



SNOWMELT

ALISON BRADLEY PROJECTS

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

Snowmelt

Februay 27 – April 19, 2025

RICHARD HEINRICH
YOONA HUR
CAROLINA JIMÉNEZ
TADAAKI KUWAYAMA
RAKUKO NAITO
FRANCESCO SIMETI
EIJI UEMATSU
TETSUYA YAMADA

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Claire Foussard

Yuya Kawata

Takuya Ikezaki

Sei Smith

*In winter
all the singing is in
the tops of the trees
where the wind-bird*

*with its white eyes
shoves and pushes
among the branches.
Like any of us*

*he wants to go to sleep,
but he's restless—
he has an idea,
and slowly it unfolds*

*from under his beating wings
as long as he stays awake.
But his big, round music, after all,
is too breathy to last.*

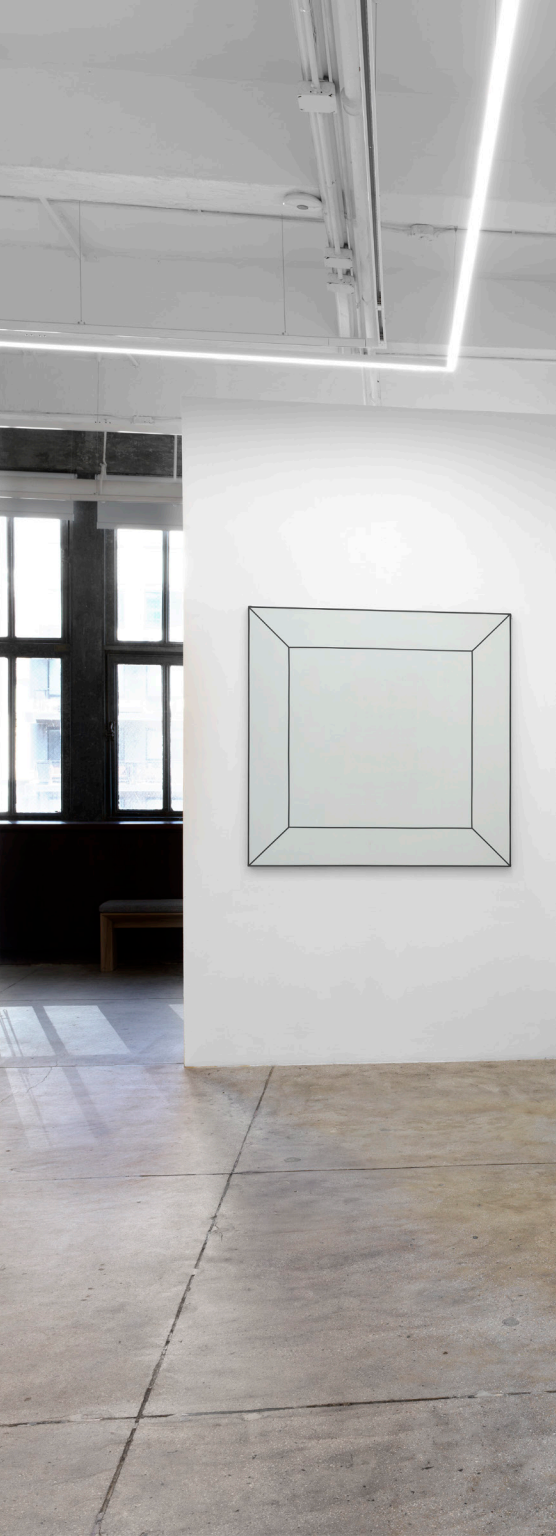
– Excerpt from Mary Oliver, *White-Eyes*

Introduction

Snowmelt examines a moment of transition from deep winter into the earliest moment of spring's promise—from a near sensory deprivation to the burgeoning of life and growth. In waiting for this inevitable transformation, one witnesses the death of the natural world and endures the monotony of the season, tinged with the sense of purity of a world blanketed in white. These aspects of winter dictate a turn inward, creating space for contemplation of universal principles and a return to more elemental truths.

Snowmelt presents works from a diverse group of artists working in painting, ceramics, woodblock prints, drawing, and fiber, to explore the possibilities created by certain absences and studied juxtapositions of form and material. Working in languages of minimalism and abstraction, these artists encourage a variety of non-narrative experiences, akin to arriving at the precipice of the snowmelt.

