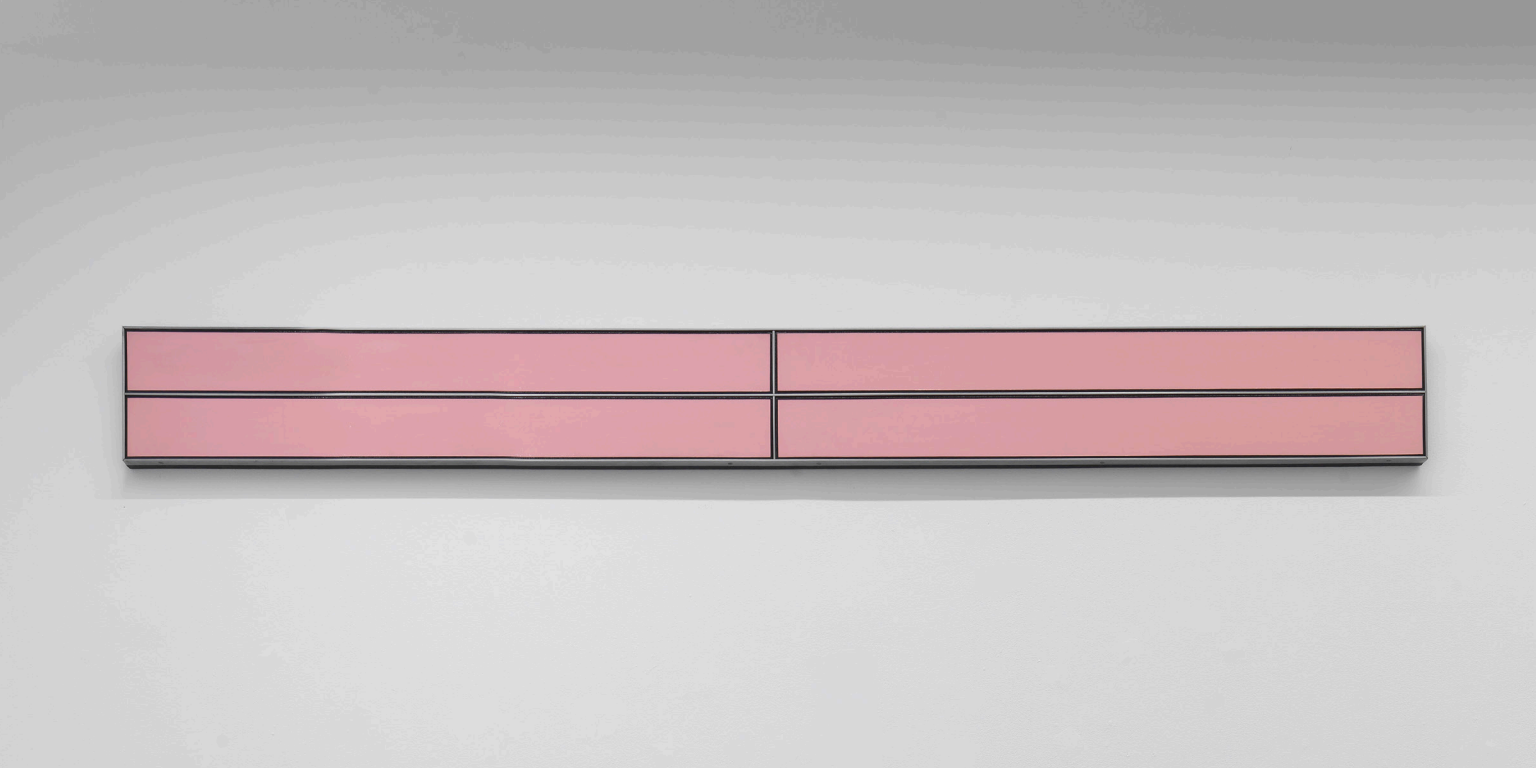
Painted with a mixture of acrylics and dry pigments, this artwork highlights a crucial transitional period in Kuwayama's practice. As a former student of *nihonga*, a traditional style of Japanese painting, Kuwayama used dry pigments in his earliest works. He was then introduced to acrylics by artist Sam Francis and started combining them with pigments before fully transitioning to the former. Through its vibrant color and minimalist form, the work captures the dialogue between tradition and modernity that characterizes Kuwayama's vision.

