



TAMIKO KAWATA
Together II

ALISON BRADLEY PROJECTS

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TAMIKO KAWATA

TOGETHER II (WATERFALL)

20 November 2025 - 31 January 2026



ALISON BRADLEY PROJECTS

Alison Bradley
Claire Foussard
Olivia Breibart
Yuya Kawata



Alison Bradley Projects is pleased to present *Tamiko Kawata: Together II*, the artist's second exhibition with the gallery. Spanning six decades of creative inquiry, the exhibition brings together works on paper, sculptures, and a new site-specific installation. The exhibition opens on November 20, 2025, with a reception from 6:00–8:00 p.m., remaining on view through January 24, 2026.

As a young hiker in the Japanese Alps, Tamiko Kawata would crane her neck toward pine trees, mountains, and waterfalls—each encounter a lesson in scale and interdependence. These early experiences impressed upon her the sublime realization of one's own fragility and interconnectedness within vast natural systems. In our contemporary moment, where individual agency often feels diminished by legislative oversight, the omnipresence of media, and deepening political division, Kawata's artistic practice—and indeed her very way of being—urges a return to the small, the tactile, and the human. Her largest work to date, *Together II: Waterfall*, is a monumental, site-specific installation that magnifies the conceptual and poetic possibilities of her signature material: the safety pin. Through Kawata's transformative vision, this humble everyday object becomes a metaphor for collective resilience and interdependence.

While studying Sculpture at the University of Tsukuba / Tokyo University of Education, Kawata developed her practice under the influence of avant-garde movements such as Dada and Bauhaus abstraction—all of which championed unconventional materials and the social significance of artistic production in the immediate aftermath of the war. When she immigrated to the United States from Japan in 1961, these ideas found physical form in the most modest of materials. Faced with the practical challenge of resizing American clothing that hung too long on her frame, Kawata turned to safety pins—then uncommon in Japan—as a quick fix. Necessity, however, gave way to discovery. The safety pin's precise geometry, its quiet strength, and its capacity to bind inspired a career-long exploration. Kawata found beauty in what was meant to be hidden and supportive, a sense of elegance in the glint of steel, and a metaphor in the act of pinning. Through this object, she articulated the nuances of her diasporic experience: the interlocking of Japanese and American identities, the collective mending that defined her postwar youth, and the continual process of transformation through touch, adaptation, and intimate contact with the world.

Over the years, Kawata began ordering pins in bulk from a single wholesaler, Island Sewing Supplies, Inc., sustaining a relationship that now spans half a century. When contacted to fill the *Together II* order, Island Sewing's Gilbert Colon responded with disbelief: "I was twenty years old when you first ordered from me—now I'm seventy!" This enduring exchange speaks to the care that threads itself through Kawata's practice: an ongoing dialogue between artist, material, and community.

Together II: Waterfall comprises 150 boxes—over 600 pounds—of safety pins, totaling approximately 216,600 individual units. The work unfolds across the gallery walls as an immense, undulating wave of silver.

At eighty-nine years old, Kawata embarked on this ambitious project in the same collaborative spirit that has long animated her work. In a new commission produced with Alison Bradley Projects, Kawata held a series of public workshops over two weeks in New York City. More than 130 participants—artists, students, neighbors, and volunteers—gathered to learn Kawata's sculptural technique, assembling ten-foot chains of interlinked pins. The repetitive yet mindful act of linking pins became an exercise in both craft and communion, an embodiment of the interpersonal connections that sustain community life.

By openly inviting diverse volunteers of varying experiences into the creative process, *Together II* transforms collective labor into collective meaning. The installation foregrounds the generative power of organizing and mutual care in a time of fragmentation and uncertainty. As its title suggests, *Together II: Waterfall* continues the conversation begun with *Celebration/Together* (2020), a work that marked the 2020 U.S. presidential election, the defeat of Donald Trump, and Kamala Harris's historic vice presidency. Similarly, *Together II* stands as both a political gesture and a social meditation—an act of gathering in the face of forces that seek to divide. Against the backdrop of resurgent nationalism, intolerance, and xenophobia, Kawata's shimmering cascade of pins becomes a quiet but forceful countercurrent: a monument to inclusion, repair, and solidarity. The safety pin—long associated with working-class resilience and acts of mutual aid—here becomes a symbol of radical tenderness, linking together histories of labor, gender, and migration into one gleaming continuum.

Visually, the installation evokes the waterfall, a flowing torrent of silver that glimmers and sways against a deep indigo backdrop. This image draws from Kawata's concept of *nagare*, the unifying flow of a running stream merging into larger waters. Through this metaphor, *Together II* invites viewers to imagine themselves as part of a global current—each individual strand contributing to a greater whole. Kawata's sensitivity to materials mirrors that of a weaver, creating a texture that resembles draping fabric or rippling silk. The safety pin, humble on its own, gains strength through relation. The work thus becomes an embodiment of collectivity itself—its strength derived not from singularity but from the act of connection. The medium is the message: to link, to hold, to share weight is to be human.

In an era when traditional monuments—statues, plinths, memorials—are increasingly questioned for what and whom they commemorate, Kawata's work proposes a different kind of monumentality: one rooted not in power, but in relation. *Together II* asks us to reconsider what endures and holds us together when so much seeks to pull us apart. Built through many hands and infused with many stories, the work offers itself as a living monument—an overflowing, life-giving refuge celebrating the generative potential of interdependence.

