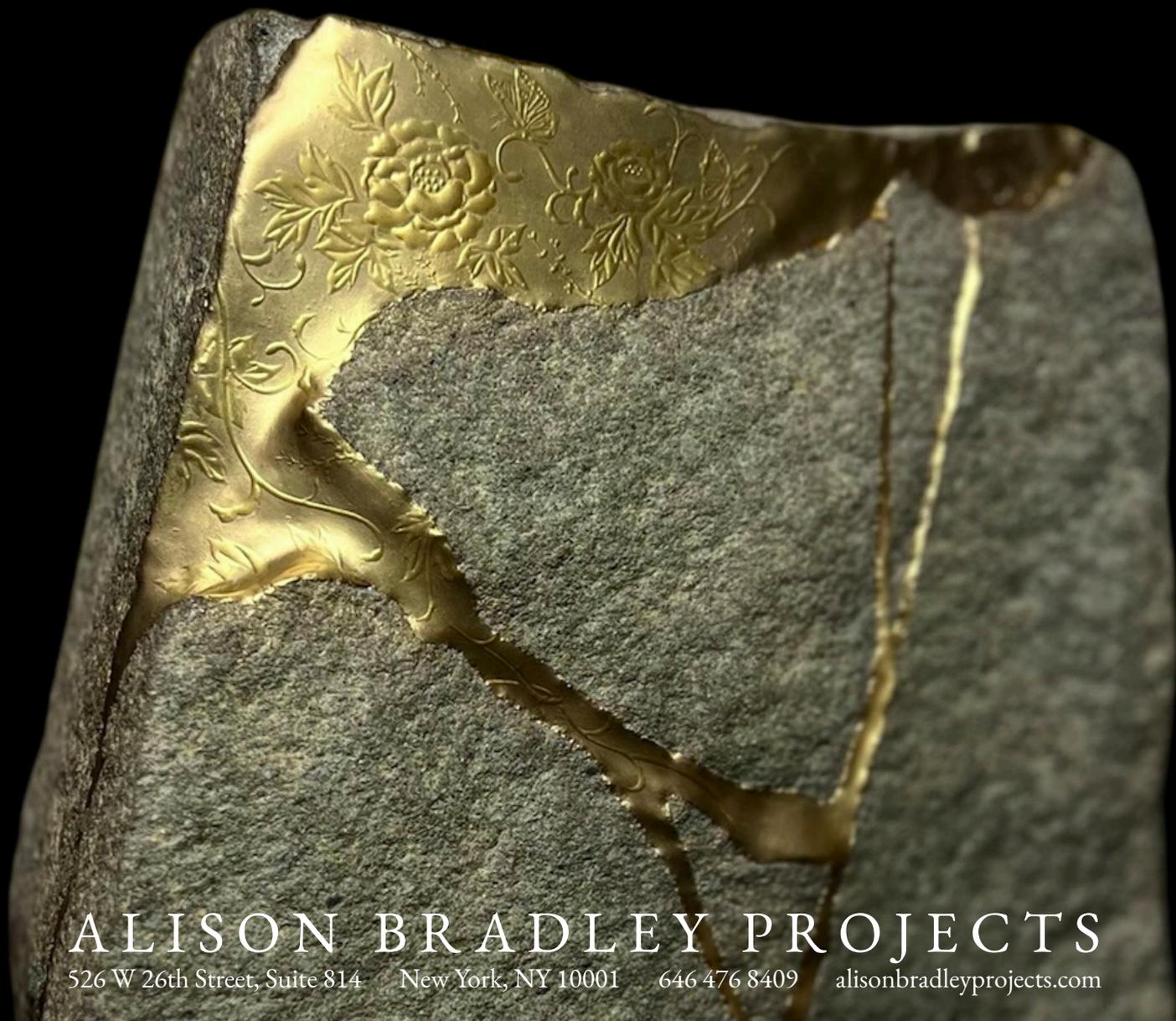


*Golden Veins*  
*The Art of Kintsugi and Transformation*



ALISON BRADLEY PROJECTS

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*Golden Veins*

*The Art of Kintsugi and Transformation*

November 14, 2024 - January 11, 2025

*Curated by Deborah Goodman Davis*

ALISON BRADLEY PROJECTS

Alison Bradley  
Claire Foussard  
Yuya Kawata

## Introduction

The diverse artworks in this exhibition explore the profound beauty of repair and resilience, inspired by the Japanese art of kintsugi. This time-honored practice mends broken pottery using natural materials like rice, flour, stone powder, and wood powder. Once repaired, metal powders such as gold, silver, or platinum are applied to the seams, transforming fractures into exquisite golden veins. The philosophy of kintsugi teaches us to honor imperfections, valuing the history and scars that shape us.

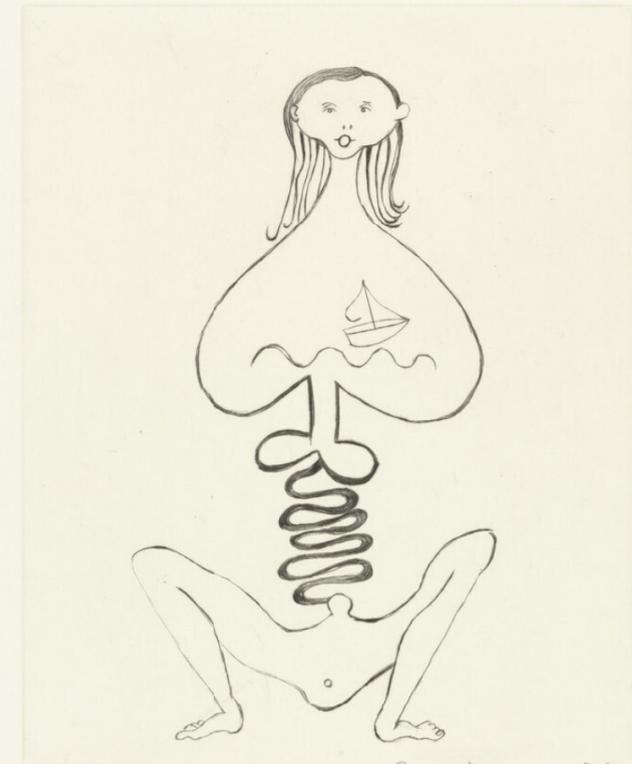
At its heart, this exhibition celebrates the universal experience of brokenness and renewal. Like kintsugi pottery, there exists beauty and strength in our scars, whether personal or collective. The concept resonates deeply with the Jewish tradition of tikkun olam—repairing the world—and the natural formation of keloids, scars that become stronger than the original skin, symbolizing transformation through healing.

Spanning ceramics, mixed media, photography, and performance, the artists and their works capture the essence of kintsugi, exploring themes of resilience, transformation, and the beauty of imperfection. Whether referring directly to their own bodies, the re-making inherent in creation through repair, or as a metaphor to their melded communities, the artists embrace a story-telling that is borne of mending and brokenness. The art on view reveals that fracture is not an end but the beginning of a new, more complete form of wholeness.



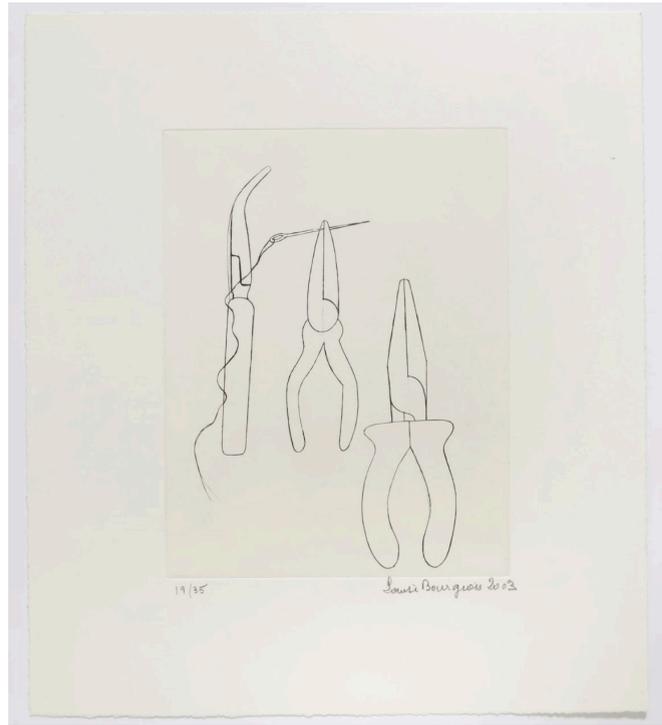
Enatnesh Yallow, *Body Marks* (detail)

**LOUISE BOURGEOIS**



a.p. 6/7

Louise Bourgeois 2003



*La Réparation: La Réparation*



*La Réparation: Spiral Woman*



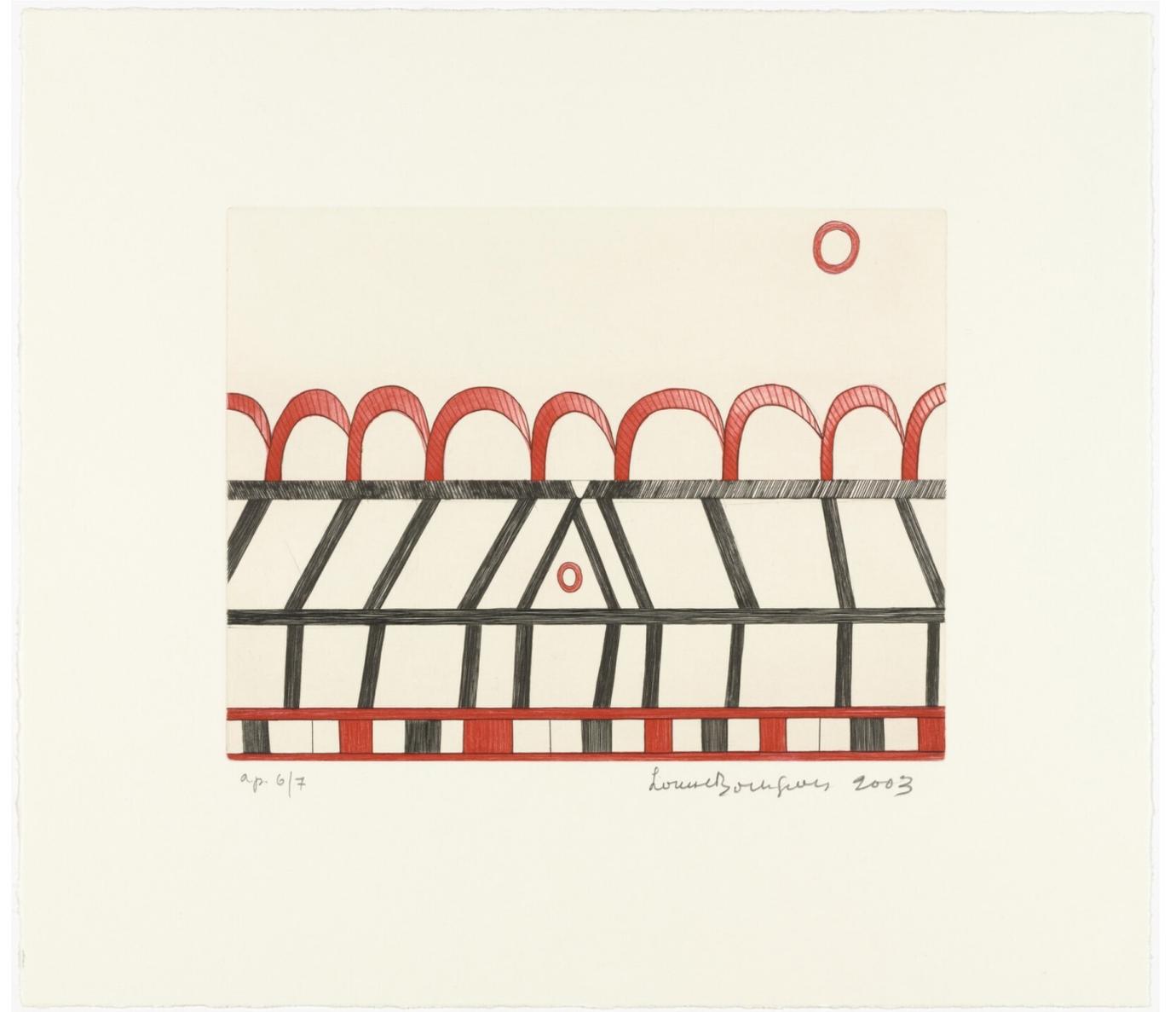
*La Réparation: M is for Mother*



*La Réparation: The Couple*



*La Réparation: The Cocoon*



*La Réparation: The Happy House*

## Works Listed

*La Réparation: La Nausée*, 2003

Drypoint on Hahnemühle warm white paper  
17 x 15 inches, Edition of 35

*La Réparation: La Réparation*, 2003

Engraving on Hahnemühle warm white paper  
17 x 15 inches, Edition of 35

*La Réparation: Spiral Woman*, 2003

Drypoint and engraving on Hahnemühle warm white paper  
17 x 15 inches, Edition of 35

*La Réparation: M is for Mother*, 2003

Drypoint on Hahnemühle warm white paper  
17 x 15 inches, Edition of 35

*La Réparation: The Couple*, 2003

Aquatint, drypoint and engraving on Hahnemühle warm white paper  
17 x 15 inches, Edition of 35

*La Réparation: The Cocoon*, 2003

Drypoint on Hahnemühle warm white paper  
17 x 15 inches, Edition of 35

*La Réparation: The Happy House*, 2003

Aquatint and engraving on Hahnemühle warm white paper  
15 x 17 inches, Edition of 35

The portfolio consists of seven compositions: all drypoints, with two engravings and two engravings with aquatint, printed and published by Harlan and Weaver. Her *La Réparation* series, including pieces like *M is for Mother* and *The Cocoon*, reflects on family dynamics, healing, and emotional scars. These works embody her lifelong exploration of mending as an act of transformation, mirroring the philosophy of Kintsugi by embracing past traumas and creating strength from vulnerability.

