

ALISON BRADLEY PROJECTS

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Works in Clay

Eiji Uematsu

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ALISON BRADLEY PROJECTS

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Introduction

Over the course of his five-decade long career, Eiji Uematsu has produced exceptional ceramic work with a deep sensitivity to the material and ontological qualities of clay, as well as a commitment to keen observation of the natural world. He first began experimenting with clay as a student in the early 1970s, taken by the materiality and possibilities of the medium. In 1975, Uematsu moved to Shigaraki, in the Shiga Prefecture of Japan, an important historical center of Shigaraki-ware ceramic production, later settling in his current home in Iga, Mie Prefecture, one of richest clay-mining deposits in Japan due to its location on the clay bed of the prehistoric Lake Biwa. In the artist's own words, he frequently describes his process as not creating new forms, but drawing out shapes that have already existed in the earth from its beginning.

Central to Uematsu's practice is his profound dedication to highlighting the material characteristics of clay itself: rather than taking the ornamental approach of imposing onto the clay as a vehicle for personal expression, Uematsu's works center the highly-textured, visual variety of his clay composites, free of glaze. Their wide range of colors derive purely from thoughtful mixtures of clay and experimental variations in firing. Some of the artist's forms evoke shapes resonant of earlier ceramics, such as those of the Jōmon or Haniwa periods, while others revel in the intrinsic materiality which he brings forward. The works on display exemplify Uematsu's characteristic sense of playfulness, humor, and spontaneity, as well as the emotional depth and sense of memory that are core to his artistic lexicon.

Uematsu's departure from popular ceramic frameworks derives from his firm rootedness in things experienced by and within the body. The work Stars in the Garden (2020), for example, sources its repeated spherical forms from Uematsu's early childhood memories, rolling mud balls in the palms of his hands. Experiments in clay-building demonstrate Uematsu's uninhibited relationship to earthen materials, for example, in the work Clay Flower (2012) in which the artist threw repeated lumps of clay slip onto the floor and fired the resulting form. Equally crucial to Uematsu's practice is his approach to the element of fire, as both a collaborator and a source of creativity. This relationship is illustrated by Uematsu's use of powdered clay on the surface of the work Sky (2020), allowing the heat of the kiln to leave dramatic and unusual cracks in its surface: lines drawn by flame. Both his experimental production and expressive capacity to breathe the world around him into the essential dialogue between clay and the artist's hand has allowed his work to challenge traditional notions and forms of ceramics, and transcend categories of fine art and clay work.

The selected works stand as totems to the elemental phenomena that enliven our natural world—from the sky, to the moon, to the stars, to fresh green leaves, to human life itself. Uematsu's clay works seek to reveal fundamental qualities and textures of the world around us, reorienting our sensibilities to the geological and poetic rhythms of passing time, and declaring our place among them.

"Even now, I think of myself as neither a ceramist nor an artist. Rather than expression, I feel more strongly that I want to deal with the clay. And, I hope to share what I see and feel from the clay with many people."



hanging flower vase, 2023, Clay, 12 5/8 x 1 inches







two persons, 2023, Clay, 4 7/8 x 4 1/8 x 2 1/2 inches





smile, 2023, Clay, 5 7/8 x 4 1/2 x 4 1/2 inches















morning moon, 2023, Clay, 18 1/4 x 12 5/8 x 1 inches



 $\textit{fresh green}, 2023, Clay, 11 \, 3/4 \, x \, 7 \, 7/8 \, x \, 1 \, 3/8 \, inches$