Tadaaki Kuwayama

TK7019¾-62, 1962

Dry pigment and acrylic medium on canvas
19 3/4 x 13 1/4 in (50.2 x 33.7 cm)





TK3290-67, 1967

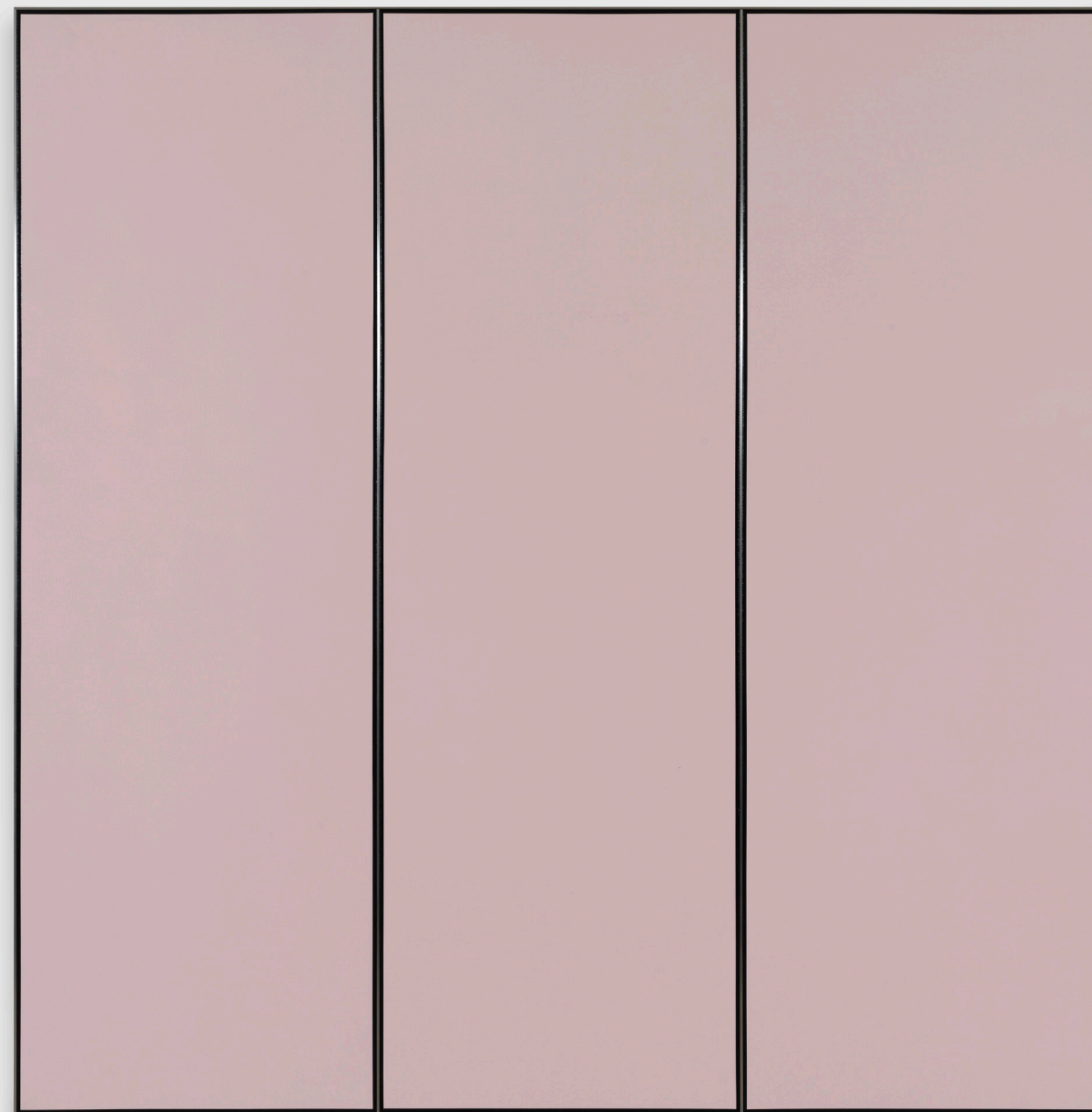
This work is marked by its distinct history as a piece that used to hang in the office of art dealer Richard Bellamy. Kuwayama was one of the emerging artists that Bellamy introduced to the avant-garde circle of the time through his work at his Green Gallery. Although the work was made after Green Gallery closed, its provenance testifies to the continuing personal relationship between the two.