Installation Views

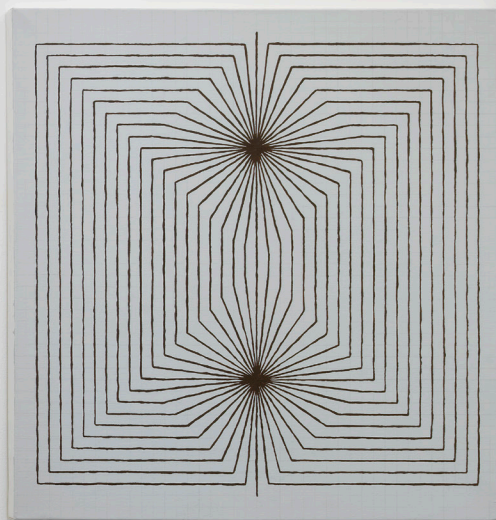








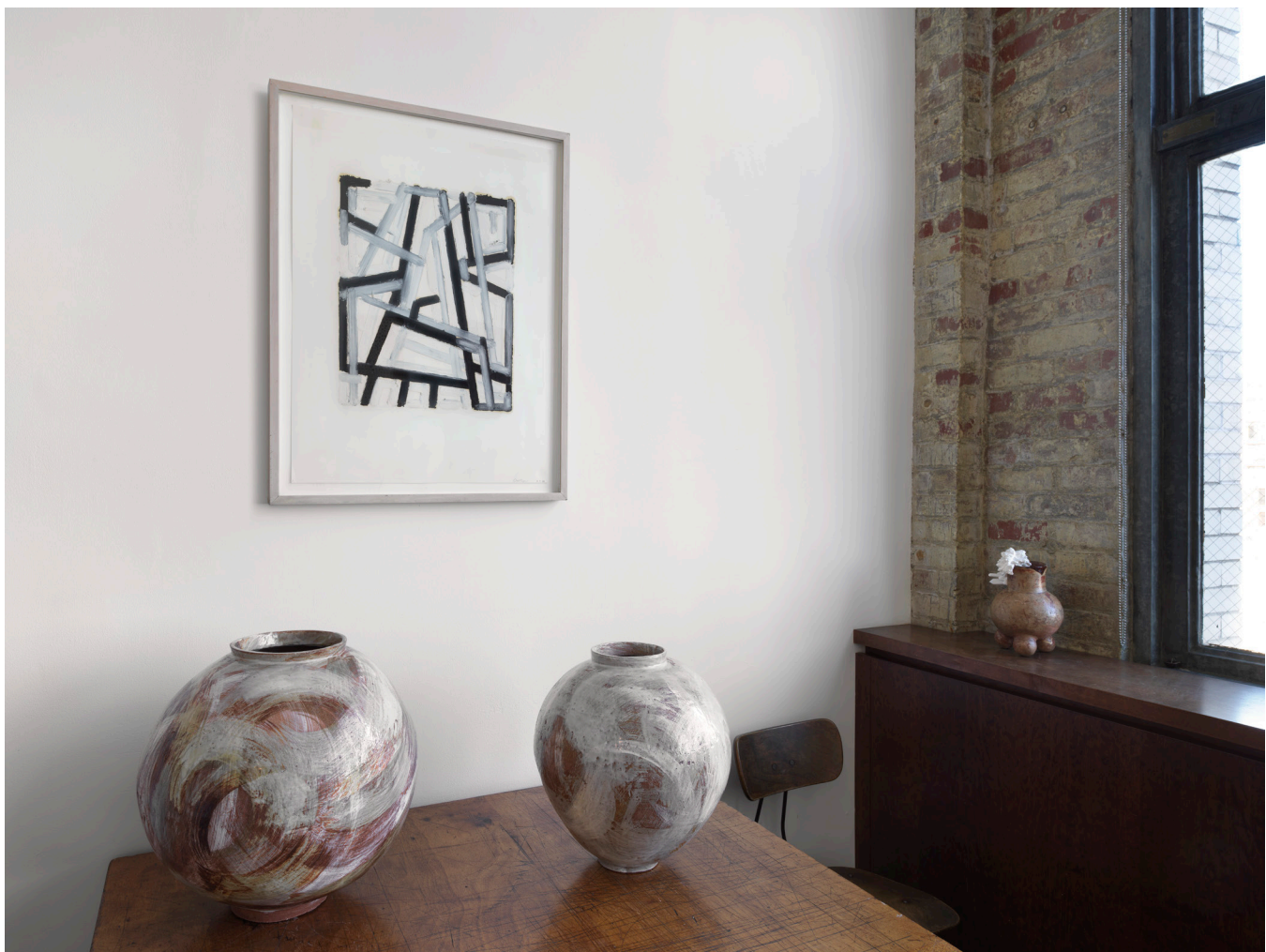












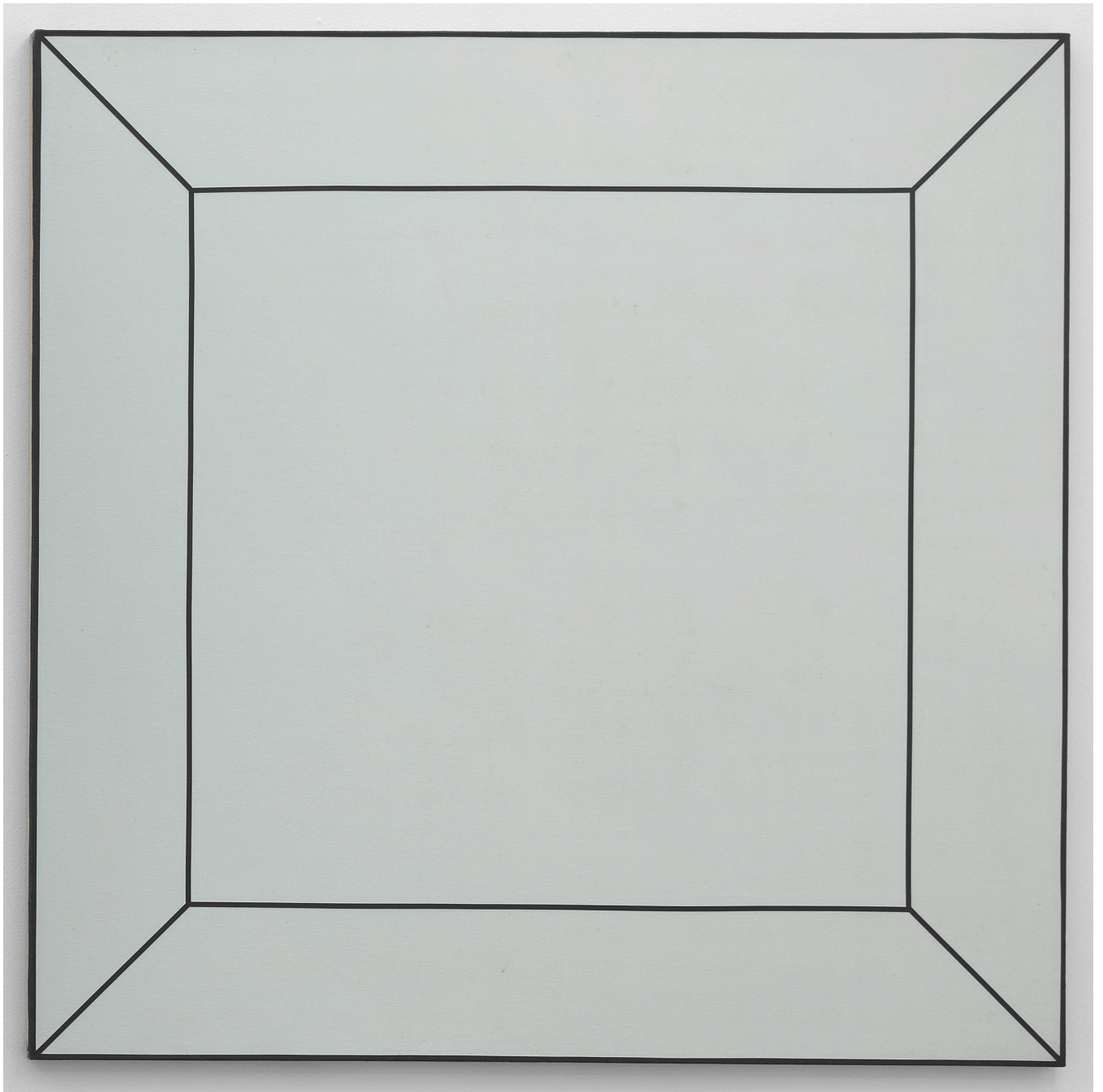




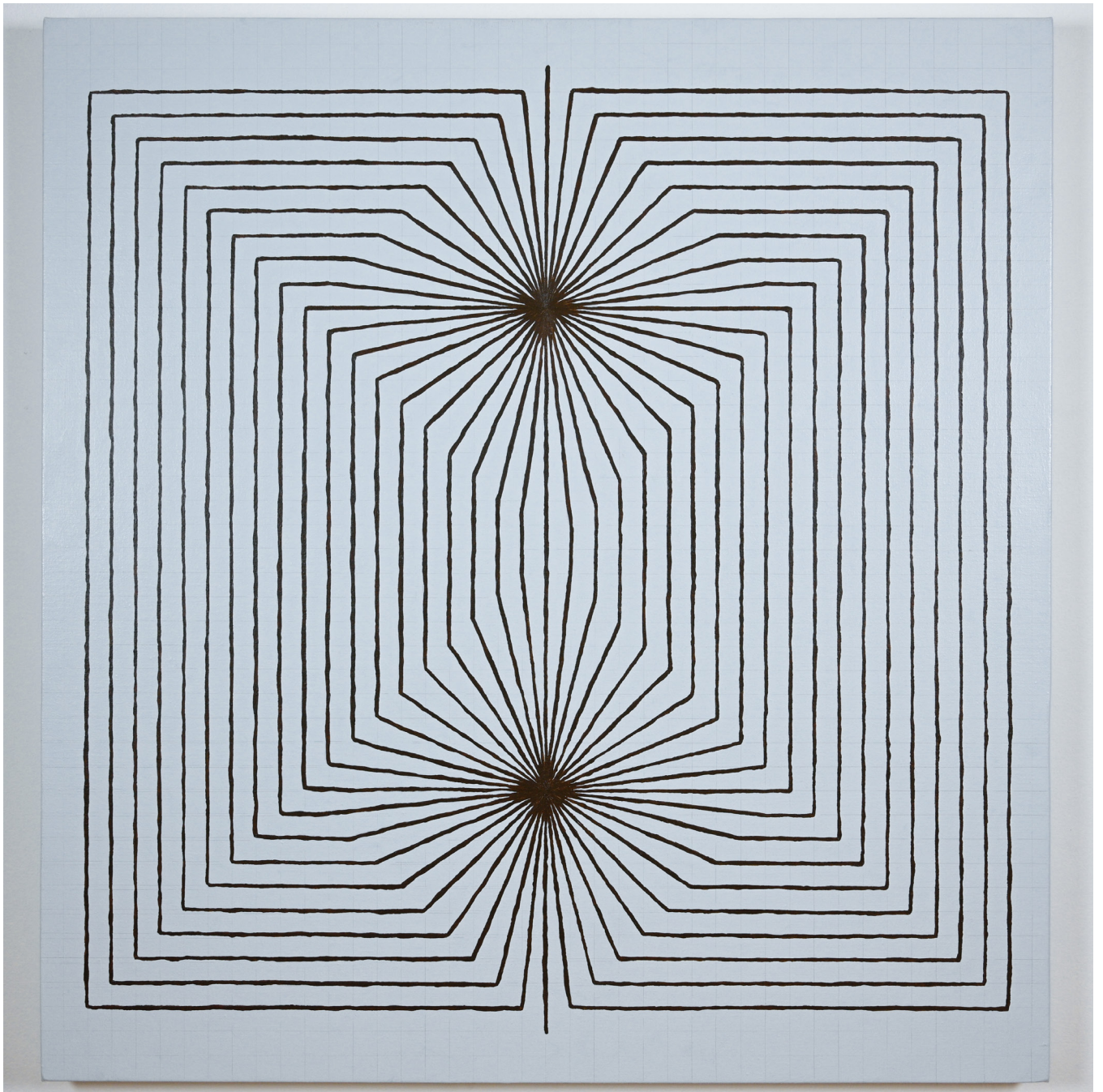
Carolina Jiménez, *Cruz 4*



Tadaaki Kuwayama, *TK4995-1/2-'69*



Rakuko Naito, *RN447-'66*