Sky, 2020, Clay, 28 $3/4 \times 15 \ 1/8 \times 1 \ 1/8$ inches



Clay Flower, 2012, Clay, 19 $3/4 \times 14 1/8 \times 15/8$ inches



Stars in the Garden, 2020, Clay, 9 3/4 x 7 3/8 x 7 3/8 inches







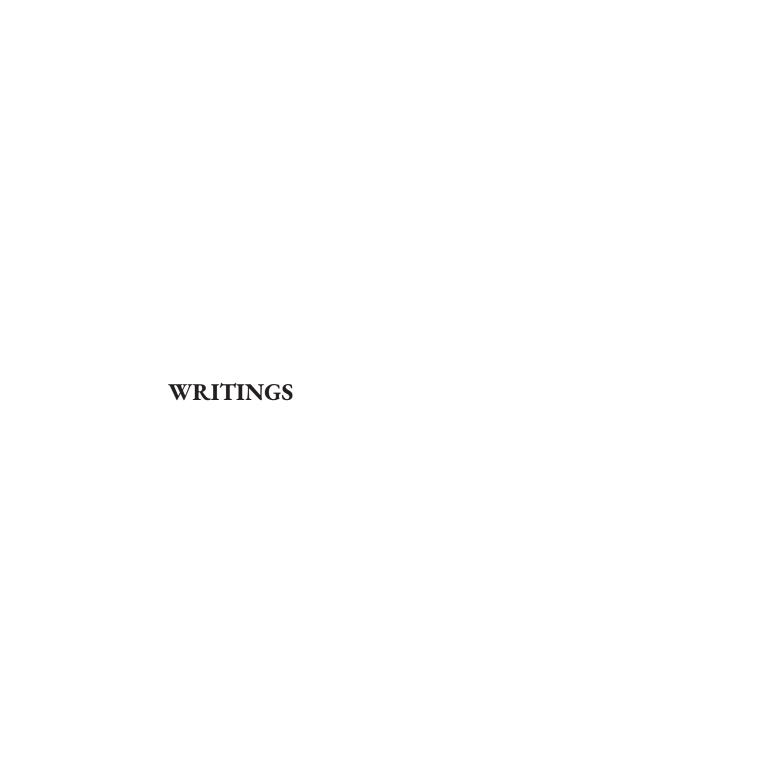




Fluttering its Wings, 2011, Clay, 5 1/4 x 15 x 7 7/8 inches



Moon Jumping Rope, 2011, Clay, 8 $1/4 \times 77/8$ inches



I have seen many Japanese ceramics, and as people often say, they are "art of fire." Without exception, ceramics are clay, burnt and dried. However, Uematsu's work has freshness as if the clay was dug from the earth and shaped with his hands a moment before without losing moisture. If I say that its form has humorous and kitschy aspects, you might imagine something childish, but what stands in front of you is a placid, warm, and mature object of Mother Earth.

— Ceramics collector Nana Yamasaki / SANNGA PROJECT

火で焼かれ、水分を失ったものなのだが、植松氏の作品はまるでまだ土が水分を失っておらず、今大地から掘り起こされ、その手でまたたくまに整形されたような瑞々しさを持っている。また、 形状としてはコミカルでキッチュな様相もあり、と書くとまるで幼稚なものが連想されるが、目の前にあるのは、おおらかで暖かく、非常にマチュアな母なる大地のオブジェなのである。

私は日本の多くの陶芸作品を見てきたが、陶芸とは「炎の芸術」と言われるように、例外なく土が

— Translation by Yuya Kawata

Object Descriptions

hanging flower vase

A slender cylinder for small florals, *hanging flower vase* is well-suited for a *tokonoma*, or a viewing alcove for aesthetic objects in a traditional Japanese room. The dark, textured clay and the simplicity of form gives the appearance almost of a branch or a dark reed. Its suspension on a fine metal wire fixes the vase and its arrangements into an elegant narrow hang. Accommodating flowers, the vase grounds itself in the natural world and nods to the wildness in which Uematsu lives and works.

two persons

This coupling of figures demonstrates the emotive quality of Uematsu's minimal clay forms. Suggestive of two human companions, arms outspread, the physical impression of Uematsu's hands and fingertips upon these clay bodies is palpable, yet the forms remain extremely simple. The work *Two persons* demonstrates Uematsu's mastery of a light artistic touch that imbues much life and character, not "imposing" but "expressing" through the clay medium.

ash

The work *ash* takes its name from its subtle surface treatment, especially perceivable in the interior edges of the work where a blue-green glass has pooled and pebbled the surface, like collecting water droplets. The work demonstrates the classic *bidoro* glaze notable of Iga-ware ceramics, produced when ash falls onto and sticks to the ceramic bodies fired at a high temperature. Also called *vidro* glaze, from the Portuguese word for glass, Uematsu's thoughtful incorporation of ash for a delicate finish is exemplary of his historical consciousness to ceramic technique, coupled with fresh and modern forms.