Tadaaki Kuwayama

TK3290-67, 1967

Acrylic on canvas with chrome

8 1/2 x 90 in (21.6 x 228.6 cm)



Tadaaki Kuwayama

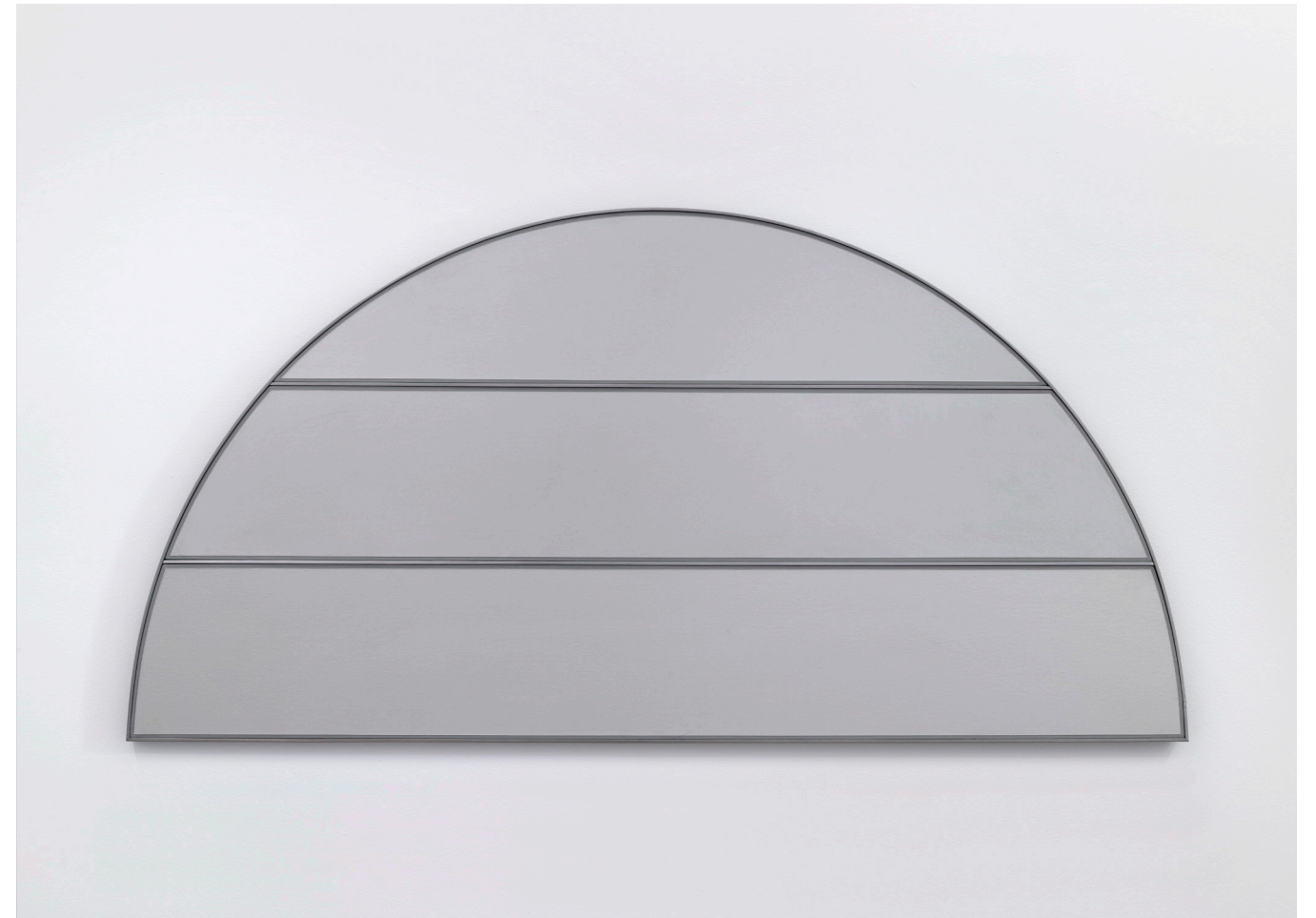
TK5178 3/4-69, 1969

Acrylic on canvas with aluminum

78 3/4 x 77 3/4 in (200 x 197.5 cm)

TK5178¾-69, 1969

Made in 1969, this large-scale painting exemplifies Kuwayama's continuing exploration of color and monumentality inspired by the Color Field paintings, which he encountered upon his move to New York in the late 1950s. At the same time, the division of the surface by the aluminum strips evoke the seriality and industrial quality that characterized Minimalist works of his contemporaries. The work thus exemplifies the intersecting interests in Kuwayama's practice, which makes his works at once relevant to and distinct from the aesthetic trend of the time.



TK5678¾-73, 1973

While retaining elements characteristic of Kuwayama's works in this period, such as the monochromatic canvas painted with acrylics, and the aluminum strips dividing the surface, the work stands out among the artist's oeuvre for its semi-circle form. It is a rare example of the artist's use of a shaped canvas, deviating from his usual practice employing rectangular canvases. It hints at the artist's interest in the exploration of new forms that do not conform to the traditional format of painting.

Tadaaki Kuwayama

TK5678¾-73, 1973

Acrylic on canvas with aluminum
78 3/4 x 77 3/4 in (200 x 197.5 cm)

Yuji Ueda



