

## Press Release



Installation view, paintings by Tadaaki Kuwayama (left) and Rakuko Naito (right), and ceramic works by Francesco Simeti and Yoona Hur. Photo by Dario Lasagni.

**Alison Bradley Projects** is pleased to announce *Snowmelt*, a winter group exhibition featuring works by **Richard Heinrich, Yoona Hur, Carolina Jimenez, Tadaaki Kuwayama, Rakuko Naito, Francesco Simeti, Eiji Uematsu, and Tetsuya Yamada**. The exhibition opens Thursday, February 27th, with a reception from 6:00 – 8:00 p.m., remaining on view through April 19, 2025.

*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.

*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 *White-Eyes* by Mary Oliver, *Poetry* (October 2002)

For further information about the artists featured in this exhibition, or to schedule a private viewing, please contact [claire@alisonbradleyprojects.com](mailto:claire@alisonbradleyprojects.com).

---

## **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 National University of Fine Arts and Music (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 National University of Art 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 spray paint, 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 including his solo exhibition, *Shape of Soil*, on view at The Museum of Arts & Crafts Itami, Hyogo in 2007. In 2009, the Horiuchi Foundation sponsored a solo exhibition of Uematsu's work called *Soil / Fire to the Root* at the Koumi-Machi Kougen Museum of Art in Nagano. Kyoto City University of Arts Art Gallery 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.