smile

Uematsu's playfulness and whimsy shine through in *smile*, a clever vessel in which a shy, contented grin is visible from both the front and the top of the vessel in two different faces. The reddish clay body—whose color indicates a lower fire—adds to the warmth of the work. Seeming ancient and modern simultaneously, the hollow form and innocent expression of *smile* evokes the *haniwa* terracottas of Kofun period Japan (ca. 200 to 538 CE), whose distinct, animated visual characteristics continue to inspire modern artists. Uematsu's exploration of primeval expression through clay in *smile* highlights the connections between experienced joy, from human prehistory to our contemporary moment.

water & clay

The highly-textured surface of water & clay exemplifies Uematsu's experimentation with the material of clay itself. The deep color of the work is evocative of rich, dark earth. Its pebbled body mimics the coarseness of a handful of wet soil—humus and minerals, moisture, and all particulate matter that make up our earth. As Uematsu writes:

"Earth documents sound and light – the history of the planet. It is as precious as water and air. Without uttering a sound, it remains in its place. I move it with my hands and give it form. If I look carefully, the earth's countenance reveals itself. If I listen closely, I can hear its voice."

starry sky

Like an earthen dome of night sky soaring over a field, *starry sky* captures a contained world, a microcosm of the universe experienced by gazing into the night sky, like a deep earthen dome poked

through with holes, letting in faint lights from a far-away world. A frequent motif in Uematsu's oeuvre, *starry sky* evokes the feelings of stargazing, as he himself has often described in great detail:

 $\hbox{``Il ayout in the garden and gaze up at the nightsky}.$

The color and brilliance, the size of each star varies minutely.

When I felt as though I was about to be engulfed by that starry sky,

A flash of a shooting star.

Playing in the mud as a child led to my work today,

But it is not so much 'making' as it is finding the flash of a shooting star within clay and fire That then takes shape."³

morning moon

A faint, waning moon takes form in this hanging ceramic work. *Morning moon* centers a gestural, abstracted rendering of the circular body amongst a porous, dotted sky, which seems to mirror the cratered surface of the moon itself, or the fading starlight. Soft lines and holes in the ceramic plaque give it an appearance almost as if the glint of moon and stars are refracted and reflected on the surface of a body of water, chased away, dissolving as the morning sun pours in.

fresh green

The work *fresh green* is a nod towards Uematsu's appreciation for the natural world and the changing of the seasons. The mottled surface treatment captures the visual interest of the surface of a leaf. Taking daily walks to deepen his relationship with the natural world, one spring day Uematsu writes:

"The buds of the trees begin to swell, and the

mountains that were visible between their branches have begun to disappear over the last few weeks as they become covered with fresh greenery... Many people open their eyes when they encounter something new. But I think there's something even more important about the perfectly ordinary things and spaces along the streets we travel everyday and in the everyday lives we lead. Things of this sort can be found in a variety of places: mountains and rivers, the countryside and the city, and right around your feet. I can think of nothing so pleasing as having the clay shapes and vessels I make help people sense these overlooked times and spaces. I hope the May sky will look even bluer, as I walk my dog again today."4

Delicate cracks run across the surface of this hanging ceramic work. A faint bluish tinge peeks through the white surface, like glimpses of blue sky between the clouds. After applying blue finish to the plate and firing it, the artist placed a layer of powdered clay on top of it and fired it again, which reverses the conventional orientation of glaze covering an unglazed, bisque-fired clay surface. This finish creates a complex and arresting ceramic landscape that holds space for two opposing forces: formation and collapse. While Uematsu frequently says that he does not "make" but "discovers a work" through experiments with clay and fire, he also notes that such fine, intricate cracks such as in this piece are rarely realized. Sky thus is an exquisite technical achievement in clay that exemplifies his collaborative relationship with the fires of his kiln.

Clay Flower

The process of creating *Clay Flower* illustrates Uematsu's uninhibited and experimental relationship to clay-building. For the work, which is composed of a mixture of clays from Shigaraki and Iga, the artist threw repeated lumps of clay slip onto the floor, which came together into large, gestural, petal-like rounds. He then reduction-fired the resulting form in his wood-fire and kerosene kiln. The experience of *Clay Flower* begins and ends with the body, from the artist's very physical, corporeal process of creating the work, to viewing the organic forms blossoming together.