YUJI UEDA (b. Shigaraki, Japan, 1975) is a ceramic artist based in Shigaraki, a town in western Japan known as one of the Six Ancient Kilns of Japan. Born to a family of tea farmers, Ueda grew up surrounded by ceramics. After studying under Yasuhisa Kohyama, a leading figure in the field of Shigaraki ware, Ueda built his own anagama kiln in his hometown and started his own practice.

Ueda's practice is guided by his keen interest in the texture and materiality of the clay native to Shigaraki and Iga. While oftentimes retaining a vestige of functionality as vessels, Ueda's works are marked by unusual and unexpected forms resulting from his constant experimentation. The cracked surfaces and peeled-off layers powerfully evoke the raw quality of the clay. He further explores the expressive potential of the clay by combining it with materials and tools found at the hardware store. The unique properties of the soil of Shigaraki, for example, generate the beauty in color present in Ueda's works. Much like a sunset, through which light filters through particles of chemical compounds in the air, Ueda has achieved an alchemical process that fixes these interactions for the viewer to behold. Despite the seemingly spontaneous quality of his works, Ueda's practice is not entirely reliant on elements of chance, but on a carefully orchestrated meeting of materials and heat, guided by his effort to achieve what he envisions prior to production. Ueda's works are thus the result of a practice that both embraces spontaneity with diverse materiality and intervenes with juxtapositions in the natural process.