Louise Bourgeois created approximately 1,200 prints in her lifetime, with the majority produced during the final two decades of her career. Printmaking was integral to her practice, as she continually revisited themes and motifs reflecting the complex emotions she grappled with throughout her life. Working across various mediums, she infused each piece with personal meaning and introspection.

## Artist Bio

Commonly known for her large-scale sculptures and installations, Louise Bourgeois' (b. Paris, 1911) career spanned a variety of media, including painting, drawing and print. Growing up amidst her parents' tapestry-restoration business, Bourgeois made drawings as a teenager that indicated to the weavers the repairs to be made—a precursor to her eight decades as an artist. In the mid- to late 1930s Bourgeois began her formal arts education, eventually marrying the American art historian Robert Goldwater in 1938. She moved to New York where she studied for two years at the Art Students League. She participated in print exhibitions and was soon granted her first solo show in 1945 at Bertha Schaefer Gallery. That same year, her work was included at the Whitney Annual (later the Whitney Biennial).

In the late 1960s, Bourgeois's imagery became more explicitly sexual as she explored the relationship between men and women and the emotional impact of her troubled childhood. With the rise of feminism, her work found a wider audience. In the 1970s, she began to do performance pieces and expanded the scale of her three-dimensional work to large environments.

Her first retrospective was organized by the Museum of Modern Art, New York (1982–83), and her first European retrospective was assembled by the Frankfurter Kunstverein, Frankfurt, Germany (1989–91). Bourgeois represented the United States in the 1993 Venice Biennale. In 2000, the Tate Modern, London commissioned three 30-foot towers, *I Do*, *I Undo*, and *I Redo*, for the museum's inaugural exhibition. Many of her large-scale works have been exhibited as public art, including at Rockefeller Center in New York. Major museum retrospectives have been organized by the Guggenheim Museum Bilbao; State Hermitage Museum, Saint Petersburg; and Tate Modern, London, which traveled to the Guggenheim Museum.

Bourgeois has received numerous awards, including a fellowship from the National Endowment for the Arts (1973), membership in the American Academy of Arts and Sciences (1981), a grand prize in sculpture from the French Ministry of Culture (1991), the National Medal of Arts (1997), and the Woman Award from the United Nations and Women Together (2007), among others.

MARK BRADFORD



## Works Listed

*Rona*, 2023

60-color screenprint on Lana Aquarelle White Hot press 640 gsm

48 x 62 inches

Ed. 18/25

Bradford has a longstanding interest in printmaking and collaborated with master printer Luther Davis to build up 60 layers in this print, each layer building on the previous one to reveal the hidden beauty beneath the scars of catastrophe. He explained, “I’m interested in the kind of beauty that comes out of difficulty. I want my work to be a catalyst for conversations about social justice and equality. For me, art is about creating connections and building bridges between people.” Known for his complex layering, Bradford’s works often resemble aerial views of cities, capturing streets and buildings with chaotic, structured compositions that reflect urban life and inequality. His process is an act of transformation itself, taking discarded elements and building them into complex, powerful narratives, much like Kintsugi’s celebration of repair. *Rona* a term linked to the COVID-19 pandemic, likely references the collective experience of survival during challenging times.

## Artist Bio

Mark Bradford (b. Los Angeles, 1961) is a contemporary artist best known for his large-scale abstract works created out of paper, Bradford explores themes of social inequality and urban decay. As a child, Bradford worked in his mother’s beauty salon in Leimert Park, developing an interest in creative expression and materiality. His early works use end papers (used to protect hair from overheating)—a callback to his childhood and early adulthood—as his initial experimentation with everyday materials. Bradford creates layered textures that evoke keloid scars, symbolizing resilience and the enduring effects of trauma.

At the age of 31, Bradford began his formal arts education, receiving his BFA from the California Institute of the Arts (CalArts) in 1995 and his MFA from CalArts in 1997. His first solo exhibition was held at the San Francisco Art Institute’s Walter & McBean Galleries in 1998. His New York museum debut was in ‘Freestyle’ at the Studio Museum in Harlem in 2001. Bradford participated in the 2006 Whitney Biennial where he won the Bucksbaum Award, leading to his first major solo museum exhibition the following year at the Whitney.

In 2010, the Wexner Center for the Arts presented a retrospective of his work that traveled for two years to five institutions around the US. Bradford received his first solo museum exhibition in Los Angeles at the Hammer Museum in 2015, and that same year co-founded Art + Practice in Leimert Park. In 2017, Bradford represented the United States at the 57th Venice Biennale. Following the Biennale, ‘Tomorrow is Another Day’ traveled to the Baltimore Museum of Art.

Bradford has exhibited to acclaim internationally and received numerous awards and honors, including his appointment to the American Academy of Arts and Sciences in 2019, the US Department of State’s Medal of Arts in 2014, and a MacArthur Fellowship Award in 2009. Permanent installations of Bradford’s work can be found at the Hirshhorn Museum and Sculpture Garden in Washington, DC, at the US Embassy in London, on the campus of the University of California, San Diego, at the Tom Bradley International Terminal Departures Hall at Los Angeles International Airport.

NAOKO FUKUMARU





*Born This Way - Growth and Transformation*



*Born This Way - Wisdom*



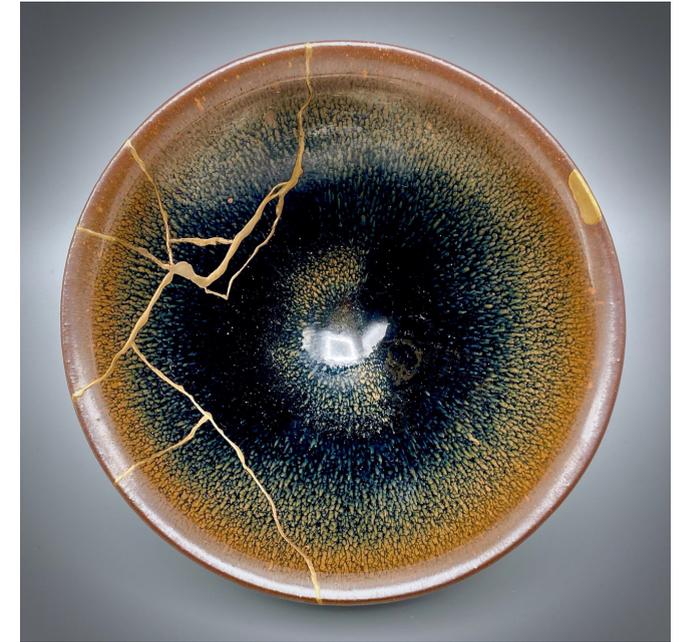
*Born This Way - Acceptance*



*Talking Tree*



*Beautiful Trauma - Pre-Columbian Vase*



*Ebony Moon*

## Works Listed

### *United, 2024*

Excavated fragments from Heinz Laffin kiln in Canada, Urushi lacquer, resin, barnacles, iron rust and 23.5K gold  
Dia: 5 7/8 inches

In Naoko Fukumaru's work, she moves a step beyond Kintsugi, further exploring possibilities of transformation by incorporating both natural and constructed elements. Fukumaru combines unexpected yet familiar subjects to further transform her work from ceramic objects to sculptural pieces.

In *United*, Fukumaru uses her expertise in kintsugi to create a sculptural assemblage. The piece becomes almost like an artifact, the ceramic remnants encrusted with barnacles. However, the piece is clearly sculpted. The artist's hand remains present, though delicate, creating a balance between artifice and restoration. The emergence of the barnacles mirrors the kintsugi application, debilitating the function of the object, and in turn, the reparations made. In doing so, Fukumaru emphasizes Kintsugi's position as an art form, following in its philosophy to create a purely sculptural object.

### *Born This Way - Growth and Transformation, 2024*

Excavated old Imari porcelain (1820-1860) made at Moemon kiln in Saga, Urushi lacquer, resin, plaster, and 23.5K gold  
6 1/4 x 7 1/8 inches

### *Born This Way - Wisdom, 2024*

Excavated old Imari porcelain (1820-1860) made at Moemon kiln in Saga, Urushi lacquer, resin, plaster, and 23.5K gold  
5 1/2 x 7 1/8 inches

In her *Born This Way* series, Fukumaru advances the act of transformation, selecting ceramic remnants that have already lost their functional potential in their original firing process. She again upends the traditional practice of Kintsugi by using it with no intention of repair, focusing only on its aesthetic qualities.

She then inserts her own hand in a new way, fabricating sculptural elements from plaster. She borrows from nature to create these forms, as if the sculpture as a whole was excavated from the earth, becoming host to a new set of organisms. As such, she speaks to the objects' storied pasts. Yet, the material contrast

in these works reveals that these components are constructed by the artist, unlike the barnacles in *United*. This choice mirrors the whimsical forms of the ceramic pieces, allowing Fukumaru to create sculptural compositions that forgo the traditional function of Kintsugi, while still incorporating and reinterpreting the formal aspects of her craft.

### *Talking Tree, 2023*

Pre-Columbian bowl, Urushi lacquer, resin, calcium carbonate, 23.5K gold, and driftwood  
11 inches

In contrast with *Born This Way*, this piece honors a recognizable function of the ceramic vessel, while still speaking to Fukumaru's own artistry. The driftwood in this piece complements both the materiality of and damage to the Pre-Columbian bowl; the driftwood's shape nestled perfectly within a large chip in the bowl.

This formal mimicry creates a more organic quality to the piece, almost as if the tree itself is growing out of the bowl, which speaks to the history of such an object as an artifact, as well. Fukumaru thus eschews Kintsugi's reparational function, instead using it as pure ornament and highlighting the bowl's value solely as an aesthetic object.

### *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 another 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 much like the gold of Kintsugi, 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.

### *Ebony Moon, 2023*

Chinese Jian Yao Hare Fur glazed stoneware, Urushi lacquer, resin, and 23.5K gold  
Diameter: 4 7/8 inches

*Ebony Moon* is a more traditional example of the Kintsugi technique, showcasing Fukumaru's craftsmanship. In working within a canon, she exemplifies her ability to build upon the concepts and philosophy of Kintsugi, as well as expand its material boundaries. *Ebony Moon* therefore acts as a springboard for her more experimental notions of Kintsugi on its aesthetic qualities.

## **Artist Bio**

Naoko Fukumaru was born in Kyoto, Japan to a third-generation antique auction house family, the business began with her great-grandfather collecting unwanted broken objects by wheelbarrow and repairing them at home. Growing up surrounded by fine arts and antiques, Fukumaru began experimenting with broken objects at an early age, a passion she built into a career. She graduated from West Dean College, Chichester, England in 2000, with a post-graduate diploma in Ceramics, Glass, and Related Materials Conservation and Restoration which led her to more than two decades of working as a professional ceramic and glass conservator at the Detroit Institute of Arts Museum, Metropolitan Museum of Art in New York, and other institutions in the USA, Europe, Egypt, and Japan. Working with international museums and cultural heritage has honed Fukumaru's restoration skills to expert levels.