Stars in the Garden

The artist often cites his childhood memories of playing in the mud as the origin of his practice with clay. The recurrent spherical shapes in Uematsu's oeuvre can be closely connected to the experience of manual creation—the gradual transformation of clay into a sphere in the palms, or as a child, for Uematsu, rolling mud into earthen balls. The form created by stacking a number of clay spheres evokes a sense of the passing time contained within them, and the time spent carefully creating and accumulating them.

Air

Rendered in a red clay emblematic of the Shigaraki region, the work *Air* alludes to its title through its porous lightness. The clay body has a sandy quality, with particulate matter seeming to vibrate with color and energy. The tonal variation of light and dark gives the work dimension and depth. It is precisely this skillful manipulation of the materiality of the clay that enables Uematsu to transcend traditional categories of fine art, craft, and ceramic work.

Fluttering its Wings

Eschewing the form of the butterfly in favor of capturing the movement of the butterfly, the simplicity of the abstract shape *Fluttering its Wings* conveys the essence of the creature, rather than its physical appearance, very much in the vein of abstract modernist work. Imbuing a static ceramic body—a mixture of feldspar-rich clays from Shigaraki and Iga—with a sense of vitality and flight is a testament to the emotive quality of Uematsu's hand.

Moon Jumping Rope

Moon Jumping Rope is charged with a whimsical animism that is noteworthy of Uematsu's style. The form, with appendages that indeed seem to give it lift, is playful yet enigmatic. To this effect, the artist believes and frequently expresses that he does not "create shapes, but draws out shapes that already exist in the soil from the beginning." Perhaps from it, we the viewer can picture the primordial form of the moon, and the passage of time in all of its cycles and motions, held in the soil and silt below our feet.

Not to Forget

Not to Forget departs from much of Uematsu's works on display for its arresting, solid form. Imposing like a memory firmly planted in the mind, the striking finish takes on a burnt quality from a high firing temperature, painted black by the fires of the kiln. The surface also features an etched grid-pattern across all sides, seemingly a reference to the grids emblematic of modern art that inspire both order and resistance. Not to Forget is a poetic gesture in clay that explores individual and collective memory.



Press Release

Alison Bradley Projects is pleased to announce our upcoming exhibition, *Works in Clay*: Eiji Uematsu, featuring sixteen works by **Eiji Uematsu** in his first-ever New York exhibition.

Eiji Uematsu (b. Kobe, Hyogo Prefecture, Japan, 1949) works in clay, actively evading categorization as artist or ceramicist. Rather, he approaches the medium as an exploration, delving into both the tactile and immaterial possibilities of the clay. In his own words, Uematsu does not see his ceramic practice as producing new forms, but as drawing out the shapes that have already existed in the soil from its beginning, and without the use of glazing.

Uematsu began experimenting with clay as a student in Tokyo in the early 1970s, initially engaged in painting and lithography before being taken by the materiality and possibilities of clay work. Like the Mono-ha (School of Things) artists of his generation, Uematsu works within conceptual frameworks that locate works of art not in their objective, material form, but in the immaterial structures through which they reveal themselves: in affective sensations arising from charged "encounters," revealing the essential nature of things. His era's artists endeavored to liberate work from intentions, methods, or concepts through intimate contact with the world, or *shigusa*: an interactive act that dissolves the distinctions between subject and object. In rethinking how we conceive of objects, or "things" themselves, Uematsu has resisted labeling himself, even as an artist, throughout his career—his only commitment being to the clay itself.

Even without such labels, Uematsu pays homage to the history of his chosen medium through form and texture, at times resonant of Jōmon and Haniwa works. In 1975, Uematsu relocated to Shigaraki, Shiga Prefecture—known for its long ceramics tradition and high-quality local clay—starting his position at a regional ceramic factory, and eventually made his home and studio in Iga, Mie Prefecture. By rooting himself in regional Japanese ceramic traditions, Uematsu mastered technique, using them as a springboard for minimal and abstract expression. As such, the interaction between the artist's hand and the clay appears through his playful and experimental forms.