Untitled (YU001), 2023

Reminiscent of the dry, cracked surface of the earth, this work showcases the intrinsic qualities of clay. During the firing process, Ueda buried the work in a mixture of silica sand and soil. The chemical reactions generated from this combination produce distinctive golden spots across the surface of the piece.

Yuji Ueda

Untitled (YU001), 2023

Ceramic

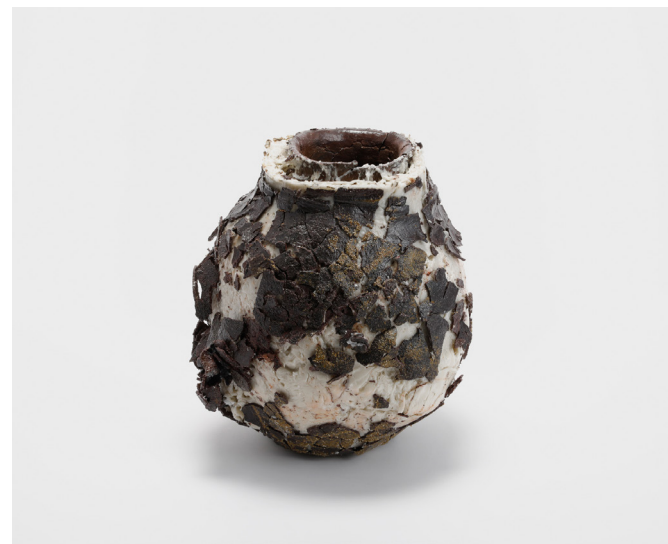
14 3/4 x 10 7/8 x 9 1/2 in

(37.5 x 27.6 x 24.1 cm)



Untitled (YU002), 2023

This work is marked by the contrast between the half-crumbled, dark brown outer layer of clay and the thick, white inner layer of glaze. With its third, innermost brown layer protruding at the top, the work reveals its multi-layered structure that characterizes Ueda's practice. Like YU001, the golden spots on its surface come from the mixture of silica sand and soil in which it was buried during firing.



Yuji Ueda
Untitled (YU002), 2023
Ceramic
11 1/2 x 11 x 9 1/2 in (29.2 x 27.9 x 24.1 cm)

Yuji Ueda
Untitled (YU003), 2024
Ceramic
31 1/2 x 30 1/2 x 30 1/8 in
(80 x 77.5 x 76.5 cm)



***Untitled (YU003)*, 2024**

Evoking a traditional tea jar in its shape, this work, along with YU009, most conspicuously expresses Ueda's interest in the forms of traditional ceramic vessels. Yet, Ueda's own aesthetic sense that embraces imperfection and unexpectedness is still manifest in its uneven, cracked surface. Here, the glaze underneath the exterior pours down from the cracks, resulting in the work's distinct green stripes.



Untitled (YU004), 2024

Unlike Ueda's other, crack-filled works, this object is characterized by its distinct smooth surface. Tinged with pink and black, the work exemplifies Ueda's unique aesthetics.