- Text by Sofia Thiệu D'Amico

SAFETY PIN WORKSHOPS

October 22–31, 2025



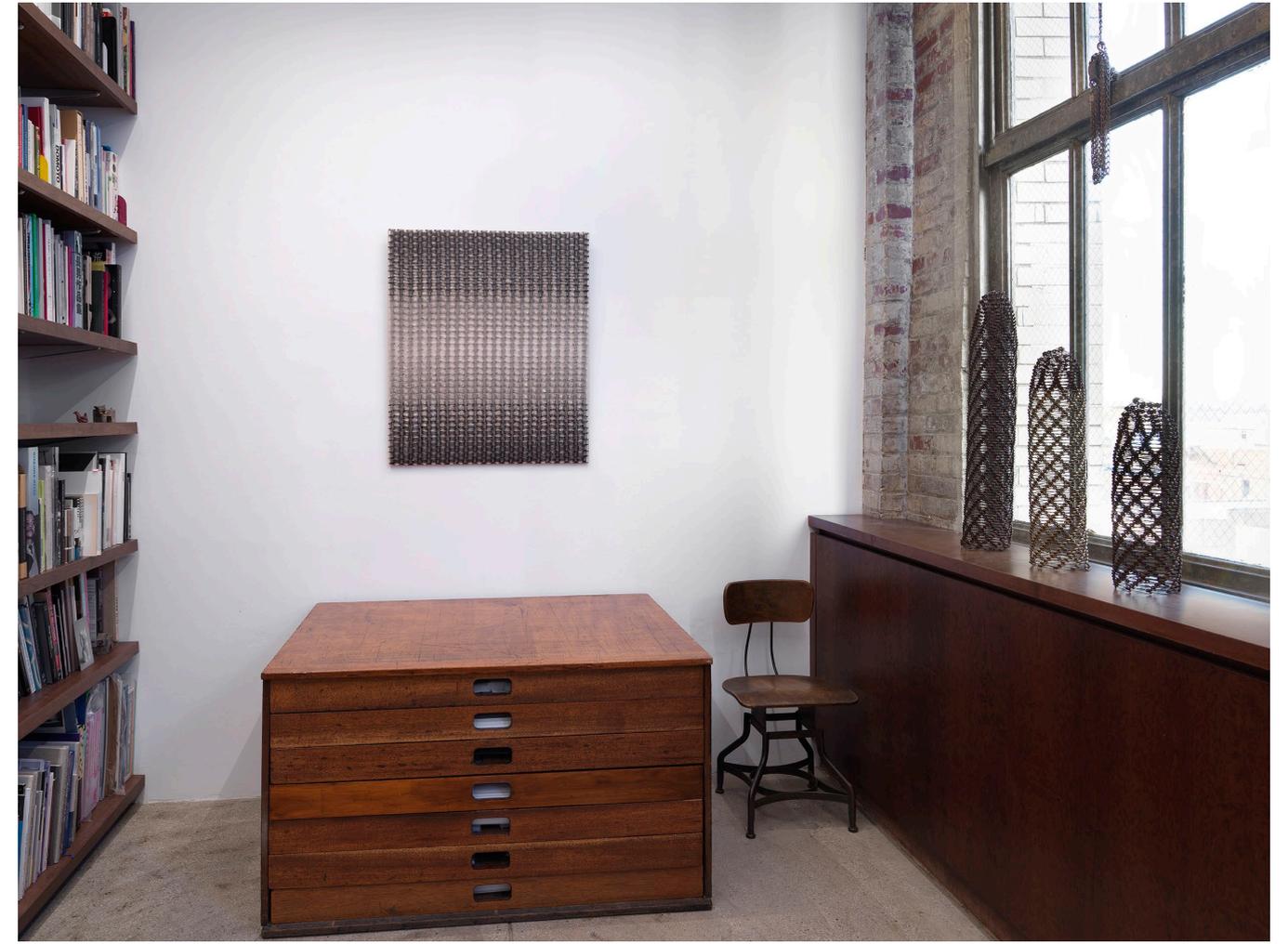
SPECIAL THANKS TO ALL WHO CONTRIBUTED THEIR TIME, HANDS, AND SPIRIT TO BRING THIS INSTALLATION INTO BEING:

Adele Laboz, Akemi Takeda, Alison Bradley, Allison Beck, Allison Burstein, Amanda Zhang, Ana Martins, Andrea Yost, Anna Gleeson, Anne Goforth, Ariel Mannie, Ashley Finnerty, Audrey Laboz, Audrey Wong, Ben Gomez, Brian Naidoo, Brooke Jacobs, Caleb Hernandez, Catherine Le, Celine Mai Seehase, Chris Hardy, Christina Rosenvigne, Christy Djiwandono, Ciara Kavanagh, Claire Foussard, Claire Zhang, Daniel Holod, Daniela Maiorana, David Smyth, Debora Francis, Dian-Aziza Ooka, Donovan Mason, Edwin Bravo, Eimi Tagore, Ramaish “Bert” Bhola, Remi Reid, Ellen Hwang, Ellie M. Hisama, Emily Torpey, Erica Soehngen, Erin Ehsani, Erin Willigan, Evan Scott, Fiona Kong, Fortune Laboz, Frank May, Fumino Igarashi, Genevieve Shibilo, Georgia Reidy, Gilbert Colon Govindram “Brian” Bhola, Grave Gru, Guillermo Fernandez, Hardeo “Chris” Mangal, Harry Shapiro, Hedi Sorger, Herbert Marin, Hollye Davidson, Howchand “Ram” Ramlall, Ian Pultz-Earle, Jamie Kruse, Jackson T. Moad, Jean Oh, Jenna Park, Jill A. Valentine, Jiwon Rhie, Joe Ferr, Josip “Joe” Barak, Judy Pincus, Julia Glauberman, Julia Matsumoto, Julie Swarsen, Junior Husain, Kanako Tajima, Kaoru Komi, Karen Chin, Katie Popeo, Kelly Hoey, Laura Borgess, Leah Singer, Leland Morris, Linda Nagaoka, Madison Campbell, Maggie Block, Margaret Glavey, Margie Neuhaus, Mario Toro, Mark Ferguson, Maryline Panis, Mathew De Jesus, Mattie McGarey, Melanie Austin, Mitsuya Okumura, Monika Anne Cunningham, Morgan Rutter, Mukesh “Bush” Bhola, Nathaniel Tee, Naya Behailu, Nils Folke Anderson, Olivia Breibart, Pablo Guerra, Parker Austin, Pat Tokunaga, Patty Marcus, Robert Palumbo, Roberta Haynes, Roy Reid, Saad Khan, Sage Anne Block, Sam Ganz Panzier, Samuel Clay Birmaher, Sara Loving, Sarah Feingold, Sarah Kurland, Sei Smith, Seung Hyun Lee, Sofia Thiệu D’Amico, Sol Aramendi, Su Hyun Lee, Susan Angrisani, Takuya Ikezaki, Tariq “Rick” Husain, Teo Palumbo, Tiam Tran, Tina Glavan, Toulav Tavlirides, Trish Sri, Tsuguha Kataoka, Valeriya Antonshchuk, Vasilisa Semanoua, Wendy Wu, Yasuko Okumura, Yen Ha, Yuya Kawata, Zhaojun Guo, and Zoe Schwartz.