The works in this exhibition present the artist's journey through the last fifteen years. The earlier works showcased, rendered in the red clays emblematic of the Shigaraki region, nod to tradition in order to depart from it in favor of minimalist form that actively resists function. They reference nature while simultaneously resisting it, creating a sense of unease in making clear the interventions of the artist's hand. The minimalism of form prevails through the work that follows, becoming a vehicle for experiments with surface treatment.

Uematsu's recent works synthesize these investigations into the material and poetic possibilities of clay. They become representations of the various relationships that inspire his work and process: between the clay and

the body, the body and nature, and the clay and the earth itself. Through elegant forms and textured surfaces, Uematsu creates room for whimsy, setting aside ceramic conventions in order to create vessels of expression for human experience manifested through clay. **Alison Bradley Projects** is delighted to present this progression of enigmatic, contemplative, and joyful work in this exhibition.

Each week, the exhibition will feature a unique floral arrangement by Ikebana artist **Kan Asakura**, to ground the show in the natural world and to honor the wildness from where Uematsu works.

Eiji Uematsu (b. Kobe, Hyogo Prefecture, Japan, 1949) is a ceramic artist whose current practice, since the late 1970s, has been centered out of his home and studio in Iga, Mie Prefecture, Japan. In the 1980s, Uematsu began showing work throughout Japan, garnering a reputation as an esteemed contemporary artist and ceramicist. He has shown widely including at the Kyoto City University of Art, Shigaraki Ceramic Cultural Park, and the Museum of Ceramic Art, Hyogo.

Solo Exhibitions Gallery Yamahon, Mie 2017 t.gallery, Tokyo 2016 In the Water, the Depths of the Forest, Gallery 38, Tokyo The Sky that the Rabbit Saw, Kyoto City University of Art. Gallery@KCUA, Kyoto SOUTOUSYA+KYOTO, Kyoto 2015 Atelier2001, Kobe t.gallery, Tokyo gallery uchiumi, Tokyo Tri Gallery Ochanomizu, Tokyo 2014 Gallery feel art zero, Tokyo t.gallery, Tokyo 2013 Utsuwa Nanohana, Kanagawa gallery uchiumi, Tokyo Tri Gallery Ochanomizu, Tokyo 2012 t.gallery, Tokyo Gallery Yamahon, Mie Fuuki, Hyogo Lucite Gallery, Tokyo 2011 Tri Gallery Ochanomizu, Tokyo Gallery Shimada, Kobe EPOCA THE SHOP Ginza Nichinichi, Tokyo Utsuwa Nanohana, Kanagawa 2010 Lucite Gallery, Tokyo Nanorium, Yamanashi gallery uchiumi, Tokyo Gallery Yuragi, Kyoto SILVER SHELL Kyobashi, Tokyo EPOCA THE SHOP Ginza Nichinichi, Tokyo 2009 SOIL/FIRE - TO THE ROOT, Koumi-machi Kougen Museum of Art, Nagano Gallery Ensha, Niigata 2008 Gallery Yabuki, Okayama Tri Gallery Ochanomizu, Tokyo Gallery Shimada, Kobe Lucite Gallery, Tokyo Sakura no Syoubei Gallery, Osaka

2007 Galeria – Selene, Fukuoka EPOCA THE SHOP Ginza Nichinichi, Tokyo Utsuwa Nanohana, Kanagawa Nanorium, Yamanashi

2006

2005

2004

2003

2002

2001

2000

Shape of Soil, The Museum of Arts & Crafts Itami, Hyogo gallery uchiumi, Tokyo

Uchida, Tokyo Gallery Yuei, Osaka Lucite Gallery, Tokyo Gallery Yamahon, Mie

Japonesque Gallery, San Francisco Gallery Shimada, Kobe

EPOCA THE SHOP Ginza Nichinichi, Tokyo

Japonesque Gallery, San Francisco Gallery Touen, Shiga Lucite Gallery, Tokyo Nanorium, Yamanashi

Wake up gallery, Tokushima Galeria - Selene, Fukuoka Onshitsu, Tokyo Gallery Ensha, Niigata Fuuki, Hyogo

Life Gallery Ten, Fukuoka

Gallery Yuei, Osaka

Gallery Yamahon, Mie Kouzu Residence, Nagano Gallery Shimada, Kobe

Uchida, Tokyo Nanorium, Yamanashi Amano Gallery, Osaka

Season Factory Unnun, Mie Amano Gallery, Osaka Gallery Ensha, Niigata Wake up gallery, Tokushima