Tetsuya Yamada, *Untitled III* from the series *Mandala – Tree*



Francesco Simeti, *Temecula*



Francesco Simeti, *The Wilds IV*



Francesco Simeti, *Anthemion*



Francesco Simeti, *The Wilds XIX*



Francesco Simeti, *Lanceolata*



Yoona Hur, *Sun-Eyed, I See You - 1*



Yoona Hur, *Sun-Eyed, I See You - 2*



Yoona Hur, *Bird Vessel*



Eiji Uematsu, *Clay Flower*



Eiji Uematsu, *morning moon*



Tadaaki Kuwayma, *TK10930-67*



Richard Heinrich, *untitled*

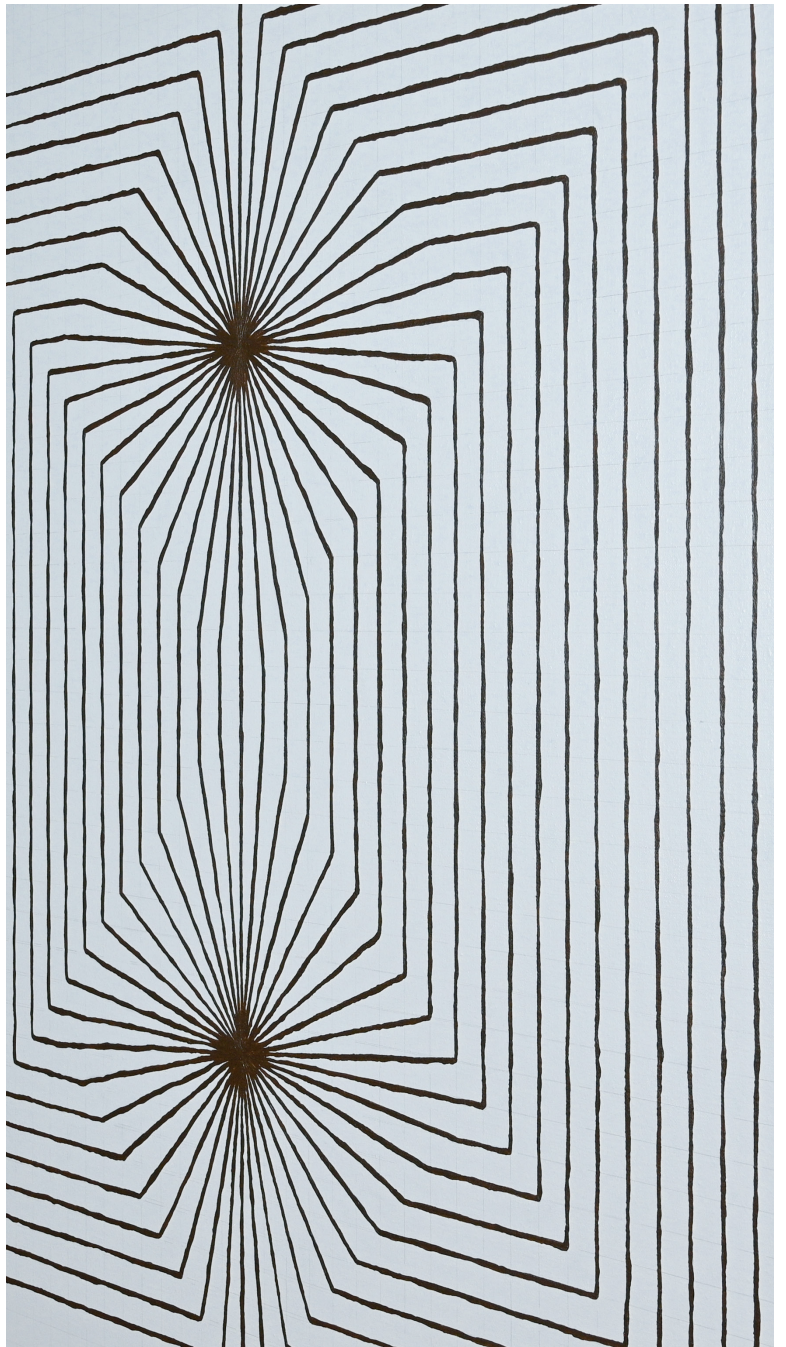


Enatnesh Yallow, *Body Marks*



Naoko Fukumaru, *Beautiful Trauma - Pre-Columbian Vase*

Works Listed



Tetsuya Yamada, *Untitled III* from the series *Mandala – Tree* (detail)