INSTALLATION VIEWS

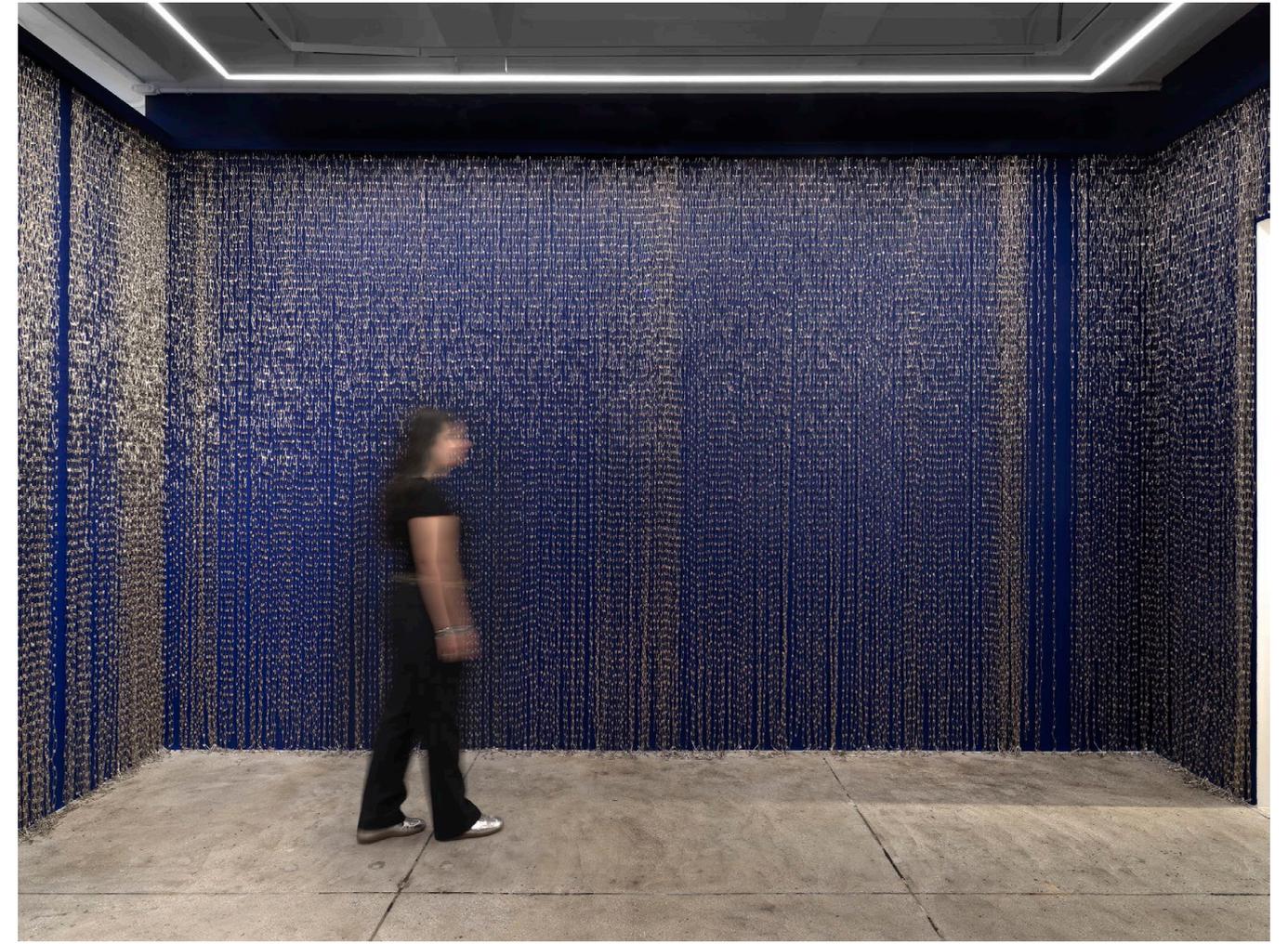












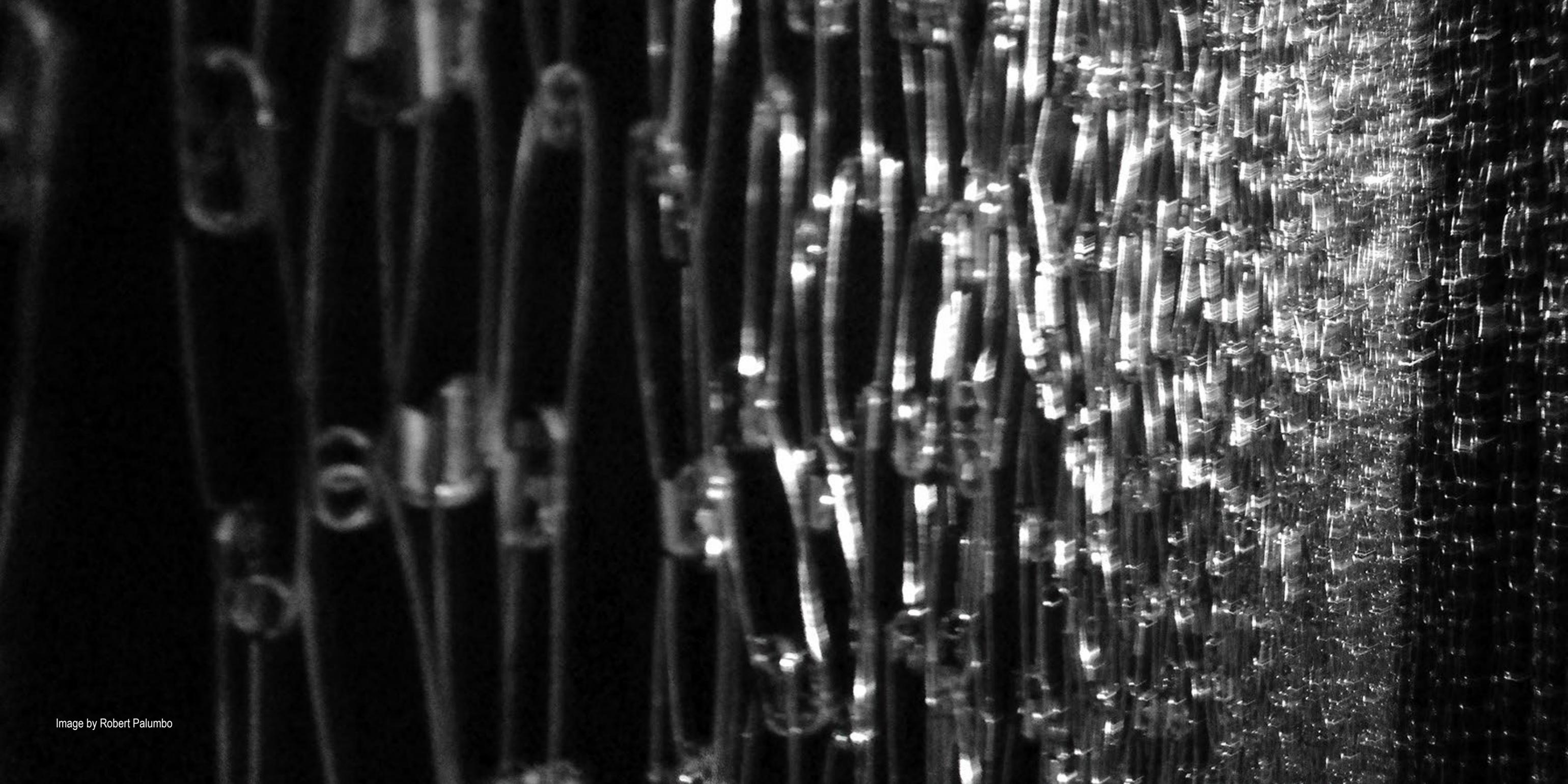


Image by Robert Palumbo

INTERVIEW WITH TAMIKO KAWATA

November 11th, 2025



Image by Robert Palumbo

Sofia Thieu (ST): We're sitting here in Alison Bradley Projects as this monumental installation, Together II, is being built. We just produced some lines of safety pins together. The room is completely immersive—the work spans all four gallery walls and envelops you. Can you tell me about the concept behind this installation and how it began?

Tamiko Kawata (TK): Together II (Waterfall) is a site-specific installation and the main part of my solo show for Alison Bradley Projects, composed of a ten-foot by sixty-three inch installation across four walls. It consists of about 2,000 lines of No. 3 safety pins, with 80 pins per each ten-foot line.

ST: It's remarkable—and also your newest project, and a collaborative effort. How did you decide to work with community members?

TK: That was the part that surprised me. Claire, the gallery's Director and Curator, organized the installation and suggested holding workshops to help create the pin chains. The technique is simple—a six-year-old could do it—but I needed thousands of lines in a short time. Claire kept the idea moving, and then I had my annual open studio at the Elizabeth Foundation for the Arts. I told visitors about the project, and to my surprise many people showed up to help.

ST: So for two weeks before the opening, volunteers came to workshops in the West Chelsea building to link safety pins into ten-foot chains—completely voluntarily. People really showed up for you!

TK: It became a real community. People enjoyed the process of making something together. When they finished, I'd thank them for their time and they'd say, "No, thank you." New friendships were created. Some people hadn't seen one another in years and reconnected during the workshops. We had students, friends, people who knew my work, and people who found us online. I learned a lot from that collaborative energy.