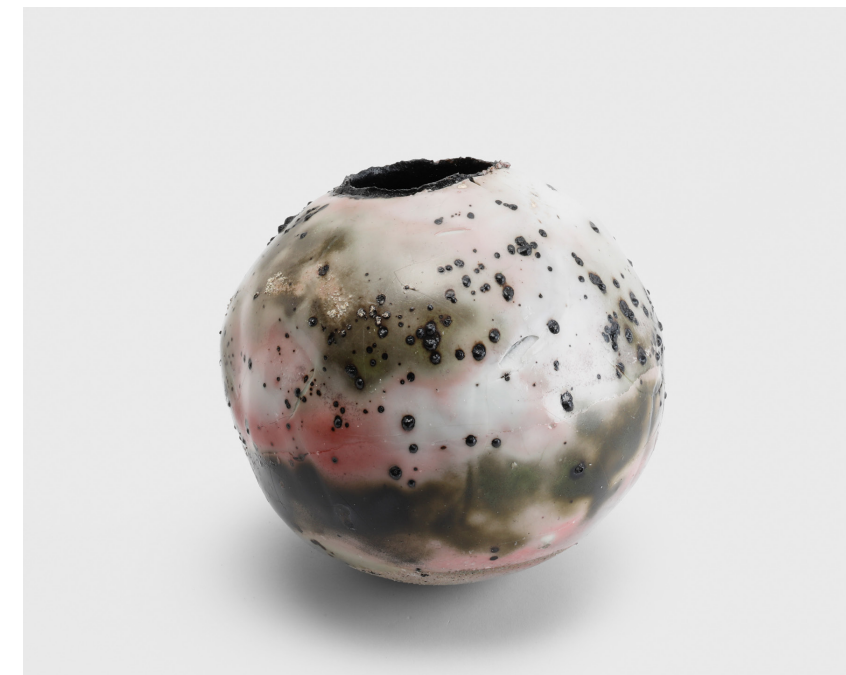


Yuji Ueda

Untitled (YU004), 2024

Ceramic

9 7/8 x 10 3/8 x 10 1/4 in
(25.1 x 26.4 x 26 cm)





Untitled (YU005), 2024

The warm, flesh-like color of the outer layer, green glaze, and light brown innermost layer of this work are observed in several of Ueda's works, hinting at Ueda's interest in these elements. The large cracks reveal the layers underneath, giving the work an irregular form that dramatically changes its appearance depending on the position of the viewer.



Yuji Ueda
Untitled (YU005), 2024
 Ceramic
 9 7/8 x 11 x 11 in
 (25.1 x 27.9 x 27.9 cm)

Untitled (YU006), 2025

The wide, oblong opening at the top of this work gives it a unique form that distinguishes it from many of Ueda's works. The thick, cream-like mass of glaze reveals itself from the large cracks, creating visual contrast between its smooth surface and the rough outer layer.



Yuji Ueda

Untitled (YU006), 2025

Ceramic

16 1/2 x 25 1/4 x 15 3/8 in
(41.9 x 64.1 x 39.1 cm)

Untitled (YU007), 2025

This work is characterized by its monotonal appearance that distinguishes it from other, multi-colored works by Ueda. The serenity of white contrasts with a sense of dynamism evoked by the cracking, undulating surface.



Yuji Ueda
Untitled (YU007), 2025
Ceramic
33 1/8 x 26 x 24 3/4 in
(84.1 x 66 x 62.9 cm)



Yuji Ueda
Untitled (YU008), 2024
 Ceramic
 28 1/2 x 44 x 34 3/4 in
 (72.4 x 111.8 x 88.3 cm)

***Untitled* (YU008), 2024**

This work consists of a black sphere covered by the white outer layer partially tinged with light pink and blue. One side of the white layer is peeled off to create a protrusion that adds complexity to the work's otherwise spherical form.





Untitled (YU009), 2024

Like YU003, this work shows Ueda's interest in the forms of traditional ceramic vessels. Despite being slightly smaller than YU003, its large size still registers a sense of monumentality. The glaze underneath leaks from the cracks to create the eye-catching green stripes.

Yuji Ueda

Untitled (YU009), 2024

Ceramic

26 3/8 x 26 x 24 3/4 in
(67 x 66 x 62.9 cm)



Untitled (YU010), 2025

This work was made with Ueda's newly invented practice of combining ceramic and bronze. Inspired by the traditional technique of *kintsugi*, in which a broken vessel is mended with gold, the artist put the mixture of resin and bronze powder on different parts of the work. The result further enriches the variety of textures that characterize Ueda's work.