Gallery Iseto, Tokyo Gallery Tenohira, Nagoya 1999 Gallery Naufu, Gifu Fuuki, Hyogo Season Factory Unnun, Mie Gallery Momogusa, Gifu Wake up gallery, Tokushima Hanaha, Okayama Nonorium, Yamanashi 1997 Gallery Ensha, Niigata Season Factory Unnun, Mie Uchida, Tokyo Gallery Tenohira, Nagoya 1996 Sora-no-Ki, Shiga Gallery m, Tokyo Kaibundo Gallery, Kobe 1995 Gallery Tenohira, Nagoya Sora-no-Ki, Shiga

> Nonorium, Yamanashi Uchida, Tokyo Yukian, Mie

Gallery Kiraku, Shiga

Kaibundo Gallery, Kobe Gurinpiisu, Shiga

Nanorium, Yamanashi Uchida, Tokyo

Gallery Moriyama, Shiga Life Gallery Ten, Fukuoka Shibuya Seibu Gallery, Tokyo

Shibuya Seibu Gallery, Tokyo

Shibuya Seibu Gallery, Tokyo Gallery Maronie, Kyoto

Gallery Palparore, Kobe

Gallery m, Tokyo Uchida, Tokyo Gallery Fudo, Hyogo Gallery Mokkado, Hyogo

Gallery m, Tokyo Uchida, Tokyo

1994

1993

1992

1991

1990

1989 1988

1987

1986

Wake up gallery, Tokushima

Group Exhibitions

2007

2006

2005

2016 Art Fair Tokyo, t.gallery, Tokyo

Craft Arts: Innovation of "Tradition and Avant-Garde," and the Present Day, The National

Musueum of Modern Art, Tokyo

The 10th Paramita Grand-Prix Exhibition, Paramita museum, Mie

2013 CERAMIOUE 14 PSRIS, Paris 2012 Shigaraki ACT 2012, Shiga

2011 Object Lesson 4, Japonesque Gallery, International Fine Art and Antique Dealers Show, New York
 2010 Shigaraki ACT 2010, Shiga

BIWAKO BIENNALE 2010, Shiga

NEXT SENSIBILITY mononoaware, Japonesque Gallery, International Fine Art and Antique

Dealers Show, New York

2008 Habitable Space that change with Art – Art/Life Planning Exhibition, Gallery Yuei, Osaka

EYE WITH OLD SOUL, Contemporary Japanese Artworks, Japonesque Gallery, International

Asian Art Fair, New York

FORM WITH OLD SOUL, Contemporary Japanese Artworks, Japonesque Gallery, International

Asian Art Fair, New York Fujiyoshida Art Festival, Yamanashi *Yakimono*, Yukian, Mie

Bulging Shape, Uchida, Tokyo

2004 The Extending Out from the Wall, Gallery Yamahon, Mie

2003 Utsuo(Ku), Gallery Yamahon, Mie

The Art as Energy to Live, Gallery Shimada, Kobe

2001 Clay and Paper: An Exhibition by Two Artists, Torroad Livings Gallery, Kobe Fujiyoshida Art Festival, Yamanashi 2000 Millenium 2000 – 12 Artists Exhibition, Gallery Moon, Nara

1998 The Scene of Wind, Water, Clay, Daimaru Umeda, Osaka
 1996 Artist's Dessin, Kaibundo Gallery, Kobe
 1994 Story to Clay, Gallery Circus, Kobe

Fujiyoshida Art Festival, Yamanashi

Kouryu Sculpture Exhibition, Hyogo
Open Air Clay Work in Kyoto '94, Umekouzi Park, Kyoto
Modern Tool, Tamagawa Takashimaya, Tokyo
Tamag Former Contemborary - Internet Contemb

Modern 1001, Tamagawa Takashimaya, Tokyo

Terra Forms Contemporary = Japanese Ceramics, ISLA Center for the Arts at the University of Guam, Guam