The installation continues from Together I, a project I made at White Box in 2020, right after the election of Joe Biden and Kamala Harris. It was such a joyful moment. I made a pantyhose installation—90 by 12 feet—each pair stretched in a gesture of celebration, and another work dedicated to Kamala Harris. I felt the country had been threatened with division, but instead there was joy. So with Together II, I wanted to gather people again.

The safety-pin technique is simple, but I taught everyone the most efficient method. The workshops were cheerful, and I felt we were generating a shared energy—the power of being together—which the installation expresses.

ST: It's beautiful. And it's interesting that Together I emerged from a celebratory moment for the Biden presidency, while Together II comes during 2025—a difficult moment marked by xenophobia and rollbacks on gender policies.

This iteration feels more about personal resilience. Political and social awareness runs through your practice.

TK: Yes—especially in my installations, there is always social and political commentary. And they’re made from used materials because that comes from my immigration experience. When I arrived in the US from post-war Japan, the first thing I noticed was, “What a plentiful but wasteful lifestyle.” It shocked me.

My first night in the US was actually still on the boat—we arrived too late for immigration to process us—sleeping under the Golden Gate Bridge. I watched the traffic lights shine all night across the Bay. The next morning, the pastel-colored houses on the cliffs looked like toy houses—pretty, but so regulated. Even shopping was shocking: a drugstore that sold food, clothing, shoes all in one place. Life here was abundant, and wasteful. Those impressions stayed with me. As an artist, it became a subject—my way of writing my American narrative in three-dimensional form.

ST: We’re in another fraught political moment now, especially around immigration. When you first came to San Francisco in the 1960s, was the visa process different?

TK: Very different. My father had been invited to teach in Washington, DC, and he traveled on an official Japanese government passport. Our whole family received those passports, which meant we were protected by the Japanese government—but I couldn’t work or study. Someone gave me a recommendation letter to the Japanese trade department in New York, in case I wanted to stay longer. At the time, we were only allowed to take \$400 into the US—barely enough to live on, it would last us only three months. That letter became essential.

ST: Even with an official passport, you were limited to \$400?

TK: Yes. After arriving in San Francisco, we eventually went to DC. I spent six months attending “Americanization School” every evening to learn English. Then I went to New York. The trade organization hired me right away. The position was Arts and Crafts Curator as I was working for a glass company as an Artist Designer in Tokyo upon the graduation of BA in sculpture.

ST: And once in New York, who became your community—both socially and artistically?

TK: At first, I hardly knew anyone. I stayed with a family friend in Brooklyn while looking for housing. My workplace had a tight Japanese community and helped me find a women’s residence hall. It was safe, inexpensive, and close to work. It also immersed me in American culture—St. Patrick’s Day, the Oscars, social events. Through work, I met many American craft artists. I organized exhibitions both introducing Japanese art to the US and American design to Japan. I specialized in tableware and selected pieces that later would enter MoMA’s collection, for example.

ST: And you also had artistic connections from Japan.

TK: Yes, the artist Shigeko Kubota and I actually studied at the same university and climbed mountains together, including a winter trip to Mount Fuji. After we both ended up in New York, we reconnected by chance at a perfor-

mance. We cooked together and saw each other often. But she was with Fluxus, while my influences were more Bauhaus and Dada—Duchampian ideas about materials and alternative ways of thinking.

ST: So your work was conceptually aligned but distinct.

TK: Very distinct. My early work was more technical—plaster, bronze, wood. But I’ve always looked for alternative ways of approaching ordinary materials. The safety pins are part of that.

ST: And who else shaped your artistic life in New York?

TK: After I met my husband Ian, we went out a lot—to jazz clubs, galleries. Myself coming from post-war Japan, and he from the UK, New York felt so vibrant, colorful, and abundant. I recorded visual impressions constantly, and many became works—often using recycled materials to show accumulation. For a group show, I used five weeks of *Newsday* newspapers to create a waterfall form.

I’ve also been at the Elizabeth Foundation for the Arts since 2002. I never had the funds to study art in the US in the ’60s, so EFA became an important learning community.

ST: And now *Together II*—an enormous project. There are additional works in the show as well. Can you speak about them?

TK: Yes. In the back office, there’s a drawing of the original installation design in silver ink on black paper, and *Day and Night*, from the Safety Pin *Permutation* series. I’m also showing my new *Tamigraphs*: camera-less photographic images using objects from my sculptures—mostly safety pins—to create three-dimensional effects on a flat surface. They’re very new and experimental.

Next door, there’s *Waves* from my *Permutation* series, and an older piece, *Flat Iron Building*, a triangular woven safety-pin mesh that opens into an unexpected space when undone. There’s also a caterpillar-nest sculpture from 1968—a playful piece I made at my first residency, trying to overcome my phobia of caterpillars.

And several chewing-gum works. As a child during the war, American GIs gave us shiny silver-wrapped chewing gum—so I had positive associations. But once I immigrated, I saw all the black gum marks on the subway floors, stuck to shoes. I became interested in the gum’s “sad side”—its relationship to anxious energy. This inspired *Sidewalk Elegy*, made of cement and acrylic on canvas. So yes, the show spans early works to the newest experiments. But the centerpiece is *Together II: Waterfall*.

ST: It’s almost like a survey show as well as a major new installation.

TK: Many of my shows become survey shows, because my work is like a diary.

ST: Together II continues your waterfall motif. What does the waterfall symbolize for you?

TK: It comes from my years hiking in Japan—seeing small streams growing larger, moving around rocks and branches, eventually joining the ocean. To me, it mirrors life: we're born, we move through obstacles, and eventually we join our ancestors. Japan is surrounded by water; I grew up surrounded by it. It's another shape of life.

ST: And Manhattan is also an island. The waterfall as a political motif is powerful. What do you hope people feel when they see the show?

TK: I hope they feel the collaborative energy. These small lines—small veins—grow into something larger. Claire organized the workshops, and in just nine days, about 130 people helped create roughly 2,000 lines. We used every single one. I feel their energy in the work.

We're living in an uncertain time. Trump has won another term. There is tension and global turmoil. I'm grateful for the chance to capture this moment through the waterfall form. I hope this work encourages a sense of togetherness—a vision for a calmer, more peaceful society.



Image by Robert Palumbo

EXHIBITED ARTWORK

Image by Robert Palumbo





Together II (Waterfall), 2025
No. 3 nickel-plated steel safety pins
120 x 750 in (304.8 x 1905 cm)
[Dimensions variable]



Self Portrait, 1996
Wood box, canvas, and safety pin
6 x 24 x 3 in (15.2 x 61 x 7.6 cm)



Silver Sphere, circa 2015-2025
No. 2 and 3 silver safety pin
12 x 12 x 12 in (30.5 x 30.5 x 30.5 cm)



Study for Waterfall, 2025
Silver ink on paper
Drawing: 20 x 60 in (50.8 x 152.4 cm)
Frame: 21 1/2 x 61 1/2 in (54.6 x 156.2 cm)