Fukumaru was awarded Individual Arts Grants from the British Columbia Arts Council in 2022, 2023, and 2024. Her Ishibashi Foundation/The Japan Foundation Fellowship award in 2023 increased her knowledge and techniques in Maki-e, a traditional Japanese lacquer decoration. During her fellowship in Japan, she learned authentic Maki-e techniques under the third-generation Maki-e master Yutaro Shimode, who was awarded the Order of the Sacred Treasure in Japan.

Her work respects the traditional materials and aesthetics of Kintsugi but also uses creative innovations to expand conventional Kintsugi ideas towards all cultures and eras while pushing the boundaries of techniques and materials with an approach uninhibited, instinctive, and inspirational. By celebrating imperfection and impermanence in life she explores what it means to be beautifully broken. Her solo exhibition is taking place in various museums and galleries in the USA and Canada.

**THEASTER GATES**



## Works Listed

*Gibraltar*, 2024  
Stoneware, glaze, gold enamel  
33 ¼ x 26 ½ x 5 ½ inches

Theaster Gates commonly uses the language of abstraction to work through complex histories. *Gibraltar* borrows its form from its namesake. Its resolute presence contrasts with the tumultuous narrative *Gibraltar* brings to mind. Calling upon a territory fought over for centuries and rich with ancient reverence, Gates depletes the referent of these qualities, instead sculpting a placid surface that stands as monument or tombstone. He only gently nods to this history—a split in the upper half tenderly mended by the artist's hand and a crack on top repaired with Kintsugi.

*Gibraltar*, perhaps a stand in for layered histories as a whole, speaks to Gates' philosophy on repair:

“The mended garment and the broken vessel are indicators of our dignity, of time passed, of histories sutured together, to be held and sipped from. In my practice, the ongoing repair necessary for the life of things creates a portal so vast that I'm able to touch my ancestors and be rewarded through the dispossessed. I made this marker for the outdoors to survive, it needed a protective seam where the coil ruptured. The work stands as both monument and surrogate. While repair in the South is very familiar to me, its relationship to sacredness and honor is very much connected to my experience in the rural, coastal traditional ceramics town of Tokoname, Japan.”

## Artist Bio

Theaster Gates (b. Chicago, 1973) creates work that focuses on space theory and land development, sculpture and performance. His work revitalizes neglected spaces, transforming them into community centers on Chicago's South Side. Gates honors both craft and cultural heritage, emphasizing how art can foster social transformation and bridge disparate cultures.

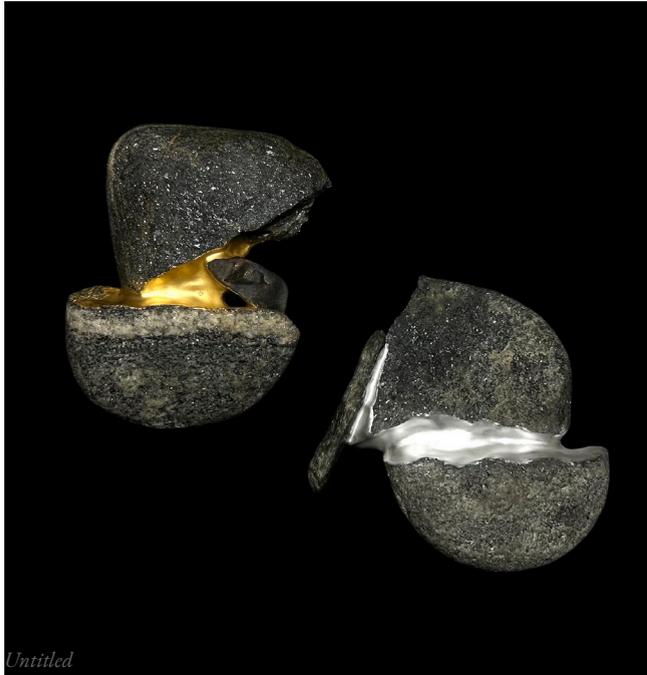
After graduating from Iowa State University with a B.S. in Urban Planning and Ceramics, Gates spent a year in Tokoname, Japan, studying pottery. He then moved to South Africa, where he received an M.A. in Fine Arts and Religious Studies from the University of Cape Town in 1998. He draws on his training in urban planning, sculpture, and performance to redeem spaces that have been left behind, exploring Black space as a formal exercise defined by collective desire and artistic agency. Known for his recirculation of art-world capital, Gates creates work that focuses on the possibility of the “life within things.” Gates smartly upturns art values, land values, and human values.

Gates has exhibited and performed at Palais de Tokyo, Paris, France; Sprengel Museum Hannover, Germany (2018); Kunstmuseum Basel, Switzerland (2018); National Gallery of Art, Washington D.C., USA (2017); Art Gallery of Ontario, Canada (2016); Fondazione Prada, Milan, Italy (2016); Whitechapel Gallery, London, UK (2013); Punta della Dogana, Venice, Italy (2013) and dOCUMENTA (13), Kassel, Germany (2012). He was the winner of the Artes Mundi 6 prize and was a recipient of the Légion d'Honneur in 2017. He was awarded the Nasher Prize for Sculpture 2018, as well as the Urban Land Institute, J.C. Nichols Prize for Visionaries in Urban Development.

Gates is a professor at the University of Chicago in the Department of Visual Arts and the College. Gates also serves as the Senior Advisor for Cultural Innovation and Advisor to the Dean. Gates is Director of Artists Initiatives at the Lunder Institute for American Art at Colby College Museum of Art and the 2018/2019 Artist-in-Residence at the Getty Research Institute (GRI).

YUKO GUNJI





Untitled



Untitled



Untitled



Untitled



Untitled



Untitled

## Works Listed

*“Stones, over time, may break or crumble under the forces of humans or nature, only to rejoin and form a larger stone, like sedimentary rock, through the power of nature once again. Through kintsugi, I have expressed this sacred power that nature achieves over the long course of time. “*

*-Yuko Gunji*

*Untitled, 2024*

Urushi lacquer, tonoko powder, brass powder, 24K gold, found stone  
9 x 7 ½ x 3 ¼ inches

*Untitled, 2021*

Urushi lacquer, tonoko powder, 24K gold, found stone  
1 ½ x 1 x ¾ inches

*Untitled, 2024*

Urushi lacquer, tonoko powder, silver powder, 24K gold, found stones, on lacquered pedestal  
5 ½ x 23 ½ x 2 ¼ inches

*Untitled, 2021*

Urushi lacquer, tonoko powder, 24K gold, found stone  
2 x 1 ½ x ½ inches

*Untitled, 2024*

Urushi lacquer, tonoko powder, found stones  
2 ½ x 3 ¼ x ¾

*Untitled, 2021*

Urushi lacquer, tonoko powder, 24K gold, found stone  
2 ½ x 1 ½ x ¾ inches

*Untitled, 2024*

Urushi lacquer, tonoko powder, tin powder, found stone  
2 ½ x 7 ½ x 2 ¼ inches

Gunji’s work adapts traditional Kintsugi techniques to unexpected materials like rock, transforming solid surfaces into reflections of resilience. By merging traditional Japanese craftsmanship with a contemporary approach, she invites viewers to see imperfection and fracture as a form of beauty, in line with Kintsugi’s philosophy.

Kintsugi artisan and expert, Gunji focuses on the ways repair might factor into our everyday lives and environment. She introduces Kintsugi to these natural surfaces in myriad ways, playing with texture, tone and tactility. She uses the language of repair to create new sculptures, combining found stones to create something new. Kintsugi becomes a binding agent for disparate materials, rather than a means of making something whole again. She inserts herself into these stones, demonstrating the ways in which nature and human craft can come together in unfamiliar ways.

## Artist Bio

Yuko Gunji is a New York-based artist and expert in Kintsugi, a traditional Japanese technique of repairing cracked ceramics by mending the damage with urushi (lacquer) mixed with natural materials such as rice, flour, stone or wood powders, and decorating it with metal powders, often gold. After studying kintsugi under Gen Saratani, a second-generation maki-e artist active in New York, Gunji apprenticed with Hakubun Chin, a lacquer artist in Japan, and deepened her knowledge of urushi. After becoming an independent Kintsugi artist, she began to receive requests for kintsugi restoration from all over the world, including the United States, Italy, Britain, Switzerland, Japan, and more. She has restored ceramics for restaurants, pottery stores and interior stores while establishing her career by collaborating with ceramic artists.

Gunji has expanded upon this traditional craft, adapting Kintsugi techniques to unexpected materials like rock, transforming solid surfaces into reflections of resilience. By merging traditional Japanese craftsmanship with a contemporary approach, she invites viewers to see imperfection and fracture as a form of beauty, in line with Kintsugi’s philosophy.

Her works include *NEVVINTAGE*, a fusion of Kintsugi and world antiques. In addition to restoration, she conducts lectures and workshops in traditional “Lacquer Kintsugi” and on “Epoxy Kintsugi,” which can be completed in a short period of time and meet a wide range of needs. She has participated in Kintsugi exhibitions, including a solo exhibition of work at Cibone, New York in 2023. In 2024, Gunji was the Smithsonian National Museum of Asian Art × Folklife Artisan in Residence, leading public workshops and sharing her artistic journey.

YOONA HUR



*Night Drawing - 4 (moonjar)*



*Night Garden - 1*



*Moonflower - 6*

## Works Listed

*Night Drawing - 4 (moonjar)*, 2024

Stoneware

13 x 13 x 13 inches

In *Night Drawing - 4 (moonjar)*, 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 dark stoneware that breaks from the traditional white moon jar and further highlights the undulations in tone and texture that are inherent to the ceramic process. By adopting the Kintsugi technique, as well, she aestheticizes imperfection. It becomes like a drawing rooted in abstract minimalism, upending another ceramic tradition of figurative or purely decorative surface ornamentation.

*Night Garden - 1*, 2024

Stoneware

16 x 6 x 21 inches

Taking inspiration from nature, *Night Garden - 1* deviates from traditional form and moves into pure abstraction. Working in a similar material language as *Night Drawing - 4 (moonjar)*, Hur leaves the vessel behind in favor of a totem-like structure. She highlights the variations in surface treatment with a similarly organic form nearly sacred in both its simplicity and mystique. *Night Garden - 1* feels at once ancient and contemporary, questioning function while begging reverence in its tender construction. Evading any particular signifier, the piece straddles individuality and universality as a sculpture. The piece's strongest connection to a ceramic tradition is the element of Kintsugi, grounding it in its material history.

*Moonflower - 6*, 2023

Stoneware with bronze kintsugi

13 x 13 x 10 inches

*Moonflower - 6* synthesizes the concepts introduced in both *Night Drawing - 4 (moonjar)* and *Night Garden - 1*. Hur allows for both sculptural and functional form to coexist in this piece. The irregularities of the floral form are juxtaposed against a more traditional rounded vessel, unified by the texture and movement of the surface. In this piece, the Kintsugi is more subtle, nearly blending into the glazework surrounding it. This mirrors the way Kintsugi fits neatly into Hur's own conceptual groundwork where imperfection is not avoided, but used as a formal device in its own right.