Carolina Jiménez

Cruz 4, 2024

Linen, cotton, pomegranate dyed silk

26 3/8 x 26 3/8 x 4 inches

Carolina Jiménez' work departs from Minimalism, though she uses its language to explore personal histories and cultural practices. This rich ideological framework remains hidden from the viewer, entrenched in geometry and languid materiality. Jiménez imbues the straightforward, symmetrical composition of *Cruz 4* with variations of tone and subtly defined geometry, inviting the viewer to consider the artist's hand and process.

Woven squares stand stark against luscious strands. Familiar shapes and materials are at once easily understood, yet endowed with a profound mysticism, forcing the viewer into a state of greater contemplation.

Tadaaki Kuwayama

TK4995-1/2-'69, 1969

Acrylic on canvas with aluminum

89 1/2 x 89 1/2 inches

In *TK4995-1/2-'69*, Kuwayama adapts his expertise in nihonga painting's techniques—the use of organic and mineral pigments fixed through a glue made of animal gelatin—to an entirely different end. Using entirely man-made materials, he refutes any narrative or material connection to nature, rather emphasizing the work's status as a constructed object. He adds aluminum to highlight the panels' joinery— an undeniable physical property of the work. The work's monumental scale also immerses the viewer, laying bare its physical construction. Kuwayama's Minimalism interrogates the definition of an artwork by highlighting its aesthetic properties beyond the psychological or subjective realm. His works, located in the interstice between painting and sculpture, become set forms installed in a gallery.

Rakuko Naito

RN447-'66, 1966

Oil on canvas

47 x 47 inches

Naito has explored the possibilities of the monochrome throughout her career, working within various strictures to explore its potential. Drawing upon the predecessors of Minimalism, such as Kazimir Malevich, Naito similarly combines simple geometry with a lack of color in *RN447-'66*. In doing so, she emphasizes the picture plane over any gestural expression. She underscores the presence of the work itself, bringing the viewers' attention to the painting as a reality of its own. In *RN447-'66* she begins a lifelong experiment with form and material, here in its most basic state, negating any conceptual meaning outside of its physical properties.

Tetsuya Yamada

Untitled III from the series Mandala – Tree, 2022

Acrylic on canvas

38 x 36 inches

Untitled III uses the mandala as a jumping off point for contemporary abstraction. In reference to this ancient practice, Yamada implicitly connects his work to a deeper spiritual realm, placing it in a larger meditative tradition. Yamada makes reference to nature in the series' title and maintains his own presence through irregular brushwork. He thus connects abstract geometry to the physical world. Yamada does not shy away from the human tendency to create meaning from abstraction—he actively encourages it. Though the work itself has been stripped down to duochrome geometry, the artist leaves room for interpretation beyond the picture plane. He asks the viewer to consider how *Untitled III* relates to these larger realities.

Francesco Simeti

Temecula, 2011

Woodcut

38 x 50 inches

In *Temecula*, the subtle contrast between white and silver define a landscape. Active linear forms sprawl across the surface while shadows undulate beneath them. The picture plane is full with mark making, yet the landscape itself is barren. The absence of color in this piece calls to mind a still, wintry landscape, yet the titular subject nods to the desert, bathed in eternal warmth. Simeti's play with subtle contrast and contradiction brings the viewer further into the ultimately abstract piece, a world neither here nor there but constructed with wood and ink.

The Wilds IV, 2015

Glazed Stoneware

9 x 5 1/8 x 5 7/8 inches

The Wilds XIX, 2018

Stoneware fired in Anagama-style wood fire kiln

17 3/4 x 9 x 9 inches

Anthemion, 2021

Glazed porcelain

13 x 12 inches

Lanceolata, 2024

Glazed Stoneware

35 x 15 x 13 inches

Simeti's ceramics are nearly architectural in nature, denying the predisposed assumption of functionality for ceramics at this scale. In *Lanceolata* Simeti closes off a presumed opening, bringing the object closer to a Corinthian column than a ceramic vessel. Meanwhile, *The Wilds IV* adorns an architectural corner while *Anthemion* appears almost as if plucked from an ancient frieze. Simeti borrows motifs from the environment while further exaggerating and ornamenting them by his own design. The titles of these pieces imply yet another dimension, each taking after their forms derived from the natural world. This footing between human and natural histories mirrors the medium itself, heavily manipulated by the artist's hand but ultimately extracted from nature. This investigation of the interplay between mankind and earth occurs within the purest hues, allowing abstract form and medium to speak for themselves.