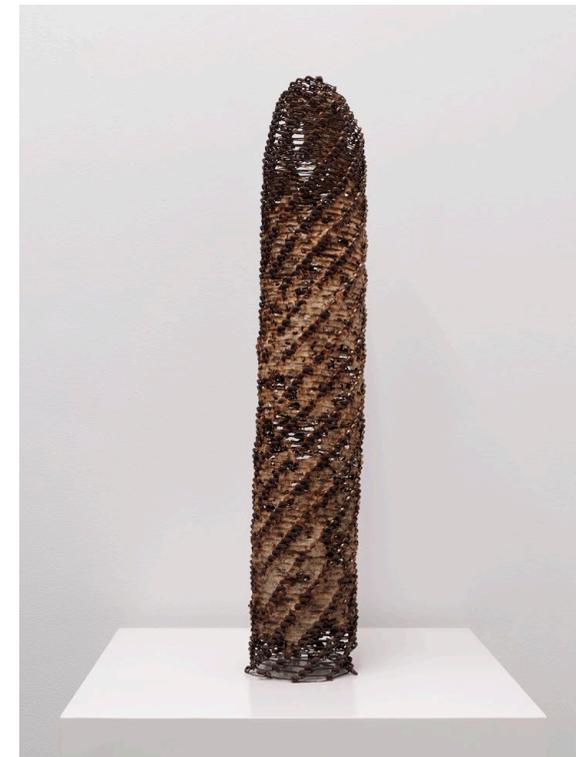


Spiral Sculpture, circa 2000
Rusted safety pin
28 1/2 x 6 x 6 in
72.4 x 15.2 x 15.2 cm

Spiral Sculpture, circa 2000
Rusted safety pin
16 x 6 x 6 in
40.6 x 15.2 x 15.2 cm



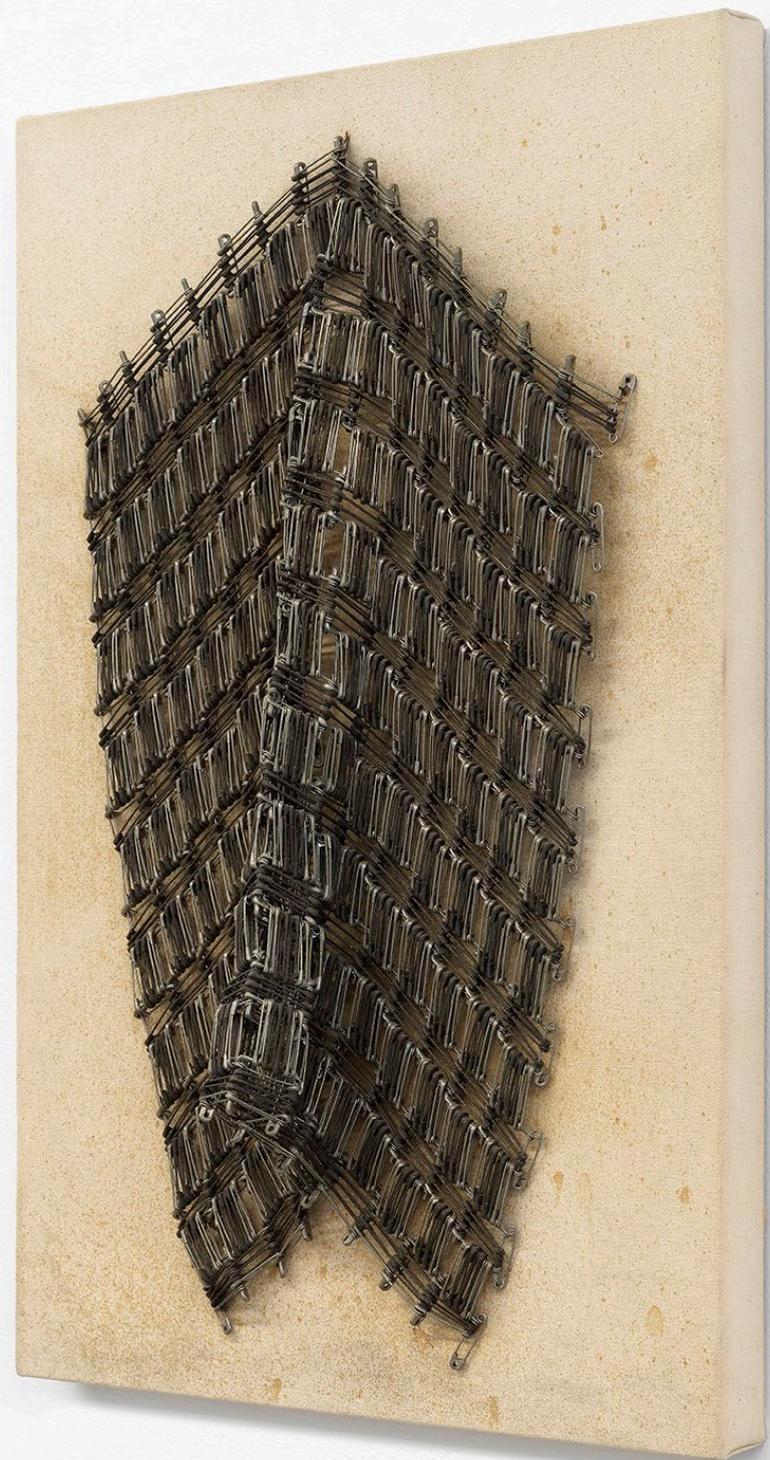
Spiral Sculpture, 2017
Nickel and rusted safety pin
21 1/2 x 6 x 6 in
54.6 x 15.2 x 15.2 cm



Spiral Sculpture, 2017
Rusted safety pin, abaca paper pulp
29 x 6 x 6 in
73.7 x 15.2 x 15.2 cm)



Corner Building / Flatiron - Cityscape, circa 1995
Signed on verso
No. 0 black and silver safety pin and nail on canvas on wood board
13 1/8 x 17 7/8 x 3 in (33.3 x 45.4 x 7.6 cm)