## Artist Bio

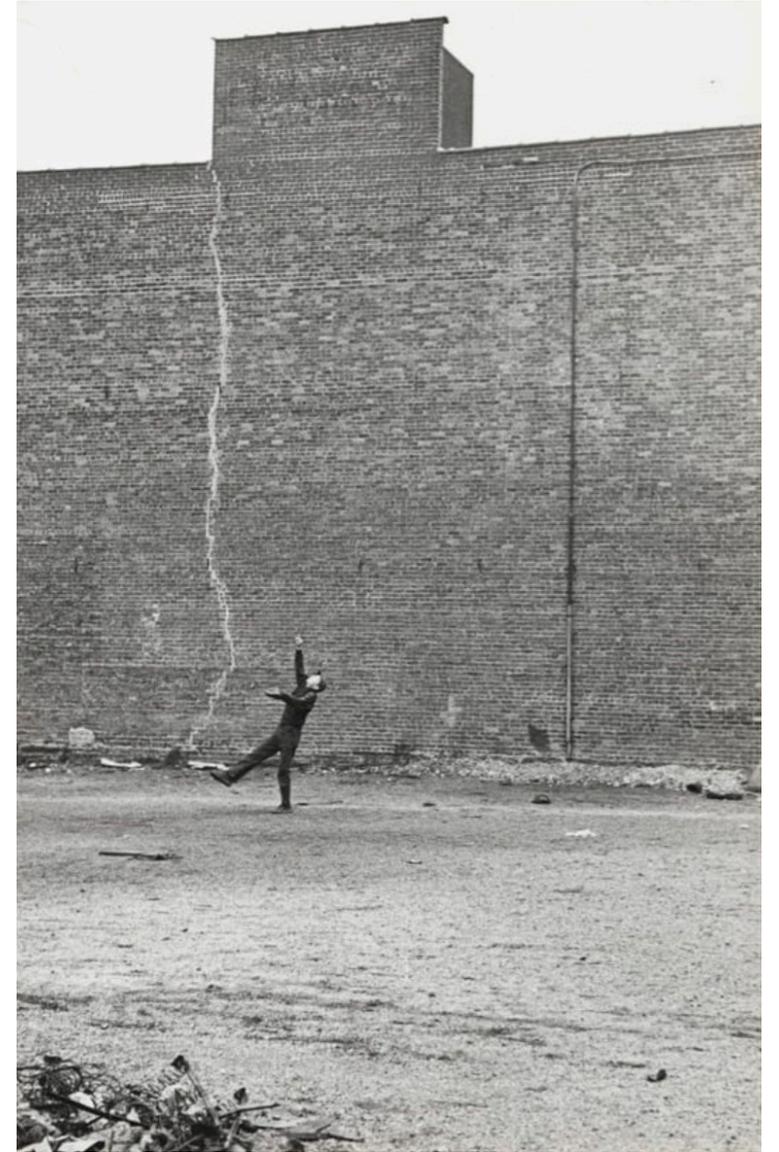
Born in Seoul, South Korea, Hur is a New York-based artist who explores cultural identity, spirituality and materiality through clay and paper. Her paintings and ceramics draw from nature, Korean traditional arts, architecture, *Dansaekwha* movement, Hinduism and Buddhism. Buddhist understandings of timelessness, vulnerability and ephemerality are rooted in her artistic explorations, and she collapses time and space by reinterpreting past vernaculars through a contemporary lens. For Hur, forms, patterns and textures are a way to suggest subtle movements and impermanence of inner awakenings. The iconic Moonjar which anchors her ceramic practice embody Buddhist teachings, where the notion of emptying oneself is simultaneously an act of releasing and evolving.

“There’s this incredible aspect of forgiving and embracing when I work with clay and paper. They are free and fluid, yet there’s always a finitude and decisive moment to ‘let go’ and not become attached. I hope to express both expansiveness and vulnerability through emptiness and softness, so that viewer is invited to pause, contemplate, heal and awaken to one’s own ever-changing multitudes.” says Hur.

Her work has been widely exhibited and is in notable private collections in Asia, U.S.A and Europe. Also, her works have been featured in *Architectural Digest-Italia*, *Elle Decoration-France*, *NY Times - Tmagazine*, *Wallpaper*, *The Architect’s Newspaper*, *Cereal*, *Dezeen*, *Masion Korea*, *Milk Decoration*, *Design Anthology*, *Surface*, *Cultured Magazine* and *Wall Street Journal Magazine*.

She holds a Bachelor of Fine Arts from The School of The Art Institute of Chicago (2006) and a Bachelor of Architecture from Cooper Union, Irwin S. Chanin School of Architecture (2010). She worked at Diller Scofidio and Renfro, Matthew Baird Architects and Agrest + Ganelsonas Architects.

TOSH MATSUMOTO



*Untitled*

## Works Listed

*Untitled*, circa 1950

Exhibition print

10 ⅞ x 6 ½ inches

The Jewish Museum, New York

Gift of Howard Greenberg, 2008-180

Tosh Matsumoto documented scenes from everyday life in New York City. In *Untitled* he captures a child at play—one half of an assumed ball game. Formally, the child’s pose mimics a large crack in the wall behind him. The photograph’s otherwise minimalist composition highlights these two elements, forging a connection between them. The photograph takes a tone uncertain. The cracked industrial facade and austere composition are still, somber, almost foreboding. However, while the game played is not entirely visible, Matsumoto still manages to capture the central figure’s sense of whimsy. Like *Kintsugi*, the cracked wall functions compositionally to draw attention to something in the piece, which alters its effect entirely.

## Artist Bio

Tosh Matsumoto (b. California, 1920), a second-generation Japanese American, or Nisei, lived in California until he was forced into a War Relocation Camp in Colorado in the 1940s. Despite the hardships of internment, Matsumoto was permitted to use a camera and began working with it seriously while in the camp. This period of forced displacement shaped his artistic vision, offering him an outlet to capture everyday moments through his sensitive and delicate perspective.

About five years after his release from the camp, Matsumoto moved to New York City. At the age of 29, he supported himself and his wife by working for fashion photographer John Rawlings, performing laboratory work. In his spare time, he continued to pursue photography, using his Leica camera to document small, seemingly trivial aspects of everyday life that often went unnoticed. These “delicate impressions” reflected his ability to find beauty and meaning in the mundane, a hallmark of his work.

Matsumoto made his debut as an exhibitor in 1949 at the New York Photo League, becoming the first artist of Japanese descent to become a member. His photography was featured in the Museum of Modern Art’s *In and Out of Focus* exhibition in 1950, and again in *Diogenes with a Camera II* in 1953. His series recorded phases of urban life, particularly the challenging existence of newspapers in the city, portraying the everyday struggles and resilience of working-class life. However, following these exhibitions, Matsumoto withdrew from the artistic scene and never exhibited his work again. He died in Naples, Florida in 2010, and his work has been included in exhibitions in the years since. His photographs are held in a number of collections, including SFMoMA, the Metropolitan Museum of Art, the Getty Museum, and the Nelson-Atkins Museum of Art.

**MIWA NEISHI**



*Drawer Vase*



*Amulet Bell*



*Tail Vase*

## Works Listed

*Drawer Vase*, 2022

Stoneware, glaze

10 x 11 ½ x 3 in

*Drawer Vase* examines both unintentional and intentional disruptions to form— a playful exploration into notions of wholeness. It is rare to find a vase with a drawer, let alone one that functions, but Neishi seamlessly incorporates this feature. Neishi uses Kintsugi and glazing to highlight the piece's eccentricities, but in her titling defines a conventional intended use. Kintsugi is used here not only as a means of repair, but of dissent, contributing to Neishi's characteristic defiance of expectations in ceramics. It is this juxtaposition that brings the viewer into Neishi's reinterpretation of tradition, inviting one to rethink the history and future of functional ceramics.

*Amulet Bell*, 2023

Stoneware, glaze

Wood fired in Freedom Ohio in January 2024

7 x 4 ¼ x 4 ¼ inches

In *Amulet Bell*, Neishi draws more blatantly from traditional Japanese forms. By incorporating ceremonial objects with modern adaptations, she invites viewers to see everyday objects as vessels of both beauty and cultural memory, merging ancient and contemporary sensibilities. Neishi not only replicates an ancient form, but an ancient firing process as well, using Kintsugi to underscore its unpredictability. In this piece, Neishi leans full force into her medium. The bell's conceptual and formal solidity create space for Neishi to abstract, simplify, and repair it, ultimately ringing in the now.

*Tail Vase*, 2024

Stoneware, glaze

Wood fired in Freedom Ohio in January 2024

3 x 3 ⅜ x 2 inches

With *Tail Vase*, Neishi works within her own canon to investigate new techniques. The "tail" is a signature form for Neishi, reflecting a harmony of lines and volumes. The simplicity of this form acts as the perfect canvas for both wood-firing and Kintsugi. The unornamented surface calls attention to the variations in glazing created by the wood-firing process, connecting this elemental aspect of life with the beauty of simplicity. The planes of *Tail Vase* similarly allow the Kintsugi to act as surface ornamentation in itself, showing how impermanence is as much a part of existence as stability. In this piece, elements of chance are celebrated and made integral to the vase as a work of art.

## Artist Bio

Miwa Neishi (b. Tokyo, 1990) is a New York-based artist, whose sculptural works draw inspiration from abstract expressionism, prehistoric clay figures, and Japanese calligraphy. After receiving her B.F.A in sculpture from Niigata University in 2013, Neishi moved to the United States to pursue an M.F.A in sculpture, which she received from Kent University in 2016. She then relocated to New York City where she began working for contemporary Japanese artist Takashi Murakami. During this period, Neishi forged her own path with ceramics, experimenting with functional vessels, creating whimsical forms and unexpected combinations of glaze and surface manipulation. She explores art in both contemporary and traditional perspectives, developing a signature style that is deeply rooted in ceramic history, while innovating within the category of functional ceramics. Her sculptural vases are made to invite viewers to connect with the elemental forms of life—earth and nature—in their own spaces. The placements of the openings of each work are playful, sometimes challenging, to open new ways of looking at arrangement.

Neishi has participated in a number of group exhibitions throughout the United States and Japan, including at Alison Bradley Projects, Rachel Uffner Gallery, and Craft Contemporary, Pittsburgh. She has received multiple solo exhibitions, including a recent exhibition of new work at CIBONE, New York, in 2024. Her work can be found at retailers internationally, including the Noguchi Museum in New York City.

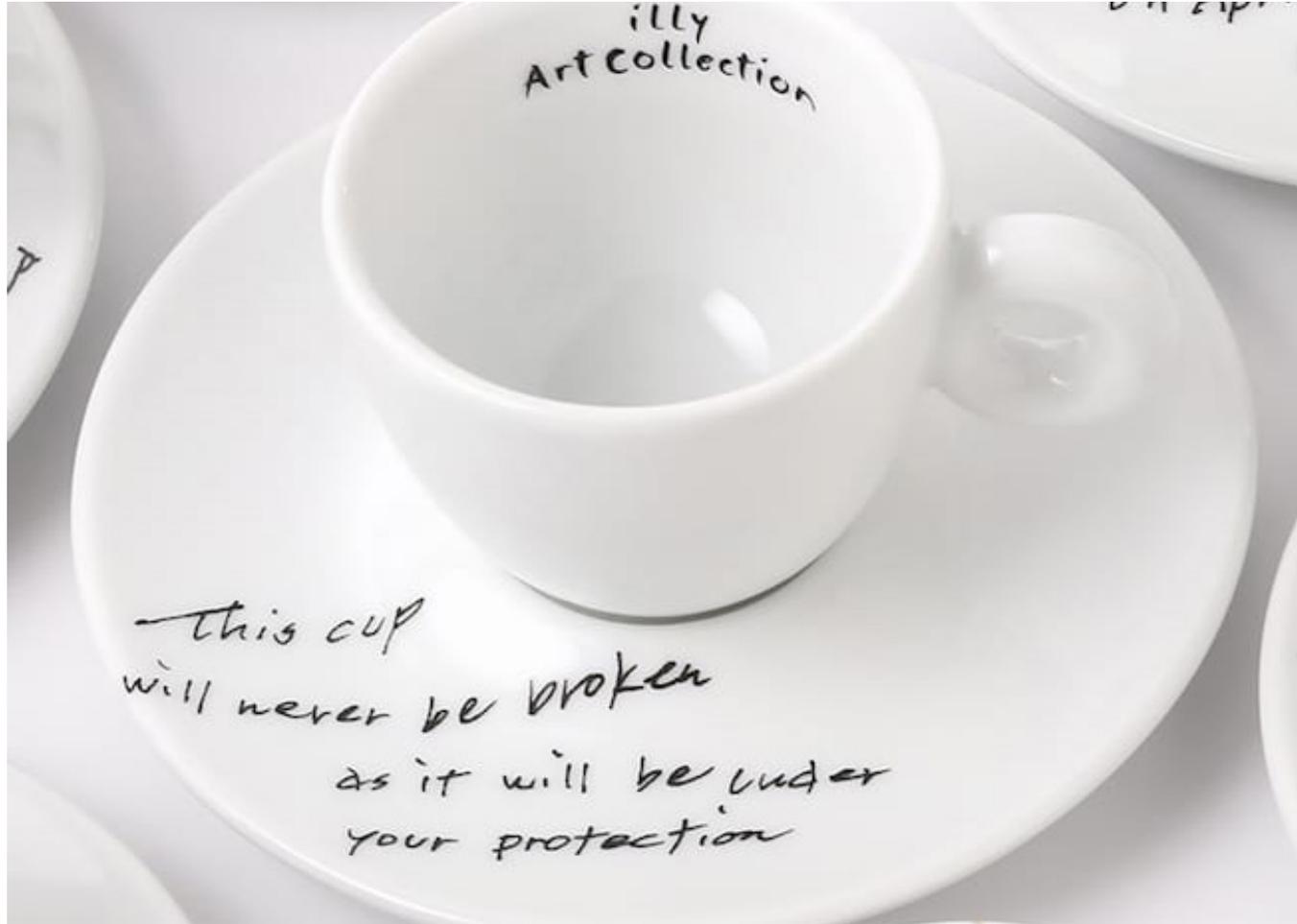


*Drawer Vase (detail)*

# YOKO ONO



*MENDED CUPS an illy Art Collection*



UNBROKEN CUP



MENDED CUPS (detail)

## Works Listed

### *MENDED CUPS*, 2015

Set of six espresso cups and saucers

Ono's *Mended Cups* series, created for illy Caffè in 2015. The collection consists of seven cups and saucers, each referencing a historical trauma. Six of the cups are designed to look as if they have been repaired using the Kintsugi technique, but they are not actually repaired. The seventh, the *Unbroken Cup*, remains whole, symbolizing hope for a future without breakage.