Japonesque Gallery, San Francisco

1993 *Clay form Seven Person Exhibition*, Yamato Gallery, Osaka

- 'Ceramic Annex Shigaraki '93, Traditional Craft Center of Shigaraki, Shiga / The Museum of Modern Art, Shiga
- The 4th Muju International Ceramic Camp To Art Show, Seoul Muju Resort, Muju
- The 1992 International Invitational Exhibition of Contemporary Ceramic Art, National Museum
- of History, Taipei Two Person Exhibition: The Space, Umeda Hankyu, Osaka
- Osaka Shiga-Art of Today and Tomorrow The Seen and The Yet-to-be Seen, Yokaichi Art and
- Cultural Center of Shiga Prefecture, Shiga Craft as Life Environment, Apia Hall Takarazuka, Hyogo Ceramic Annex Shigaraki '92, Traditional Craft Center of Shigaraki, Shiga / The Museum of
- Modern Art, Shiga 1991 Clay Message in Mino, Tajimi Cultural Center, Gifu
- Ceramic Annex Shigaraki '91, Traditional Craft Center of Shigaraki, Shiga / The Museum of Modern Art, Shiga
- Ceramic Sculpture '91, Ceramic Art Gallery, Tokyo 1990 Bao Art Festival, Okinoshima, Shiga
 - Ceramic Annex Shigaraki '90, Traditional Craft Center of Shigaraki, Shiga / The Museum of Modern Art, Shiga Shiga - Art of Today and Tomorrow - From Generation to Generation, Yokaichi Art and Cultural
- Center of Shiga Prefecture, Shiga Ceramic Annex Shigaraki '89, Traditional Craft Center of Shigaraki, Shiga / The Museum of Modern Art, Shiga
 - Clay Message in Tayubori, World Design Exposition'89, Nagoya 1988 Cafe Noire, Belgium Ceramic Annex Shigaraki '88, Traditional Craft Center of Shigaraki, Shiga / The Museum of
 - Modern Art, Shiga Ceramic Annex Shigaraki '87, Traditional Craft Center of Shigaraki, Shiga / The Museum of
- 1987 Modern Art, Shiga 1986 Clay - Image and Form 1981-1985, Seibu Hall, Otsu, Shiga / Yurakucho Art Forum, Tokyo
 - Clay Work '86, Gallery Maronie, Kyoto Ceramic Annex Shigaraki '86, Traditional Craft Center of Shigaraki, Shiga / The Museum of Modern Art, Shiga
 - The 1st International Ceramic Contest '86, Gifu Image of Clay, Gallery Seian, Kyoto

1992

1989

- 1985 '85 Hinuma: Scenery of Soil, Hinuma, Ibaragi
- 1984 '84 Shigaraki Exhibition, Traditional Craft Center of Shigaraki, Shiga

- 1983 Clay Work '83 Shigaraki & Tokoname, Traditional Craft Center of Shigaraki, Shiga / Tokoname Municipal Ceramic Art Laboratory, Aichi (~1985) Shiga - Art of Today and Tomorrow – From Generation to Generation, Yokaichi Art and Cultural
- Center of Shiga Prefecture, Shiga

 1982 Shigaraki Claywork '82, Traditional Craft Center of Shigaraki, Shiga

 A New Wave in Shigaraki: Art Using Clay and Fire, Traditional Craft Center of Shigaraki, Shiga /
- Traditional Craft Center of Shigaraki: Art Using Clay and Fire, Traditional Craft Center of Shigaraki, Shiga / Traditional Craft Center of Azumigawa, Shiga Art Now Iga '82, Ueno Castle Park Basho Memorial Museum Square, Mie / Ueno Municipal Central Public Hall, Mie / Kino Gallery, Mie
 - 1981 Exit Exhibition, Marusho Department Store, Wakayama
 Art Now Iga '81, Ueno Castle Park Basho Memorial Museum Square, Mie / Ueno Municipal
 Central Public Hall, Mie / Kino Gallery, Mie

Selected Books & Exhibition Catalogues

- 2016 Eiji Uematsu: In the Water, the Depths of the Forest, exh.cat., Tokyo
- 2012 Eiji Uematsu: SOIL/FIRE TO THE ROOT, exh.cat., Nagano
- 2007 Eiji Uematsu: Between the Moon and the Sun. Texts by Masanori Moroyama. Osaka

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