Yuji Ueda
Untitled (YU010), 2025
Ceramic and bronze
14 5/8 x 11 3/4 x 16 1/2 in
(37 x 30 x 42 cm)

Untitled (YU011), 2025

This work is another example of Ueda's new practice that combines bronze with ceramic. To make the object, the artist poured melted bronze onto the fired ceramic. Cooled down as it was being poured, the bronze part retains its liquid-like form, giving a sense of formal spontaneity that exemplifies Ueda's embrace of natural, uncontrollable process.



Yuji Ueda
Untitled (YU011), 2025
Ceramic and bronze
11 x 8 5/8 x 5 1/2 in
(28 x 22 x 14 cm)

A woman with dark hair tied back, wearing black-rimmed glasses and a blue t-shirt, is shown from the chest up. She is looking slightly to her left. Behind her are several white shelves filled with various ceramic vessels, including vases, pots, and bowls, some with intricate patterns and others plain. The background is a plain white wall.

Anna Gleeson

ANNA GLEESON (b. Newcastle, Australia, 1978) studied at Sydney College of the Arts and has lived between Berlin, Hong Kong, and New York for the last two decades. She works across printmaking, painting, and sculpture and has exhibited widely in Asia.

Her interest in ceramics stems from her early experiences of drawing vessels she encountered in museums. In her words, “I like the way they communicate across culture and time. Looking at an ancient Mesopotamian pot in the Louvre, I think: ‘I know what you mean.’ I know how to handle it and what I might use it for; it has an obvious relationship to the body. The paintings and prints of vessels here are my reading of that language.” For Gleeson, the intrigue of vessels lies in their dual nature, with an inside and an outside, a hole, an edge, and a rim. She admires the way they can stand in for the figure, seeming to have ankles, hips, arms, lips, ears, and an attitude.

Craftsmanship, a skill she admires, is out of her reach: “Craftsmanship is about an intimacy with materials and staying just inside the limits of the materials.” She delights in pushing the materials beyond what they can bear, creating new methodologies that interrupt and complicate existing modes of making. Gleeson’s practice is bound up in her curiosity to see how the clay and form will fail, and what that failure might look like. This process reconnects the artist to her memories of making in childhood: not being as “good” as she’d like to be, but being completely absorbed in the attempt anyway.



Anna Gleeson
Untitled (AG001), 2024
 Unglazed ceramic with wooden base
 6 1/4 x 2 1/2 x 2 3/4 in
 (15.9 x 6.3 x 7 cm)



Anna Gleeson
Untitled (AG002), 2025
 Ceramic with glazes
 6 1/4 x 3 x 3 in
 (15.9 x 7.6 x 7.6 cm)



Anna Gleeson
Untitled (AG003), 2024
 Glazed ceramic
 7 3/8 x 3 1/2 x 1 3/4 in
 (18.7 x 8.9 x 4.4 cm)



Anna Gleeson
Untitled (AG004), 2023
 Unglazed ceramic
Part A: 5 1/2 x 2 3/4 x 1 3/4 in (14 x 7 x 4.4 cm)
Part B: 5 x 2 3/4 x 2 3/4 in (12.7 x 7 x 7 cm)