Each saucer is inscribed with the date and place of a catastrophic event, ending with the words "... mended in 2015." The tragedies commemorated include: the death of John Lennon, New York (February 8, 1980), the My Lai Massacre (March 16, 1968), the Hiroshima bombing during World War II (August 6, 1945), the Dresden bombing during World War II (February 13, 1945), the Nanking Massacre (December 13, 1937), and the bombing of Guernica during the Spanish Civil War (April 26, 1937). The series echoes the philosophy of Ono's participatory work, *Mend Piece*, first conceptualized in the 1960s and replicated at a number of institutions in the decades since, in which Ono reframes the physical act of mending as a form of healing, implicated here by the inscriptions and facsimile of Kintsugi.

### *UNBROKEN CUP*, 2015

One espresso cup and saucer

The *Unbroken Cup* is paired with a saucer that reads, "This cup will never be broken as it will be under your protection." Juxtaposed with the *Mended Cups*, this piece allows for hope—an optimistic lean toward a world beyond turmoil. The series connects personal and global tragedies with acts of healing and reconciliation, continuing Ono's mission of promoting peace through art.

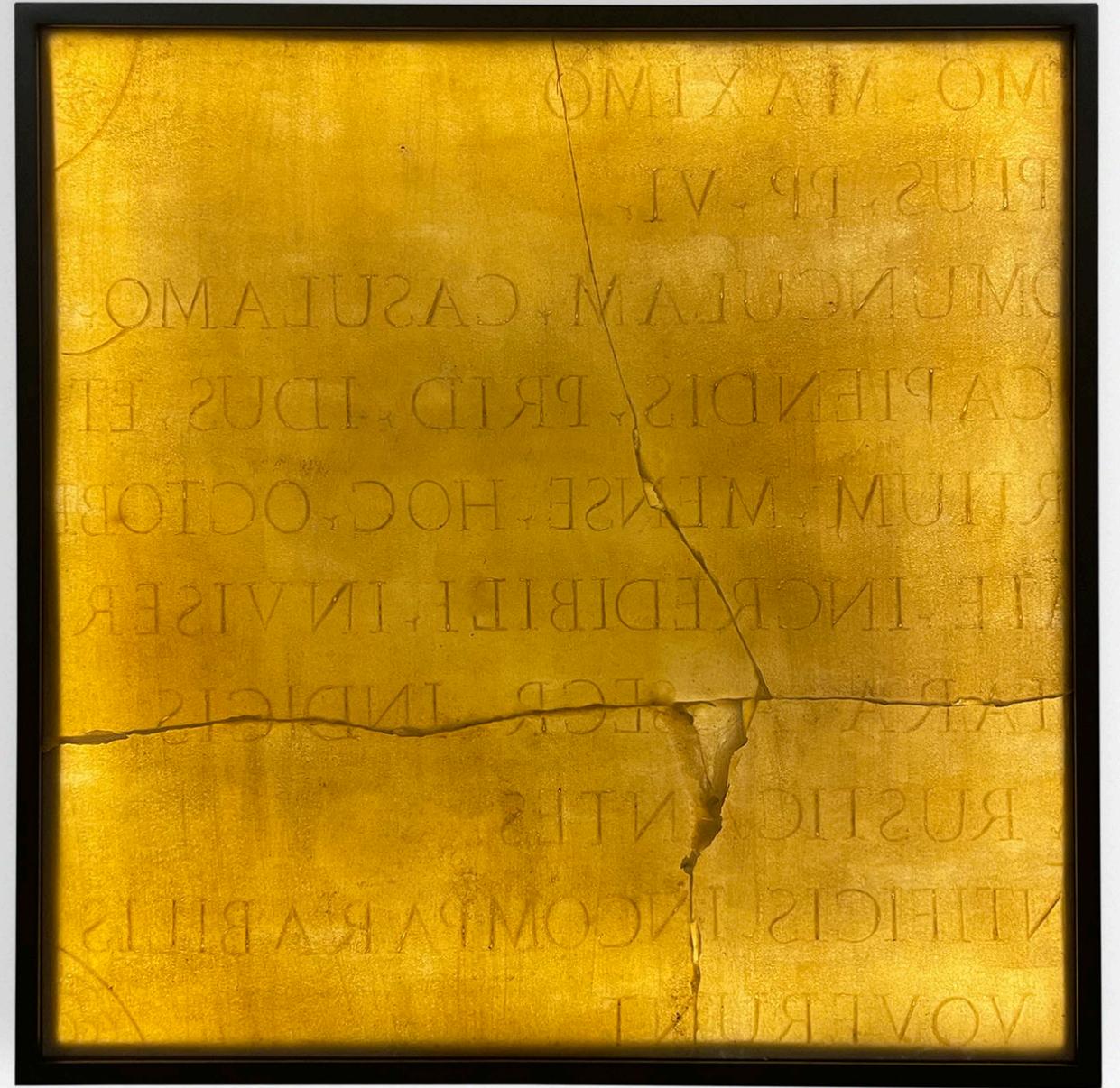
## Artist Bio

Yoko Ono (b. Tokyo, 1933) emerged onto the international art scene in the early 1960s, and has since made profound contributions to visual art, performance, filmmaking, and experimental music. She moved to New York in the mid-1950s and enrolled at Sarah Lawrence College, where she studied poetry, English literature, and music composition. Over the next decade she lived in New York, Tokyo, and London, greatly influencing the international development of Conceptual art.

Ono's first solo exhibition was held in 1961 at AG Gallery in New York, owned by the founder of Fluxus, Lithuanian-American artist George Maciunas. Ono was invited to formally join the Fluxus group but chose to remain independent. In the years following, Ono developed and innovated within Conceptual art, exploring participatory art forms and radically questioning the division between art and the everyday. In 1964, she compiled more than 150 of her instructions in her groundbreaking artist's book, *Grapefruit*. The instructions range from feasible to improbable, often relying upon the reader's imagination to complete the work. Her work spans performance, sculpture, installation, and a range of other media, continuously highlighting a commitment to social justice and promoting peace through art. She blurs the boundaries between art and activism, communicating her messages to audiences through a multiplicity of methods.

In over sixty years as an artist, Ono has exhibited to international acclaim, including solo exhibitions at major museums such as the Whitney, the Tate Modern, MoMA, Kunsthalle Bielefeld, the Guggenheim Museum Bilbao, and many more. She has received numerous honors and awards, including the Golden Lion Award for lifetime achievement from the Venice Biennale in 2009.

**JORGE OTERO-PAILOS**



## Works Listed

*Distributed Monument 85*, 2022

Dust from the American Academy in Rome courtyard, latex cast framed in lightbox  
29 x 29 inches

*Distributed Monument 85* was created during Otero-Pailos' residency at the American Academy in Rome. It casts remnants from a Baroque marble tablet dedicated to Pope Pius VI found in the Church of Santa Maria dell'Anima in Rome, and captures the dust of history, reflecting on themes of environmental responsibility and the transient nature of monuments. His use of latex casts links historical preservation with the need for environmental stewardship, showcasing the inevitable erosion that time brings to all objects.

## Artist Bio

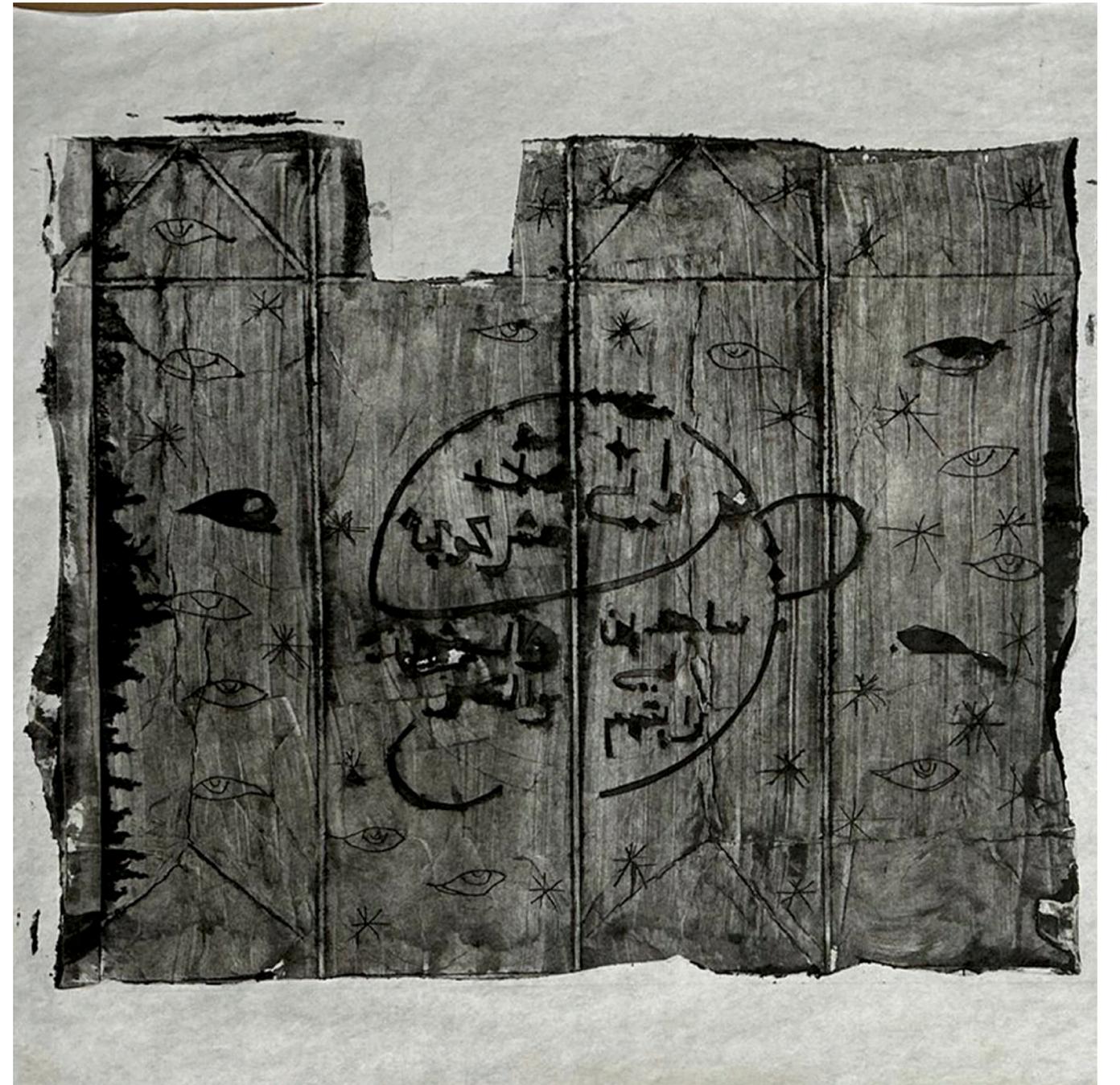
Jorge Otero-Pailos (b. Madrid, 1971) is an American-Spanish artist, preservation architect, scholar, and educator renowned for pioneering experimental preservation practices. He received his formal training in architecture from Cornell University and earned a doctorate in architecture at M.I.T. He employs artistic methods, informed by advanced technologies, materials research, and interdisciplinary collaborations to expand the range of objects that are valued as cultural heritage, and to develop new ways of caring for those objects. His wide-ranging artistic practice finds expression through materials like airborne atmospheric dusts, smells, sounds, and architectural fragments.