Yoona Hur

Sun-Eyed, I See You – 1, 2024

Stoneware

17 x 17 x 17 inches

Sun-Eyed, I See You – 2, 2024

Stoneware

16 x 8 x 22 inches

In *Sun-Eyed, I See You – 1* and *Sun-Eyed, I See You – 2*, Hur borrows her form directly from Korean ceramic tradition. The Moon Jar, a vessel dating back to the Joseon Dynasty (1392-1910) and first appearing in the late 17th century, is often thought to attempt perfection in their symmetrical rounded form, smooth surface treatment and milky white glazes. However, their imperfections stand in stark contrast to these qualities, and are exactly what these vessels have come to be celebrated for. Hur builds upon this, choosing a terracotta-colored stoneware that breaks from the traditional white moon jar and maintaining a slight asymmetrical lean to the vessel's form. In both works, she uses expressive brushstrokes in favor of the uniform glazing characteristic of the Moon Jar. The surface treatment is gestural and decorative, reimagining another distinctive trait of the Moon Jar. Hur balances contemporaneity with tradition, all while maintaining a clarity of form, palette, and medium.

Bird Vessel 2, 2019

Stoneware

20 x 11 x 6 inches

With *Bird Vessel 2*, Hur draws upon yet another ancient ceramic tradition of animal-shaped vessels. Bird vessels have been observed globally across cultures, including in Korea, universalizing this modern object. By creating a contemporary relic, she denies its association with any particular period, complementing the purity of its form and surface treatment. The viewer must detach it from any larger context, instead considering it wholly in its simplicity and thus its beauty.

Eiji Uematsu

Clay Flower, 2012

Clay

19 3/4 x 14 1/8 x 1 5/8 inches

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.

Eiji Uematsu

morning moon, 2023

Clay

18 1/4 x 12 5/8 x 1 inches

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.

Tadaaki Kuwayama

TK10930-67, 1967

Acrylic on canvas

30 x 20 inches

TK10930-67, created two years earlier than Kuwayama's other work in this show, demonstrates an entry to his experimentation with complete Minimalism. Notably, the hue and scale of this work differ greatly from that of *TK4995-1/2-'69*. The rich brown of *TK10930-67* highlights Kuwayama's own mastery of pigment. Rather than embracing a total absence of color, Kuwayama uses it almost as the subject matter itself in this piece. He again highlights the artwork as an object itself by outlining each canvas in black, as well as drawing attention to their joinery with an aluminum frame. Rather than immerse the viewer, the smaller scale of this work is more approachable to the viewer. This underscores Kuwayama's early examination of the artwork as a constructed aesthetic object—a precursor to his monumental works that stimulated consideration of the very definition of art.

Richrd Heinrich

untitled, May 3, 1988

Paint stick on paper

23 x 29 inches

Untitled, one of a series of about half a dozen drawings, is typical of Heinrich's works on paper. In such drawings, he contains the soft, organic nature of the paint stick to stricter geometry, avoiding curved lines altogether. These linework drawings resemble Constructivist drawings, though arguably pared down even further. Nearly architectural, the drawings act on a mapping impulse, though their subject is unclear—be it an urban landscape or our own vascular systems. Working in this manner, Heinrich opens the viewer to another sensory experience, as the lines move with a distinctive rhythm, deliberate but improvisatory, across the picture plane. Much like the other work in this show, *Untitled* does away with representation and certain formal aspects in order to expand the notion of how the work can be experienced.

Enatnesh Yallow

Body Marks, 2023

White clay and raffia thread

20 7/8 x 13 3/4 inches

Combining distinct modes of craft, here traditional weaving with raffia palm fibers and ceramic production, Yallow explores identity, as well as the physical and cultural marks left on the body. In *Body Marks*, a certain scarification is left blatantly visible. The high contrast between the relatively smooth, clean clay form and its punctures is recapitulated by the introduction of a new material. The energetic sprawl of the raffia strands is juxtaposed against the undulating white clay, creating something entirely anew through the mutilation to a familiar form. Yallow's pieces celebrate the personal and collective stories these marks tell, symbolizing resilience, survival, and renewal. Through her art, she emphasizes how scars can be seen as a testament to experience and strength, embracing them as valuable elements of one's history.

Naoko Fukumaru

Beautiful Trauma - Pre-Columbian Vase, 2023

Pre-Columbian tripod feet rattle vase, Urushi lacquer, resin, calcium carbonate, and 23.5K gold

Height: 9 1/2 inches

Beautiful Trauma is a prime example of Fukumaru's mastery of contrast. Here she synthesizes concepts from previous works, heightening both material and formal differences between the pre-existing vase and her added elements. In this sense, the crystal forms act as a means of reparation, outlining rather than masking the vase's damage and history. The stark difference between the white, geometric plaster and the warm, billowing clay underscores this object's transformation—not simply from broken to mended in beauty, but from artifact to art object.