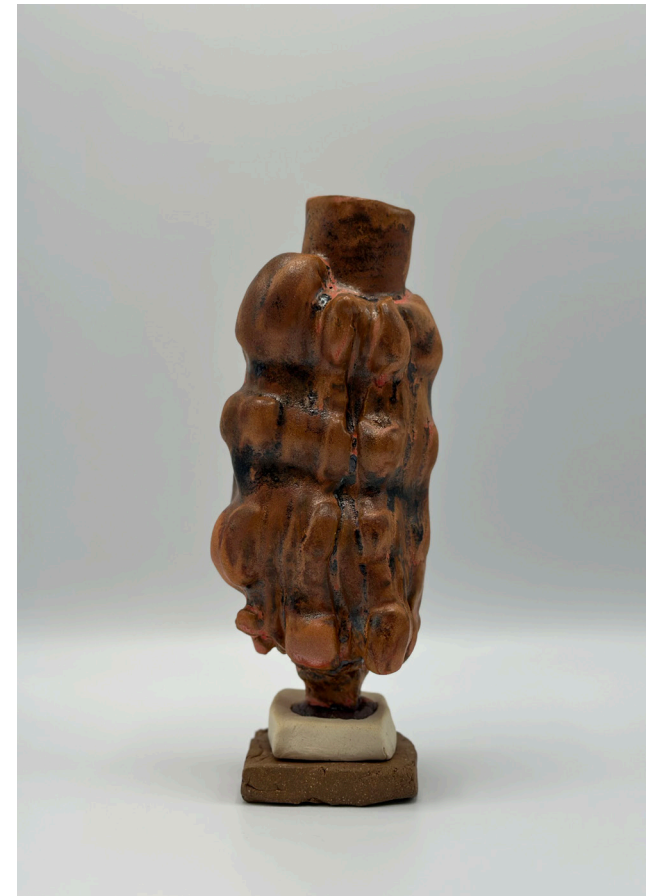
Anna Gleeson
Untitled (AG005), 2023
 Glazed ceramic with wooden base
 8 1/8 x 3 x 2 1/2 in
 (20.6 x 7.6 x 6.3 cm)



Anna Gleeson
Untitled (AG006), 2024
 Glazed ceramic
 7 3/4 x 3 1/4 x 2 in
 (19.7 x 8.3 x 5.1 cm)



Anna Gleeson
Untitled (AG007), 2025
 Glazed ceramic
 6 7/8 x 4 x 2 3/4 in
 (17.5 x 10.2 x 7 cm)



Anna Gleeson
Untitled (AG008), 2025
 Glazed ceramic
 7 1/2 x 3 x 2 3/8 in
 19.1 x 7.6 x 6 cm



Anna Gleeson
Untitled (AG009), 2025
 Glazed ceramic
 7 x 2 3/4 x 2 3/4 in
 (17.8 x 7 x 7 cm)



Anna Gleeson
Untitled (AG010), 2025
 Glazed ceramic and painted
 wooden base
 15 x 5 3/4 x 5 1/2 in
 (38.1 x 14.6 x 14 cm)



Anna Gleeson
Untitled (AG011), 2025
 Glazed ceramic
 7 1/2 x 3 1/2 x 2 1/2 in
 (19.1 x 8.9 x 6.3 cm)



Anna Gleeson
Untitled (AG012), 2025
 Glazed ceramic
 9 x 3 1/4 x 3 1/4 in
 (22.9 x 8.3 x 8.3 cm)



Anna Gleeson
Untitled (AG013), 2025
 Unglazed ceramic with scagliola
 9 x 3 3/4 x 3 3/4 in
 22.9 x 9.5 x 9.5 cm



Anna Gleeson
Untitled (AG014), 2022–2023
 Unglazed ceramic with scagliola
 4 x 2 1/2 x 2 1/2 in
 (10.2 x 6.3 x 6.3 cm)



Anna Gleeson
Untitled (AG015), 2025
 Glazed ceramic
 8 x 5 x 4 1/4 in
 (20.3 x 12.7 x 10.8 cm)



Anna Gleeson
Untitled (AG016), 2017–2021
Part A: Glass micro bead traffic marking material, 10 3/4 x 6 1/4 x 3 1/2 in (27.3 x 15.9 x 8.9 cm)
Part B: Gouache on cardboard, 8 1/2 x 5 x 5 in (21.6 x 12.7 x 12.7 cm)
Part C: Gouache on cardboard, 13 1/2 x 7 1/2 x 3 1/2 in (34.3 x 19.1 x 8.9 cm)

Exhibition Photography © Dario Lasagni
Courtesy of Alison Bradley Projects

Copyright of Alison Bradley Projects
526 W. 26th Street, Suite 814
New York, NY 10001