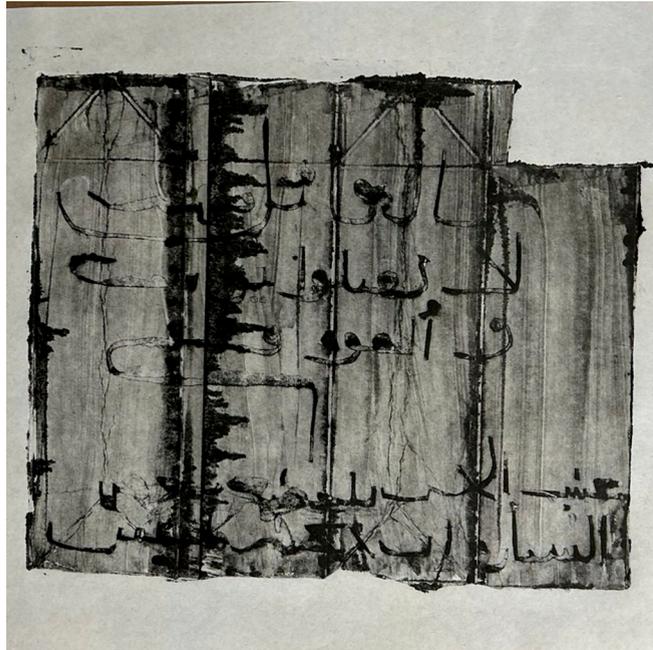
His series "The Ethics of Dust" turned experimental preservation cleaning techniques into a signature aesthetic, creating large scale latex casts from the dust and pollution residues found on landmarked monuments. His practice highlights how the dusts sedimented on buildings function as repositories of previously unexamined environmental histories and collective memories.

His works have been commissioned by and exhibited at major heritage sites, museums, foundations, and biennials, including Artangel's public art commission at the UK Parliament, the Chicago Architecture Biennale (2017), Venice Art Biennale (2009), V&A Museum, Louis Vuitton Galerie Museum, Thyssen-Bornemisza Art Contemporary, SFMoMA, Hong Kong's Tai Kwun Centre for Heritage and Arts, Frieze London, and the Yerba Buena Center for the Arts among others. He is the recipient of a 2021-22 American Academy in Rome Residency in the visual arts.

Alongside his art and preservation practices, he is Director and Professor of Historic Preservation at Columbia University's Graduate School of Architecture, Planning, and Preservation (GSAPP), where he also directs the Columbia Preservation Technology Lab, and where he founded the US's first PhD program in Historic Preservation (2017).

SAMI QAQ

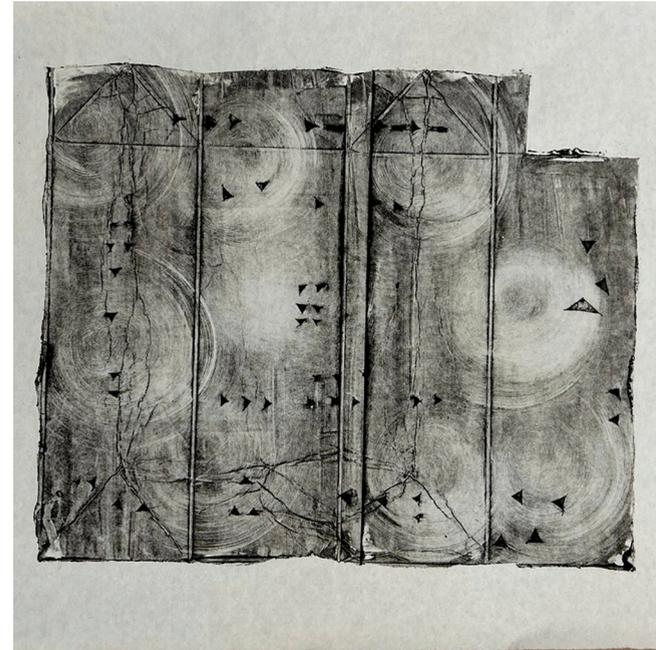




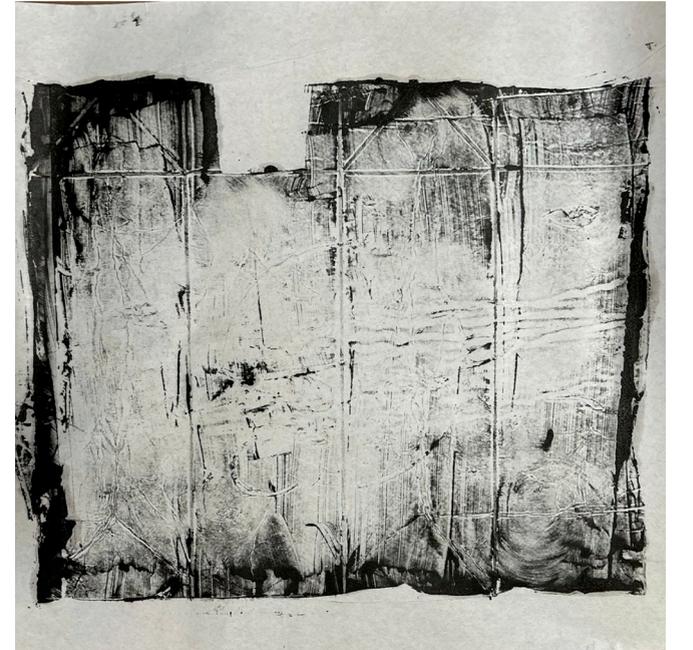
*Treachery of Brothers*



*King's Gift*



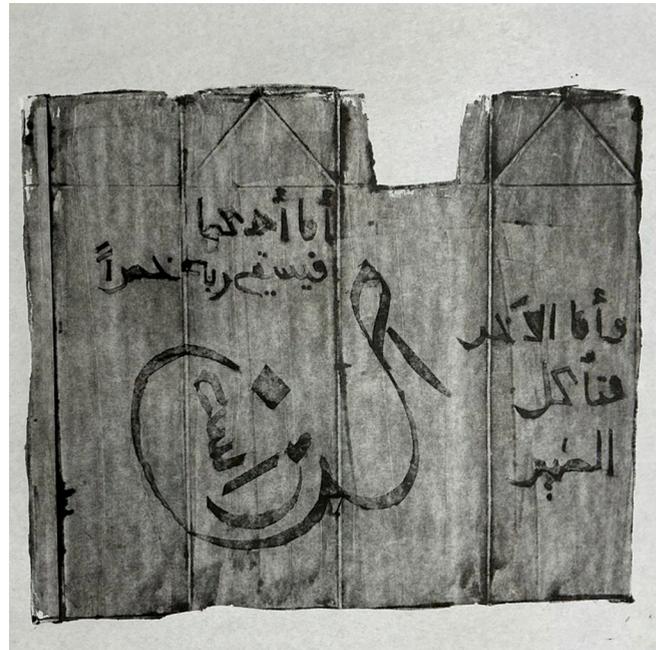
*Seven Years of Harvest*



*Seven Years of Draught*



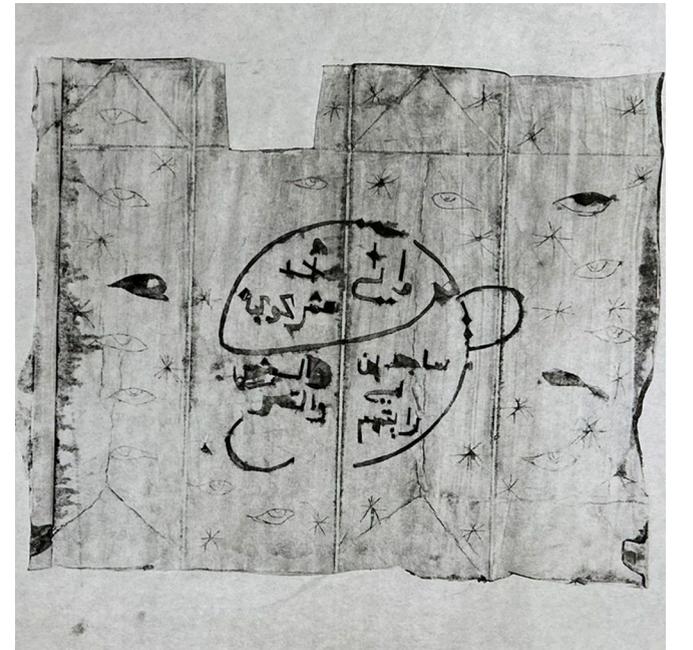
*The Prison*



*The Two Prisoners Vision*



*God's Second Dream*



*The Dream Realization*

## Works Listed

### *Joseph's Dream, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *Treachery of Brothers, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *King's Gift, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *The Prison, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *The Two Prisoners Vision, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *Seven Years of Harvest, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *Seven Years of Draught, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *God's Second Dream, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

### *The Dream Realization, 2024*

Oil-based etching ink on calligraphy paper, printed with recycled milk carton  
11 ¾ x 18 ⅞ inches

Sami Qaq's work reinterprets Arabic calligraphy and cuneiform, the world's earliest writing system, within Kintsugi-inspired narratives. By exploring the boundaries of Arabic calligraphy, he seeks to break traditional rules and push the art form into new, contemporary directions.

In this series he uses old milk cartons as printing plates, depicting the story of the Prophet Joseph. The story of Joseph, a dream interpreter, reflects themes of betrayal, exile, and ultimate redemption. This narrative of resilience through hardship similarly echoes Kintsugi's philosophy of transforming brokenness into beauty. Formally, the milk carton acts as the broken plate, and his calligraphy the gold, adding artistic value to something that would otherwise be discarded. Subject matter, conceptual groundwork, and materiality all parallel the Kintsugi process in this series, where adversity becomes integral to both the object's history and its final form.

## Artist Bio

Sami Qaq (b. Jerusalem, 1998) is a contemporary artist and graphic designer drawing upon the tradition of Arabic calligraphy throughout his work. In drawing from calligraphy, he explores a world of information, calculations, creativity, and spirituality. Qaq sees calligraphy not as limited to the past, but as means of exploring new worlds and art forms. He is also deeply interested in Cuneiform, one of the earliest known systems of writing. Combining historical practices with everyday materials, Qaq delves into and abstracts biblical subject matter, straddling worlds both ancient and contemporary for his viewers to explore.

After studying Visual Communications at the Musrara School, Qaq has worked as an Arabic Calligraphy Guide at the Museum of Islamic Art, in addition to participating in a number of exhibitions at the Museum of Islamic Art, Philatelic, and more. He was awarded an artist residency at the Albright Institute for History and Archaeology. Working with organizations contributing the cultural enrichment of the Arabic community, such as Einar, is central to his practice.

TOONOO SHARKY



*Tea Break*

## Object Descriptions

*Tea Break*, 2023

Carved Arctic marble with Kintsugi by Yuko Gungi

4 ¾ x 13 ½ x 7 inches

In *Tea Break*, Toonoo Sharky draws upon a centuries old Inuit tradition of carving stone for totems. He sculpts his father's tea set from Arctic marble, a practice he views as spiritual and meditative. While carved totems often encourage successful hunts or aid in shamanic healing rituals. Sharky reconnects with and reinterprets this art form to confront intergenerational trauma and share cultural skills as a means to heal and preserve heritage.

Like many Inuit of Sharky's generation, he struggled to make sense of his own colonial trauma and has long harbored resentment towards his family for not being able to protect him. Using arctic marble quarried from the land his ancestors have inhabited for millennia, carving his father's tea set is its own form of healing. He reconnects with and honors his ancestral history, while reconciling events of the more recent past.