Eiji Uematsu, *morning moon* (detail)

Artist Biographies

RICHARD HEINRICH (b. 1941, Brooklyn, New York) studied sculpture at Cornell and art history at NYU. He lives and works in Tribeca. Heinrich has been making nonobjective drawings and lithographs as long as he's been making nonobjective sculpture, and for him each medium constitutes a separate practice. The drawings, done mostly with black and white oilstick, resemble Constructivist diagrams of houses or blood vessels. They're sometimes adorned with gold leaf but include no curved lines. The denser, more colorful lithographs are made by wiping away ink with old, felt-covered piano hammers, while the steel sculptures are welded together piece by piece before being meticulously rusted to a deep, brownish-orange color. A few recognizable triangles recur throughout, though, as does a distinctive rhythm, deliberate but improvisatory, which reflects the artist's nearly 70 years as a Bebop fan.

YOONA HUR (b. 1983, Seoul, South Korea) is a New York-based artist who explores cultural identity, spirituality and materiality through ceramics. For several years, the iconic Korean Moonjar has anchored her multi-disciplinary practice as it is rooted in openness and evolution. Her works honor the past while fusing contemporary and diverse spirits from Buddhism, Hinduism, gardens, flowers and bodies. Formed as offerings and expressions of meditation, her vessels and sculptures are imbued with the sense of inner knowing, universality and interconnectedness among us.

Hur has exhibited in New York, Los Angeles, London, Paris, Florence, Milan and Japan. Her works have been featured in Wall Street Journal, Financial Times, NY Times, Cultured Magazine, Architectural Digest, Elle Decoration and Maison Korea. She holds a BFA from The School of The Art Institute of Chicago (2006) and a B.Arch from Cooper Union, School of Architecture (2010). She worked at Diller Scofidio and Renfro and Matthew Baird Architects in NYC.

CAROLINA JIMÉNEZ (b. 1991, California) is a textile artist based in Brooklyn, New York. Drawing on her heritage as a first generation Mexican-American, She creates monuments, woven paintings and wall sculptures that act as memory signifiers of mundane moments. The constructions become vessels into which the past is poured, molded, or reshaped (woven, unraveled, or stretched). Her work seeks to magnify the banal moments of daily life, making valuable the sometimes unseen acts of maintenance, softness, and care. Her practice acts as a tether to the past and present histories of diasporic migration. While the works are abstract, they can be understood as love letters to Rosa Mexicano, sweet mangoes and kind women on the street, to the dappled light under a jacaranda tree, and a mother's embrace.

Jiménez received a BArch from Syracuse University and an MFA from The Rhode Island School of Design (RISD). Her work has been featured in exhibitions at 75 Chauncey, Heath Ceramics, The Gallery at 200 Lex, Sol Koffler Gallery, the RISD Museum, and 1stDibs Gallery. She was an Artist Fellow at the Museum of Art and Design (MAD) in New York City, and has been an artist in residence at Casa Lu in Mexico City. She recently completed a residency at the Josef and Anni Albers Foundation, and will be in residence at the J.B. Blunk Estate in the Summer of 2025.

TADAAKI KUWAYAMA (b. 1932, Nagoya, Japan ; d. 2023, New York) graduated from the Tokyo University of the Arts (1956), having studied nihonga, a traditional form of Japanese painting on paper or silk that uses naturally derived pigments and puts extreme emphasis on outlines and tonal modulation. Together with his wife, artist Rakuko Naito, he came to the United States in 1958, at roughly the same time as Japanese artists Yayoi Kusama and Yoko Ono. After settling in New York, Kuwayama eschewed both traditional Japanese painting and Abstract Expressionism, which dominated contemporary art, and instead experimented with highly reductive painting, producing canvases with brightly colored fields of paint in horizontal and vertical compositions. In 1961, his first solo exhibition was held at Green Gallery, an uptown venue known for showing the work of the downtown avant-garde. Through the 1960s, Kuwayama both refined his painting practice and began to explore three-dimensionality, creating painted wood-and-paper floor pieces and incorporating industrial materials into his work. By 1965, he had fully abandoned all nihonga techniques and began using spray-paint in an effort to make inscrutable works that were free from scratches and imperfections as well as any traces of the artist's hand.

Kuwayama has been the subject of numerous solo exhibitions at venues such as Green Gallery (1965, 1966); Tokyo Gallery (1967); Galerie Bischofberger, Zurich (1967); Museum Folkwang, Essen, West Germany (1974); Institute of Contemporary Art, Tokyo (1976); Akira Ikeda Gallery, Nagoya, Japan (1980, 1981, 1983, 1984, 1988); Nagoya City Art Museum (1989, 2006, 2010); Museum für Konkrete Kunst, Ingolstadt, Germany (1997); and National Museum of Art, Osaka (2011). His work has been presented in such group exhibitions as *Systemic Painting*, Guggenheim Museum (1966); *Constructivism and the Geometric Tradition*, Albright-Knox Art Gallery, Buffalo, New York (1979), which traveled to the San Francisco Museum of Modern Art (1980), Pittsburgh's Carnegie Institute (1981), and Kansas City's Nelson-Atkins Museum of Art (1981); and *The Third Mind: American Artists Contemplate Asia, 1860–1989*, Guggenheim Museum (2009). He won a National Endowment for the Arts grant (1969) and an Adolph and Esther Gottlieb Foundation grant (1986).