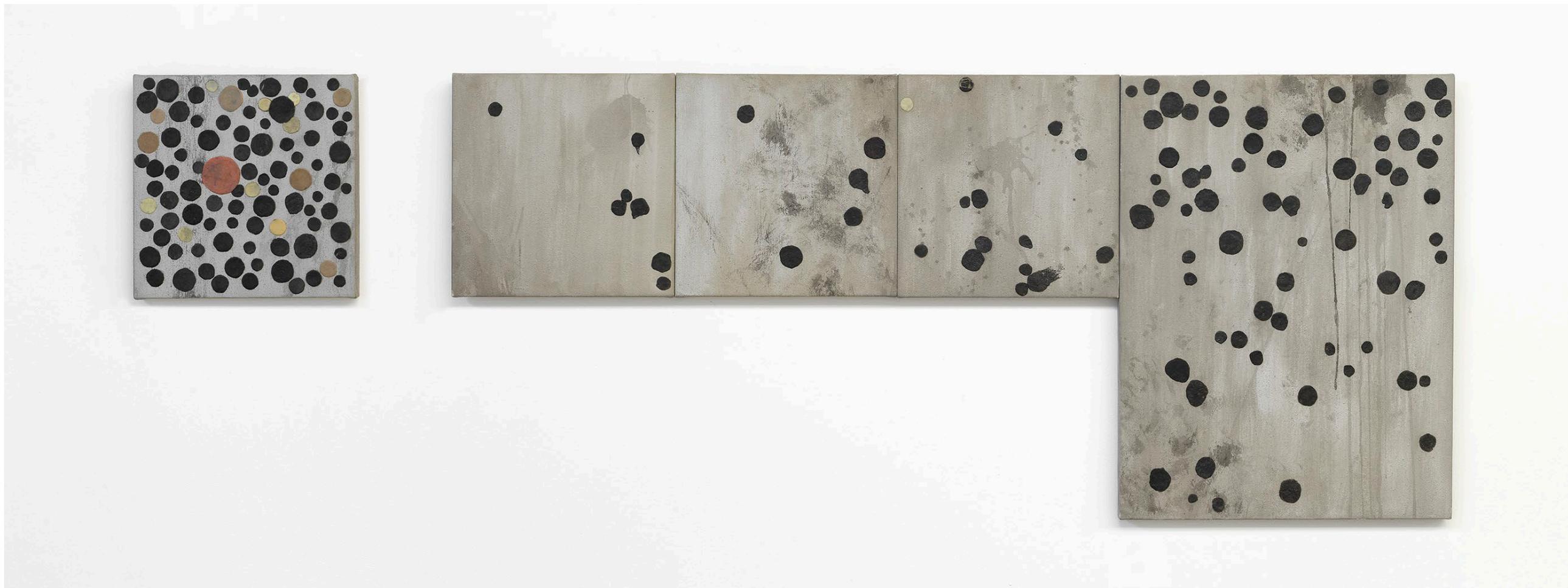




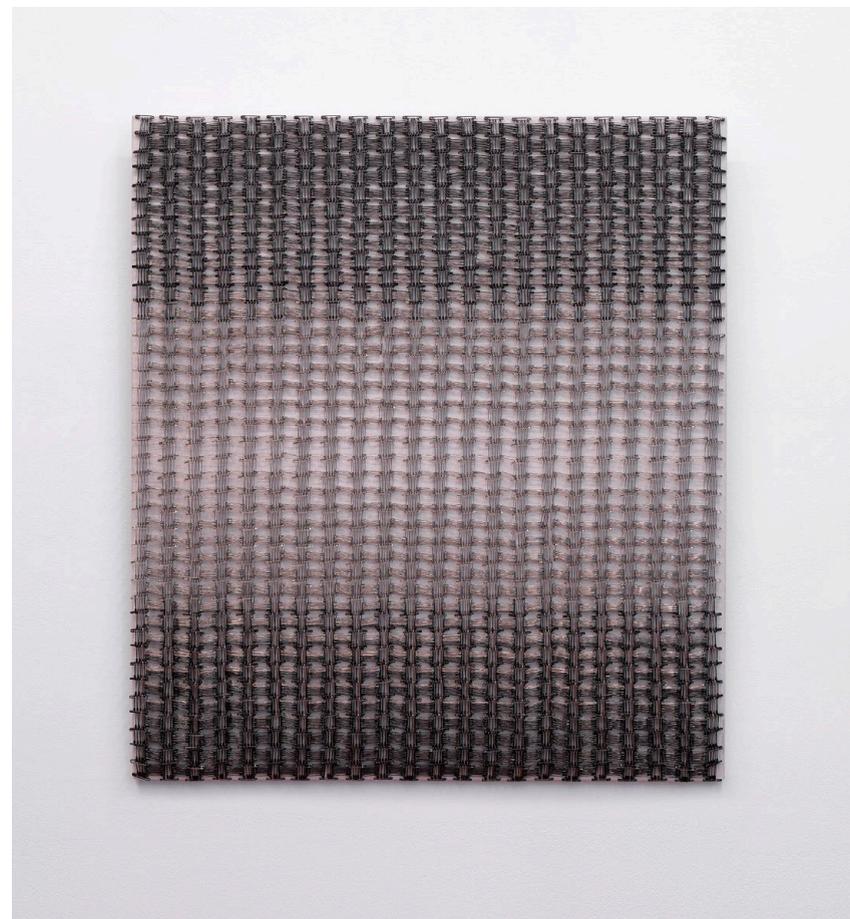
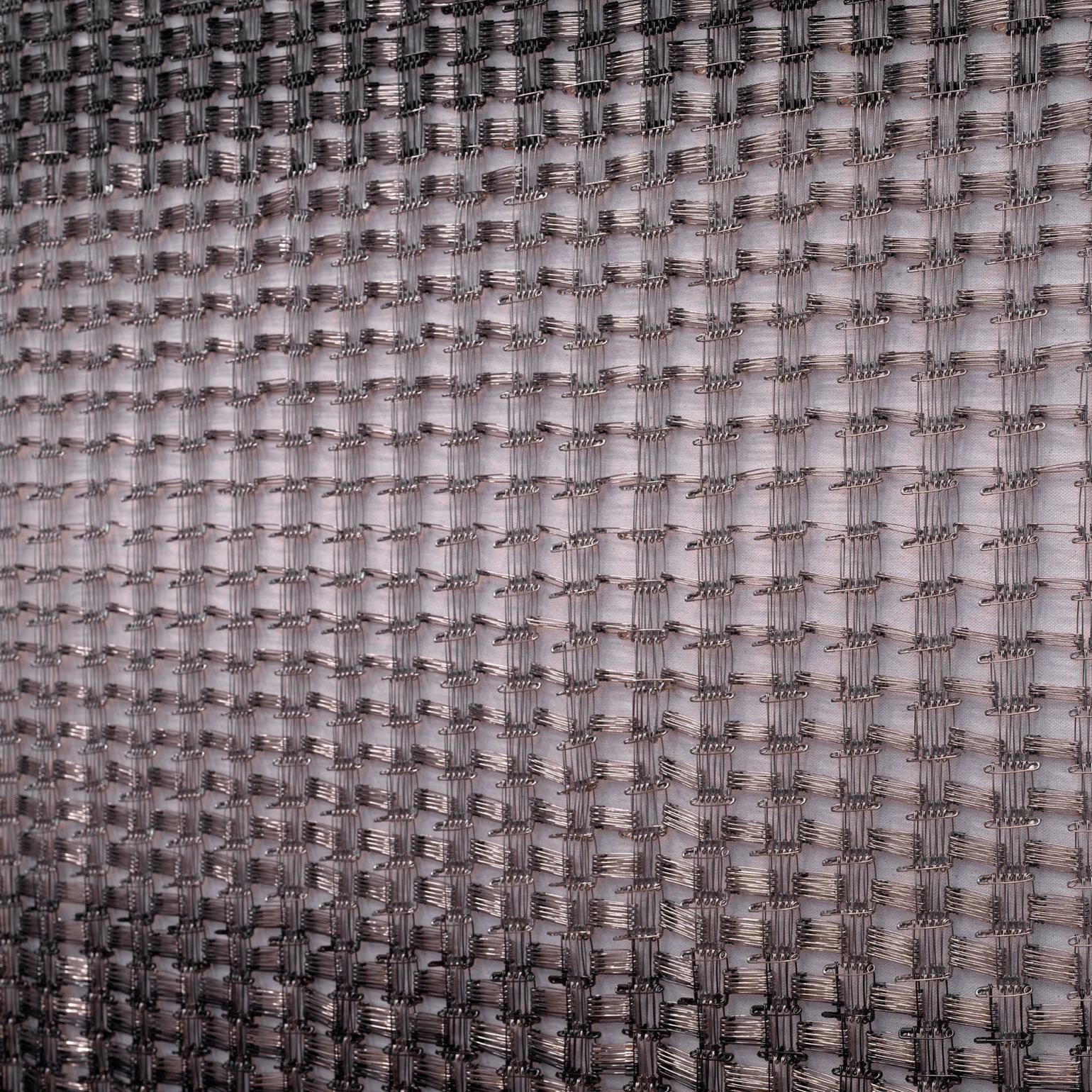
Caterpillar Nest, 2003
No. 0 and 00 black safety pins, found branch
86 x 18 x 4 in (218.4 x 45.7 x 10.2 cm)