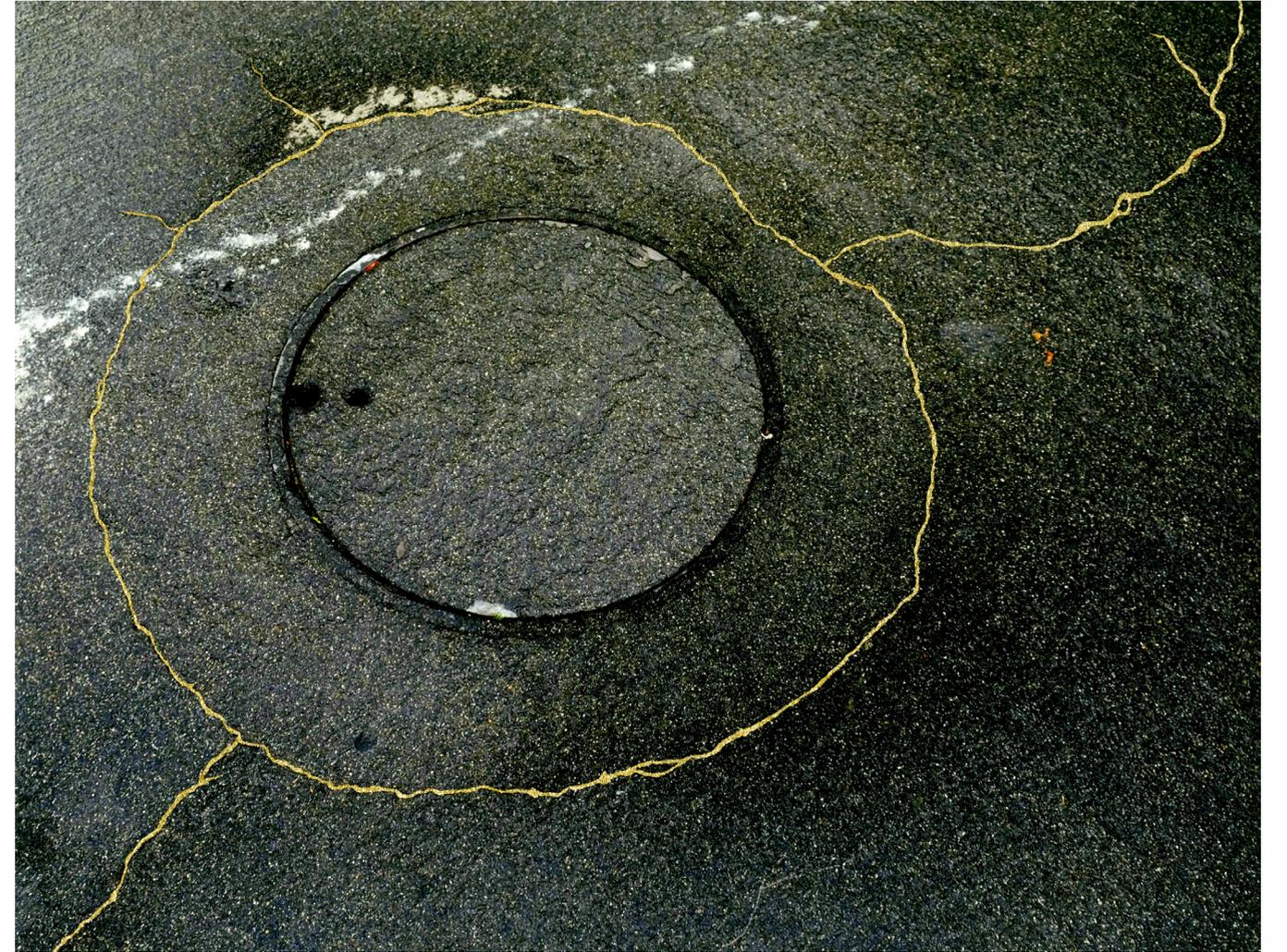
## Artist Bio

Toonoo Sharky (b. Kinngait, Cape Dorset, NU, 1970) learned stone carving at an early age from his maternal grandfather Quppapik, who provided for his family through hunting and carving. At the age of nine, Sharky's paternal grandfather and father passed away in a tragic boating accident, leading the family to relocate to Kimmirut (Lake Harbour). Here, Sharky began his carving career. He learned to survive through his art.

Sharky has now been stone carving for decades, and is widely known for his sculptures of arctic animals with spiritual variations in combinations of stone, ivory, and caribou antlers. His subjects come from the spirit of the stone, as well as his own spirit, mind, and imagination. For Sharky, the process is deeply personal and meditative, as he reflects on difficult histories, viewing art as a means to heal and preserve heritage. He is also passionate about teaching carving to the younger generations because he believes engaging with tradition is one of the only ways to combat intergenerational trauma. He views art as a healthy coping mechanism for these communal experiences.

Toonoo Sharky has exhibited widely throughout Canada and abroad, including solo exhibitions at the Inuit Gallery of Vancouver and the Canadian Arctic Gallery in Basel, Switzerland. He was elected into the Royal Canadian Academy in 2003. His work is held in the collections of the National Gallery of Canada (Ottawa, ON), Government of Canada, University of British Columbia (Vancouver), and Winnipeg Art Gallery (MB).

RACHEL SUSSMAN



*Study for Sidewalk Kintsukuroi # 11 (Toluca Lake, California)*



*Study for Sidewalk Kintsukuroi #02 (MASS MoCA)*



*Study for Sidewalk Kintsukuroi #10 (SoHo)*



*Study for Sidewalk Kintsukuroi (Peterborough, NH)*



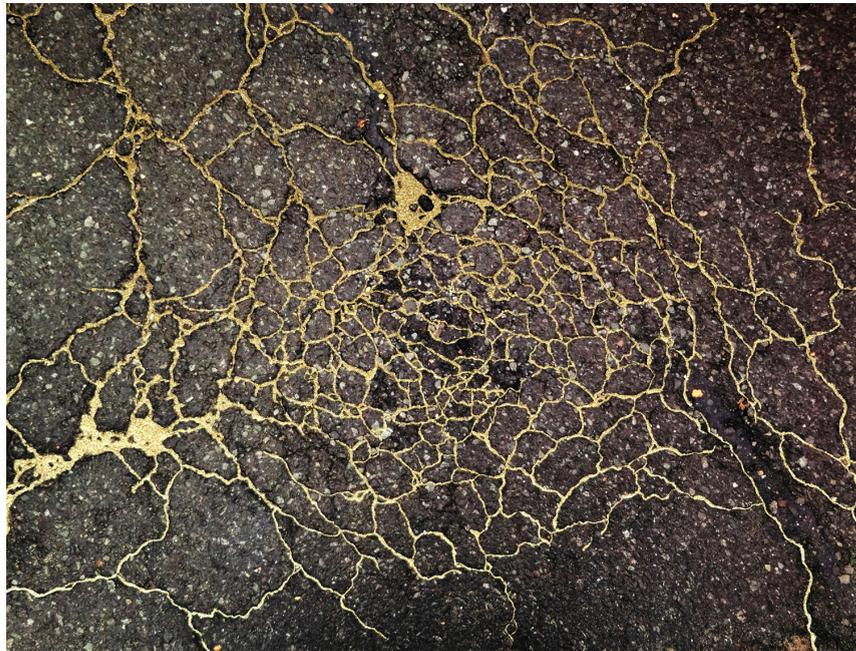
*Study for Sidewalk Kintsukuroi (China)*



*Study for Sidewalk Kintsukuroi (Venice)*



*Study for Sidewalk Kintsukuroi #03 (MASS MoCA)*



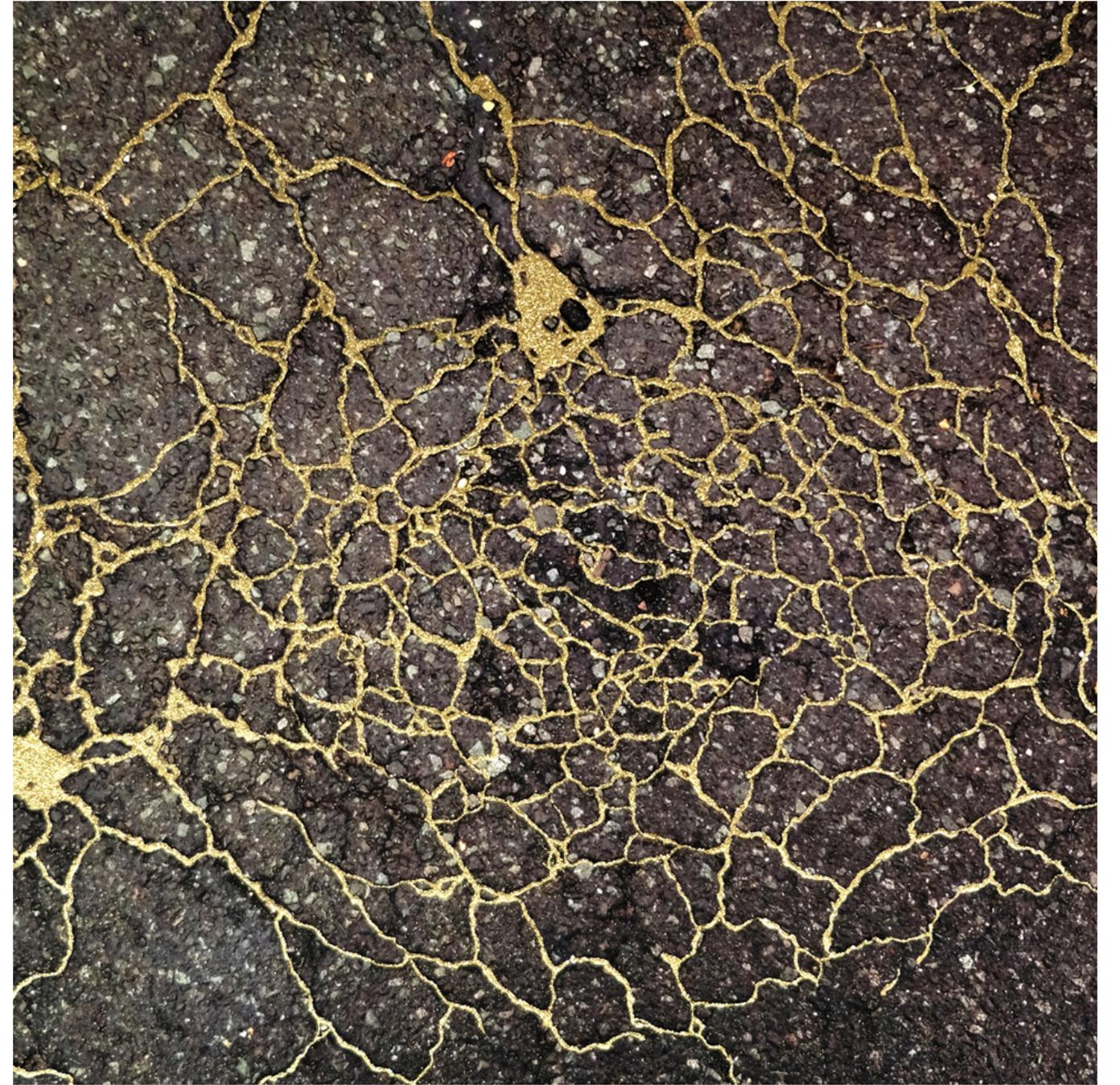
*Study for Sidewalk Kintsukuroi #01 (New Haven, CT)*



*Study for Sidewalk Kintsukuroi #16 (Peterborough, NH)*



*Study for Sidewalk Kintsukuroi #19 (Guizhou, China)*



*Study for Sidewalk Kintsukuroi #01 (New Haven, CT) (detail)*

## Works Listed

*Study for Sidewalk Kintsukuroi # 11 (Toluca Lake, California), 2017*  
Enamel and bronze dust on archival pigment print  
Image: 8 ½ x 11 inches, Mat: 11 x 14 inches  
Ed. 1/3

*Study for Sidewalk Kintsukuroi #02 (MASS MoCA), 2015*  
Enamel and bronze dust on archival pigment print  
Image: 8 ½ x 11 inches, Mat: 11 x 14 inches  
Ed. 2/3

*Study for Sidewalk Kintsukuroi (Peterborough, NH)*  
Enamel and bronze dust on archival pigment print, mounted  
Image: 8 ½ x 11 inches, Mat: 11 x 14 inches

*Study for Sidewalk Kintsukuroi #10 (SoHo)*  
Enamel and bronze dust on archival pigment print, mounted  
Image: 8 ½ x 11 inches, Mat: 11 x 14 inches

*Study for Sidewalk Kintsukuroi (China)*  
Enamel and bronze dust on archival pigment print, mounted  
Image: 8 ½ x 11 inches, Mat: 11 x 14 inches

*Study for Sidewalk Kintsukuroi (Venice)*  
Enamel and bronze dust on archival pigment print, mounted  
Image: 8 ½ x 11 inches, Mat: 11 x 14 inches

*Study for Sidewalk Kintsukuroi #01 (New Haven, CT)*  
Enamel and bronze dust on archival pigment print  
8 ½ x 11 inches  
Ed. 1/3

*Study for Sidewalk Kintsukuroi #03 (MASS MoCA)*  
Enamel and bronze dust on archival pigment print  
8 ½ x 11 inches  
Ed. 3/3

*Study for Sidewalk Kintsukuroi #16 (Peterborough, NH)*  
Enamel and bronze dust on archival pigment print  
8 ½ x 11 inches  
Ed. 1/3

*Study for Sidewalk Kintsukuroi #19 (Guizhou, China)*  
Enamel and bronze pigment on archival pigment print  
8 ½ x 11 inches  
Ed. 1/3

Sussman's *Sidewalk Kintsukuroi* (golden repair vs golden joinery Kintsugi) series physically fills sidewalk cracks with gold, transforming public scars into art. Her work brings Kintsugi's philosophy into the urban environment, celebrating resilience and environmental activism. Sussman's practice highlights the beauty of imperfection in unexpected places, reminding us that the landscape itself is part of our shared experience and history. In utilizing the Kintsugi-like technique in her work, Sussman's subjects often become indecipherable, abstracting her subject and taking on the qualities of marble, networks of golden veins, maps, or spiderwebs. In attending to public spaces with such care, her work transforms and expands them.