RAKUKO NAITO (b. 1937, Tokyo, Japan) graduated from the Tokyo University of the Arts in 1958, where she majored in traditional Japanese nihonga painting, an artform utilizing traditional Japanese materials. Following graduation, she moved to New York with her artist husband, Tadaaki Kuwayama and briefly attended the Art Students League in search of a less conventional method of working. During the early to mid-1960s, she made optical art and experimented with masking tape and acrylic paint, a relatively new art material of the time which the American abstract painter, Sam Francis, introduced to her. Naito created works that emphasized flatness and downplayed the artist's hand. By the mid-1960s when Optical (Op) art became popular with artists, Naito continued her experimental practices leading her to simple forms, at monochromatic colors, and simple lines. This approach continues to inform her practice today.

Naito's first solo exhibition was at the World House Gallery in New York in 1965. Featured throughout the United States, Europe and Japan, Naito's work is represented in numerous galleries and public collections including the San Francisco Museum of Modern Art (San Francisco), the Museum of Fine Arts, Houston (Texas), the Voorlinden Museum (Wassenaar, the Netherlands), the Kemper Art Collection (Chicago), Miami-Dade Community College (Miami), The Larry Aldrich Museum (Ridgefield, CT), the Roland Gibson Art Foundation (SUNY Potsdam) and the Davis Museum and Cultural Center at Wellesley College, Massachusetts. She was an artist in residence at the Josef and Anni Albers Foundation in 2003. Naito held a solo exhibition at the Karuizawa New Art Museum (Karuizawa, Japan) in 2016 and was included in a group exhibition at Blum & Poe (Tokyo) in 2017.

FRANCESCO SIMETI (b. 1968, Palermo, Italy) is an artist known for his site-specific installations, which aesthetically present enchanting scenes that reveal a more complex subtext upon closer inspection. Public Art is a fundamental aspect of his practice, he has worked with Percent for Art and Public Art for Public Schools in NYC, the Multnomah county in Oregon, and has created permanent installations in subway stations in Brooklyn and Chicago. In Italy he has worked with a.titolo for the New Commissioners program, and in 2021 he presented a wall covering installation at Casa Giglio in Turin. In 2024 he realized a permanent wallcovering at Officine Saffi in Milan, Italy. He is currently working on a public art installation for the Los Angeles Metro.

He has had solo exhibitions at venues such as XNL, Piacenza (2022), Francesca Minini, Milano (2021), Assembly Room, New York, (2019); Open Source Gallery, New York (2017); Galleria d'Arte Moderna, Palermo (2012); and Artists Space, New York (2009). His work has been included in group exhibitions at The Withworth, Manchester (2023-2024), Pera Museum, Istanbul (2023 – 2024), MAO, Turin (2023), PAC, Milano (2022), MACTE, Termoli (2022), Magazzino Italian Art, Cold Spring, NY, (2020), Museo Civico di Castelbuono, Palermo (2019), ICA Singapore (2017), Palazzo Reale, Milan (2016) and Castello di Rivoli Museum of Contemporary Art, Turin (2014). He has also exhibited work at the Triennale di Milano (2014 and 2013). His works are featured among the contemporary art collections of Fondazione Luigi Rovati, Milan; Museo del Novecento, Milan; Victoria & Albert Museum, London; Philadelphia Museum of Art, Philadelphia. He works with the gallery Francesca Minini in Italy, and is involved in ongoing design collaboration with Maharam, New York.

EIJI UEMATSU (b. 1949, Kobe, Japan) 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.

Uematsu has shown widely in museums across Japan including his solo exhibition, *Shape of Soil*, on view at The Museum of Arts & Crafts Itami, Hyogo in 2007 and *Soil / Fire to the Root* at the Koumi-Machi Kougen Museum of Art in Nagano in 2009. Kyoto City University of Arts Art Gallery @KCUA presented *Eiji Uematsu: The Sky that the Rabbits Saw* in 2016. In 2020, a solo exhibition titled *Soil and Fire* was on view at The Museum of Ceramic Art, Hyogo. In 2024, he was the subject of a major solo exhibition at the Mie Prefectural Art Museum. His works are included in the collection of the Minneapolis Institute of Art.

TETSUYA YAMADA (b. 1968, Tokyo, Japan) was born in postwar Tokyo, where he began studying traditional Japanese ceramics. He subsequently received his MFA from Alfred University in 1997 and is currently a Professor in the Department of Art at the University of Minnesota, Twin Cities. Through his ceramic-centered multimedia work, Yamada examines nature to explore fundamental truths about human nature.

His recent exhibitions include *Listening*, a mid-career survey at the Walker Art Center in 2024, and *Shallow River* at Midway Contemporary Art in Minneapolis in 2022. Yamada has participated in numerous residency programs, including Kohler Arts/Industry in 2002 and 2009, the Fabric Workshop and Museum, Philadelphia in 2004, and the European Ceramic Work Center in Hertogenbosch, The Netherlands in 2010. He is a recipient of the 2001 Tiffany Award, the 2005 McKnight Fellowship for Ceramic Artists administered by The Northern Clay Center, the 2014 and 2019 McKnight Artist Fellowships for Visual Artists administered by the Minneapolis College of Art and Design, the Grand Prize (the highest prize) at the Gyeonggi International Ceramix Biennale in South Korea in 2011, and Guggenheim Fellowship in 2023.

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526 W. 26th Street, Suite 814
New York, NY 10001