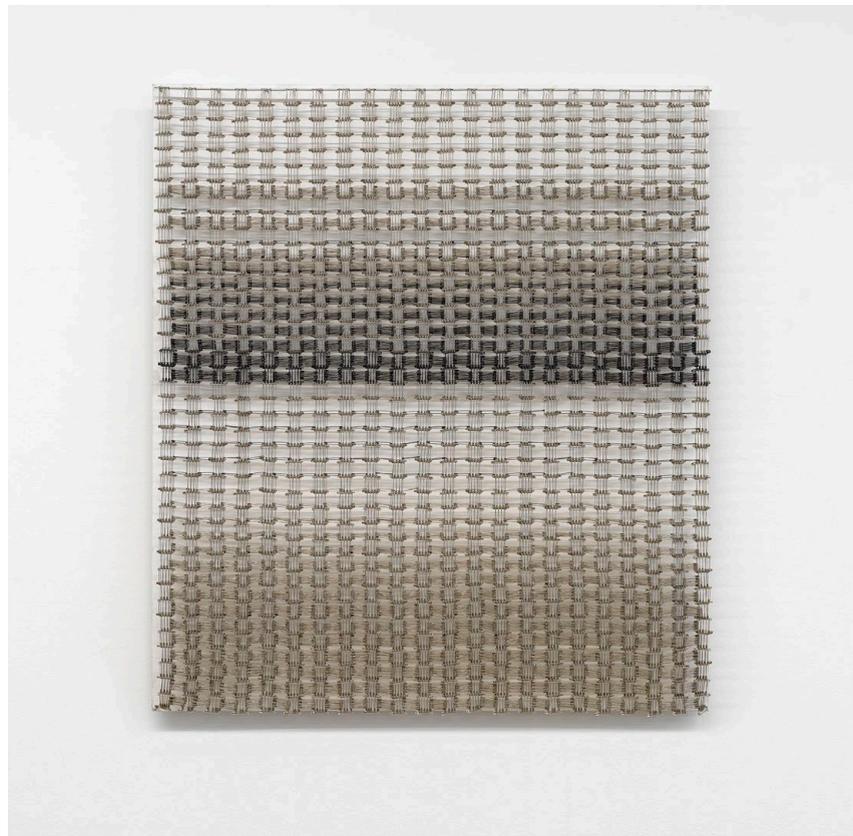
Pueblo, 2008
No. 3 silver pin
17 1/2 x 17 x 2 1/4 in (44.5 x 43.2 x 5.7 cm)



Sidewalk Elegy, 2002
Cement, acrylic medium, India ink, and
chewing gum on canvas
26 x 72 in (66 x 182.9 cm)



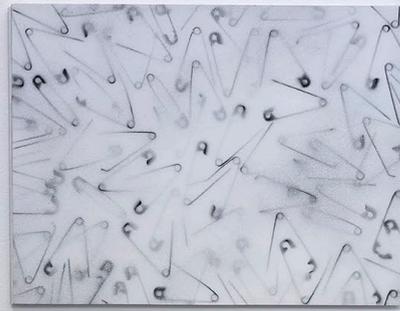
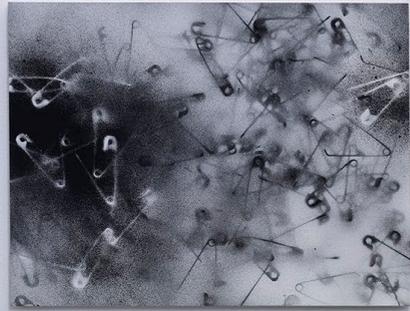
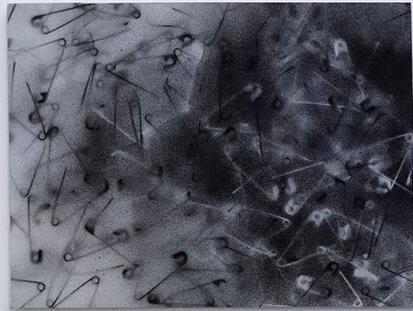
Permutation Eleven, 2018
Signed and dated on verso
No.0 black and silver safety pins, piano wire, and nail on canvas and MDF
29 5/8 x 33 1/2 in (75.2 x 85.1 cm)



Permutation Seven: Quiet Wave, 2014
Signed and dated on verso
No. 0 black and silver safety pin, piano wire, nail, and acrylic on MDF
32 1/2 x 29 in (82.5 x 73.7 cm)



Cascade, 1972
No. 3 nickel plated safety pin on neckwire
17 1/2 x 5 x 1 in (44.5 x 12.7 x 2.5 cm)



Tamigraph's, 2025
All: Signed and dated on verso
Acrylic on paper and MDF
9 x 12 in (22.9 x 30.5 cm)



UNITY SONG: A SONIC ENCOUNTER WITH TOGETHER II (WATERFALL)

Composed by Samuel Clay Birmaher

Program Note:

Unity Song is a three-hour composition for keyboard written in dialogue with Tamiko Kawata's Together II (Waterfall). In this realization, a pre-recorded live performance is played ambiently within the space.

This autumn, when I joined other volunteers in creating the strands that make up this installation, I witnessed how the bonds of safety pins we made with our hands became the human bonds we began forming naturally with each other. My focus on this was strengthened by my conversations with Kawata in preparation for writing the music. Like the artwork, the music is fundamentally about connection.

Echoing Kawata's use of safety pins, Unity Song is built entirely from a simple musical unit that can connect with versions of itself in different ways.

As the music slowly breathes, the units coalesce into communities of notes, then disperse again into emptiness. This ebb and flow develops in cycles, each time transformed into something new, but always formed out of the same musical atom. And as with everything else in this music, the ending connects back to the beginning in an unbroken flow.

Unity Song's transparency—its sounds, its silences, its arc, and its flow—is in service to acting as a focusing lens for the space it exists in. Together with the artwork, unfolding at a pace beyond the rhythms of daily life, the music invites listeners to enter a shared space of unfractured attention.

Unity Song
Samuel Clay Birmaher

The image shows a handwritten musical score for 'Unity Song' by Samuel Clay Birmaher. The score is written on six systems of staves. Each system consists of a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The music is composed of simple, sparse notes and rests, often grouped together. The notation is clean and minimalist, reflecting the 'unfractured attention' mentioned in the program note. The score is written in black ink on white paper.



Born in Kobe in 1936, Tamiko Kawata came of age in post-war Japan. As such, a persistent defiance of traditional gender roles and class hierarchies became core to both her personal and professional mission. Kawata studied Sculpture at the University of Tsukuba / Tokyo University of Education, where she embraced Bauhaus design principles and the avant-garde aesthetic philosophies of Dada and Bauhaus, breaking free from the dominant “École de Paris” curricula popular in Japan at the time. After graduating in 1959, Kawata worked as an artist-designer with Kagami Crystal Glass Works in Tokyo and, as the company’s first woman designer, earned the second-highest salary in the nation, and the highest national women’s salary at age 23. In 1961, satisfied with her glass work and seeking to escape the prevailing expectations of marriage, Kawata immigrated to the United States, settling in New York City in 1962, where she continues to live and work. Once there, built a successful professional life as a designer, producing jewelry and modernist home objects with an acute awareness of material properties. She attended the classes of Adda-Husted Andersen, a Danish silversmith, at the Craft Student League of YWCA. Soon after, Kawata later took her place in a teaching position there for metal fabrication and small sculpture classes from 1979 until they closed the facilities in 2005. After the Craft Students League, Kawata taught at 92nd Street Y until 2015 when her husband’s Lewy Body dementia progressed.