## Artist Bio

Rachel Sussman (b. 1975) is a contemporary artist working at the intersection of art, science, history, and nature. Based in the Hudson Valley, NY, Sussman has photographed subjects across the globe, creating work that speaks to issues of humanity and its relationship to both the constructed and natural world. Much of her work contains environmental components, drawing viewers to consider larger networks of experience.

After receiving her MFA in Photography from Bard College in 2008, Sussman began a practice-based fine arts PhD at Central Saint Martins, London. She went on to become an ordained minister of walking prayer, and many of these spiritually adjacent themes, such as personal and cosmic time, the universe, nature, philosophy, and beauty, are explored throughout her multidisciplinary practice.

Sussman is a Guggenheim, NYFA, and MacDowell Colony Fellow, and two-time TED speaker. Her critically acclaimed, decade-long project "The Oldest Living Things in the World" combines art, science, and philosophy into a traveling exhibition and New York Times bestselling book. In 2014 she began developing new installation work deepening her explorations of personal and cosmic time, the universe, nature, philosophy, and beauty. With the support of the LACMA Lab, and working with SpaceX, NASA, and CERN, her new work can be found at MASS MoCA, the New Museum Los Gatos, and the Des Moines Art Center. She is currently an artist in residence with the SETI Institute. Her exhibition record spans more than a decade in museums and galleries across the US, Europe, the Middle East, and Asia.

**MOTOHIRO TAKEDA**



*Nights in April*

## Works Listed

*Nights in April*, 2024

Assorted flowers, bronze, charcoal, concrete

26 x 13 x 5 inches

Takeda's *Nights in April* explores life, death and decay. The cast of a human torso in its partial state calls Greek and Roman statuary to mind, made contemporary by Takeda's material experimentation with concrete and flowers. An expansion upon Takeda's *Hanaikada (Flower Boat)* series, he introduces the human form here, furthering considerations of humanity's impermanence. On the other hand, the use of an industrial material such as concrete, and formal similarities to ancient relic also point to long lasting elements of our culture. The floral elements, simultaneously ornamental and moribund, emphasize this delicate balance. As the flowers desiccate and the concrete sets, the petals and leaves create indentations reminiscent of ancient fossils. In pairing such transient plantlife with concrete composed of geological materials formed over millions of years, Takeda instantaneously accesses vastly expanded and collapsed temporalities. Gradually shifting over the course of the exhibition, the delicate blossoms—in radical contrast to the rigid concrete—become small monuments to the fragility of life.

## Artist Bio

Motohiro Takeda (b. Hamamatsu, Japan, 1982) primarily works in photography, ceramics, and sculpture to create site-responsive installations. By utilizing abstraction through the distillation of the medium's materiality and magnifying their inherited metaphors, Takeda's work explores the ephemeral and transient nature of time and memory, life and death, and the space between man and nature on a personal and universal scale.

Takeda was awarded the Tierney Fellowship in 2008. He participated in the Artist in Residency program at Baxter St. CCNY in 2011 and at Woodstock Center for Photography in 2015. Takeda was recently a recipient of the Bronx AIM Fellowship and the LMCC Arts Center Residency. His photographic work has been exhibited in various venues, including Unseen Photo Festival in Amsterdam, PhotoLondon, New York Photo Festival, Photo España in Madrid, Ibasho Gallery in Antwerp, Belgium, Camera Club of New York, Houston Center for Photography, The Center for Photography at Woodstock, The Center for Fine Art Photography, Colorado, Rayko Photo Center in San Francisco, among others.

He received his BFA in photography from Parsons School of Design | The New School in 2008 and his MFA in studio art from Columbia University in 2023. He currently lives and works in Brooklyn.

**BOUKE DE VRIES**



*Cantonese enamel memory vessel*

## Works Listed

*Cantonese enamel memory vessel*, 2024  
19th-century Chinese porcelain and glass  
7 x 18 inches

A former ceramics restorer, de Vries reimagines broken objects by embedding them within glass that mirrors their original form, as seen in *Cantonese enamel memory vessel*, which contains shards of 19th-century Chinese porcelain. His work explores themes of cultural memory and transformation.

He creates imaginative ceramic sculptures that capture what he describes as the “beauty of destruction.” His distinctive “memory vessels,” in which the original shapes of broken ceramic wares are re-created in glass to house the shards, challenge notions of perfection and worth by finding new potential in that which is broken.

Much like Kintsugi, the spaces between the fragments become an essential part of the work, sometimes taking on a cubist quality. With some works the viewer may be confused as to where the original makers of the piece stop and where the artist begins, making the work biographical and giving it new currency.

## Artist Bio

Bouke de Vries (b. Utrecht, Netherlands, 1960) studied at the Design Academy Eindhoven, and Central St Martin’s, London. After nearly a decade working in the fashion industry, de Vries embarked on a new chapter, studying ceramics conservation and restoration at West Dean College. In 1992 he began his practice as a private conservator. In this new line of work, he was constantly faced with issues and contradictions around perfection and value.

Where even an almost invisible hairline crack, a tiny rim chip or a broken finger render a once-valuable object practically worthless, literally not worth the cost of restoring. There’s something incongruous about the fact that such an object, although still imbued with the history and skills it took to make it, can so easily be consigned to the dustbin of history. Exploring these ideas, he drew upon his skills as a restorer to begin a series of “exploded” artworks, reclaiming broken pots after their accidental trauma. He calls it “the beauty of destruction.” Instead of reconstructing the objects to hide the evidence of this damage, he deconstructs them and emphasizes their new status. He instills new virtues, new values, and moves their stories forward.

Since beginning his career as a restorer and artist, de Vries has exhibited throughout the United States and internationally. His work has been exhibited at the Montgomery Museum of Art in Alabama, the Wadsworth Atheneum (Hartford, CT), the Fuller Craft Museum (Brockton, MA), the Lightener Museum (St. Augustine, FL), among others. De Vries’ work is also held in the collections of the National Museum of Norway, Philadelphia Museum of Art, and Aberdeen Art Gallery (Aberdeen, Scotland) among many others.

**EDMUND DE WAAL**



*winter pot (C8)*

## Works Listed

*winter pot (C8)*, 2020

Porcelain, lead, gold and red pigment

4 <sup>5</sup>/<sub>16</sub> x 12 <sup>13</sup>/<sub>16</sub> inches

Edmund de Waal's work explores themes of memory, resilience, and historical continuity. He first experimented with Kintsugi after acquiring a Meissen porcelain service once owned by the Jewish von Klemperer family, who fled Dresden in 1938. Confiscated and damaged during WWII, de Waal reassembled the porcelain, reflecting the philosophy of Kintsugi—embracing fractures as part of an object's history. This act of intentional mending underscores the beauty of memory, even in its broken state.

With *winter pot (C8)* he makes this philosophy his own, clumsily mending the edge of a white porcelain bowl with lead, gold, and red pigment. This piece is part of a series made during lockdown that marked the first time in sixteen years that de Waal made individual pieces meant to be held. De Waal explains, "I needed to return to what I know—the bowl, the open dish, the lidded jar. Some of these pots are broken and patched with folded lead and gold, others mended with gold lacquer, holding shards of porcelain." Inspired by two Song dynasty bowls in his studio—one repaired with iron, the other with a thin golden thread using Kintsugi—de Waal emphasizes that Kintsugi is not about erasing mistakes, but rather marking loss. This vessel carries the marks of his hands and the intimate act of creation, reflecting de Waal's enduring focus on the tactile, personal relationship between people and objects.

## Artist Bio

Edmund de Waal (b. Nottingham, England, 1964) apprenticed with the renowned potter Geoffrey Whiting from 1981 to 1983, catalyzing his interest in bridging various ceramic traditions. In 1986, De Waal received a BA in English literature from the University of Cambridge, followed by a Daiwa Anglo-Japanese Foundation scholarship, which he used to obtain a postgraduate diploma in Japanese language from the University of Sheffield and to study at the Mejiro Ceramics studio in Tokyo.

Much of de Waal's work is concerned with collecting and collections—how objects are kept together, lost, stolen, or dispersed. His ceramics and writing expand upon conceptual and physical dialogues among minimalism, architecture, and sound, imbuing them with a sense of quiet calm. Manifest across de Waal's practice is a distinct aesthetic philosophy that puts the hand, the sense of touch, and thus the human above all else. His work is about connecting people by reviving and telling stories that matter.

Upon returning to London in 1993, de Waal shifted his focus from stoneware to porcelain and began to experiment with arrangements of objects. In 2002, one of de Waal's first major architectural interventions was The Porcelain Room at the Geffrye Museum (now the Museum of the Home).

In the years since, de Waal has created installations at the Victoria Albert Museum, London, the Frick Collection, the Museo Ebraico and the Ateneo Veneto (coinciding with the 58th Venice Biennale in 2019), the Staatliche Kunstsammlungen Dresden, Germany, and the British Museum, London, among others. He has received many awards and honors as both a visual artist and writer, including the Costa Book Award for Biography (2010), the Royal Society of Literature Ondaatje Prize (2011) and the Isamu Noguchi Award (2023).

**ENATNESH YALLOW**



*Body Marks*

## Works Listed

*Body Marks*, 2023

White clay and raffia thread embroidery

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, aligning with Kintsugi's philosophy of embracing flaws as valuable elements of one's history.

## Artist Bio

Enatnesh Yallow (b. Ethiopia, 1994) immigrated from Ethiopia to Kiryat Malachi, Israel in 2002. During this transition, memories of village life remained fresh and colorful in Yallow's memory, underscoring her desire to maintain a connection with her culture and tradition. Informed by this hyphenated identity, Yallow addresses a wide range of subjects including memory, locality, temporality and nature. She received a BFA in Ceramics and Glass Design from Bezalel Academy in 2021, igniting her multidisciplinary practice that seeks to reconcile the gap between two realities, highlighting a juxtaposition between contemporaneity and heritage. Yallow explores generational differences, the exchange of intergenerational knowledge, new and old media, and the resulting relationships. She performs material research through sketching, weaving, and experimenting with clay, producing art that looks both inward and outward and finding balance between these two worlds.

Enatnesh Yallow has participated in numerous group exhibitions in Israel and abroad in venues such as at The Artist House in Kfar Saba, Gina Gallery and the Artist House in Tel Aviv, the Mizgaga Museum of Archeology and Glass in Kibbutz Nachsolim, the TEO Center for Culture, Art and Content in Herzliya. Her work was featured for the first time in the United States at the Jewish Culture Festival, Marthas Vineyard. In 2023 she was awarded the Idris Residency in Rome. In 2024, Yallow was featured in the exhibition Clay and Iron at the Israel Museum, Jerusalem, where her work was juxtaposed with African objects from the museum's collection.

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