To encounter Kawata’s work is to engage directly with her biography: her intimate practice excavates the intersections of Japanese and American identity, especially the material particularities of her diasporic experience. Kawata first began using safety pins, not commonly used in Japan, to adapt to American clothing sizes, which were often too long for her. Beginning with a safety pin wearable art collection—which was written up in the *New York Times* in 1973—the artist began weaving them into metal sculptures in 1978.

As a sculptor, Kawata harnesses the safety pin’s interlocking, additive energy to create delicate chains, sprawling meshes, gridded weavings, and undulating sculptural forms. Inspired by bamboo shoots, nests, and anemones, these works are both biomorphic and geometric. Skillfully experimenting with the textural qualities of metal and thoughtfully timed exposure to the elements, Kawata achieves a range of tones, from a pristine nickel, to a golden tarnish, to a rich rust. The prosaic safety pin stands as an emblem of women’s labor, namely in the hemming of clothes and work with textiles, craft, and childcare. In the artist’s sculptural work, they become a clever response to adjacent movements and practices: they nod to Ruth Asawa’s organic looped-wire sculptures while also complicating the minimalist grids of Agnes Martin and Sol LeWitt.

Kawata’s work has been the subject of many solo and group exhibitions. Key institutional holdings include Honolulu Contemporary Art Museum (Honolulu, Hawaii), Lafcadio Hearn/Yakumo Koizumi Art Museum (Matsue, Japan), Museum for Arts & Design/MAD Museum (New York, NY), Montreal Museum of Fine Arts (Montreal, Canada), LongHouse Reserve Permanent Collection, (East Hampton, NY), and PREC Institute (Tokyo, Japan) among others.

CONTRIBUTORS

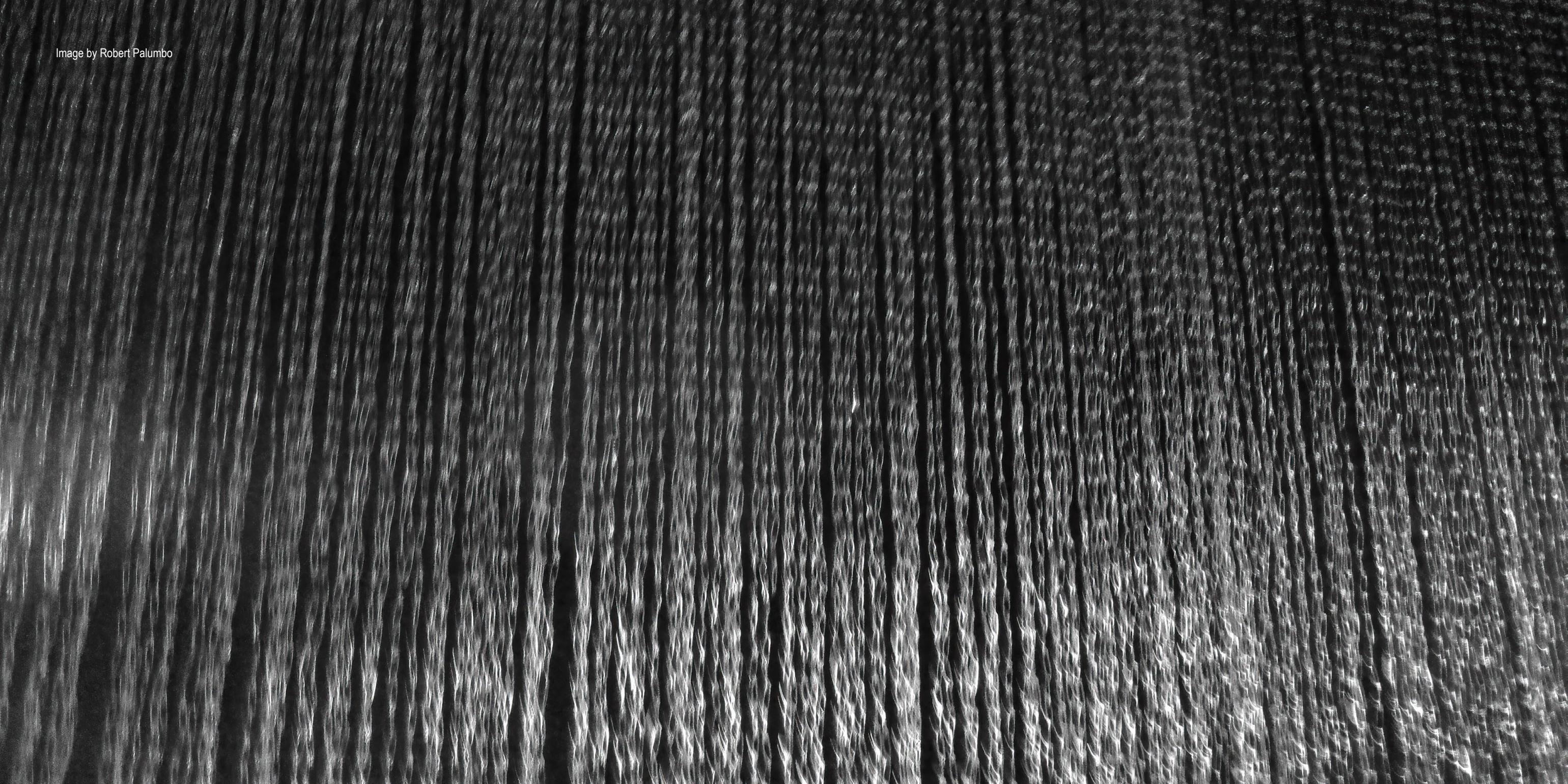
Sofia Thiệu D’Amico is an independent curator and researcher based in New York, currently serving as co-director of the Brooklyn-based artist-run space Transmitter. Her work is invested in social practice and poetics, with recent research focused on intercolonial solidarities and abolitionist imaginings. She previously worked as assistant curator of Canal Projects and has held arts administrative roles at organizations such as the Vera List Center for Arts and Politics, the Isamu Noguchi Museum, and the Los Angeles County Museum of Art, among others. Sofia holds an MA from Bard College’s Center for Curatorial Studies, and her thesis research will be featured in the upcoming volume *Borders of Art: Migration, Mobility and Artistic Practice* (American University of Cairo Press, 2026). She has been a visiting critic at various residencies around New York City such as NARS Foundation, ISCP, and Brooklyn Navy Yard Studios, among others.

Samuel Clay Birmaher (rhymes with “here and there”) is a composer living and working in New York City, writing primarily notated music for acoustic instruments. His music tells stories about internal and external worlds, using familiar musical elements to create undefined symbols.

Recent projects include a collaboration with Terry Riley on his open-ended work *The Holy Liff* for flutist Claire Chase, premiered by her with the JACK Quartet and featured in the 2025 Ojai Music Festival, and *How to Become an Idea*, a concert-length diptych of perceptual solos for violinist Christopher Otto. In 2026, Mode Records will release his first album, *Bleeding Heart Transformation*, a long meditation for solo guitar performed by David Nadal.



Image by Robert Palumbo



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