

NADA New York 2025

Gallery Common

For NADA NY 2025, Gallery Common would like to propose a presentation of 3 Japanese artists: Waku Fukui (b. 1996, Tokyo), Shun Kadohashi (b. 1984, Hyogo), and Jun Tsunoda (b. 1960, Aichi).

These three artists, each from distinct backgrounds and generations, are united by their pursuit of a pure, “primal” form of expression.

Through neon light, ceramics, and multimedia painting, they explore themes of nature and introspection, and share a desire to strip away artificial constructs to access the fundamental core of being human.

The booth hopes to evoke images of moon light, cave walls, and elements of nature-- earth, trees, plants, and the ocean-- that inspire all 3 artists.



Born in 1960 in Aichi Prefecture, Jun Tsunoda has cultivated a multidisciplinary career spanning graphic design, painting, and sculpture. Since the 2000s, his work has embraced themes of intuition, automatism, and mysticism.

His "Automatic Writing" series is inspired by experimental musician Robert Ashley's album "Automatic Writing" (1979), which is said to have been the first to combine words and electronic sounds.

"My own paintings are influenced by music, and making sounds into pictures is a consistent theme for me. For these works, I attempted to generate "Automatic Writing" through paintings," says Tsunoda. In this series, intuitive line drawings are etched into plaster—a material Tsunoda connects to old mural art.



Jun Tsunoda, "Automatic Writing" Series
Requiem24, 2023. Plaster, acrylic, panel. 460 x 340 x 25 mm

Tsunoda's "Letters" series is an attempt to deconstruct handwriting into a pictorial essence. Incorporating elements of Japanese calligraphy, Arabic lettering, and graffiti culture, the works blur the borders between painting and typography, rewinding us back to ancient times when pictures and words (which are one in the same, in the case of Japanese/Chinese characters) were etched into wall or stone.

Blurring the lines between contemporary art and timeless, elemental symbols, Tsunoda often refers to his interest in the "primitive and mystical" as the guiding motivation of his practice.



Jun Tsunoda, "Letters" Series
BGM, 2023, Plaster, canvas, acrylic, spray paint, 1000 × 803 × 30 mm

In a similar way, Shun Kadohashi lives and works in a way that allows him to connect deeply to his choice of material— clay.

Born in 1984 in Hyogo, Japan, Kadohashi transitioned from a career in art book publishing and music to ceramics while living in England, apprenticing under ceramicist Sandy Brown. Now based in the coastal village of Shirahama, where he balances life as a fisherman and artist, Kadohashi's ceramics evoke the rugged beauty of the ocean and landscapes around him.

His whimsical yet refined forms reflect the rhythms of the sea and earth, appearing as though they have emerged organically from nature.

With a playful touch and an eye for balance, Kadohashi's works are deeply rooted in his way of life, embodying simplicity, harmony, and the joy of working with the elements.



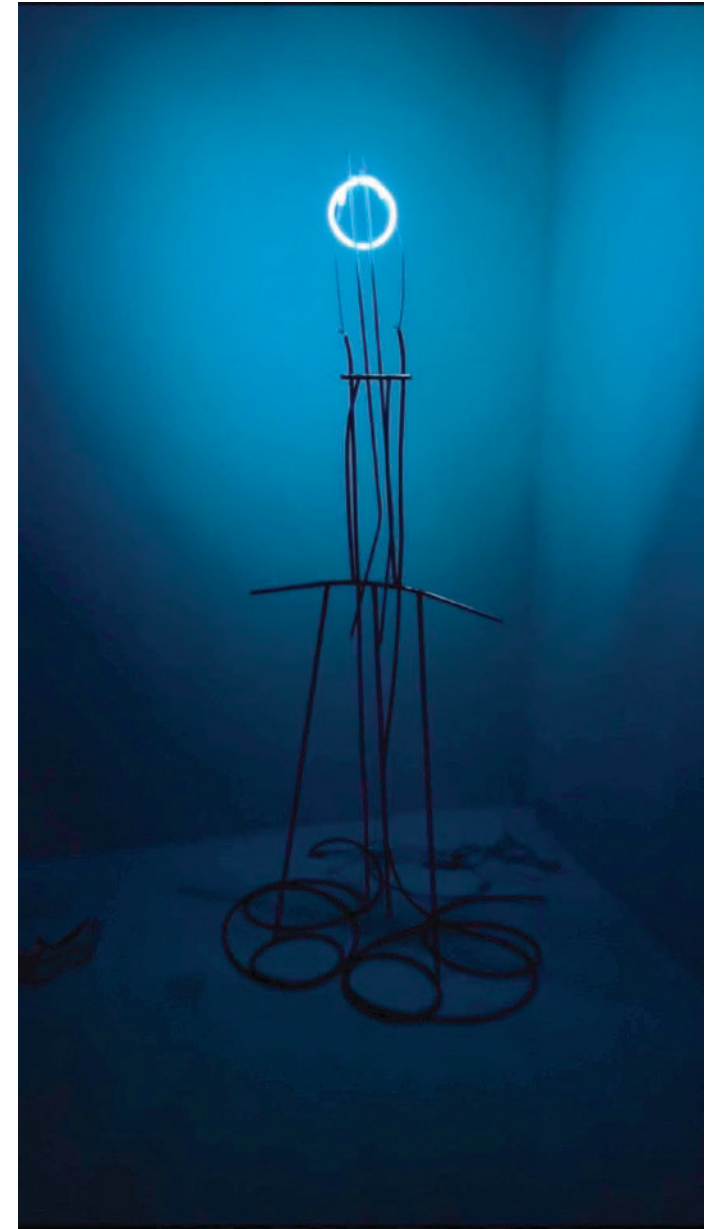
[REFERENCE IMAGE]
Shun Kadohashi. Untitled. 2024. Ceramic. h44 x w36 cm.

Waku Fukui transforms neon—a material often associated with commercial signage—into a medium of profound emotional resonance.

Drawing inspiration from his childhood experiences in a Buddhist temple, where candlelight and gilded statues formed his earliest impressions of illumination, Fukui approaches neon as a living, elemental force.

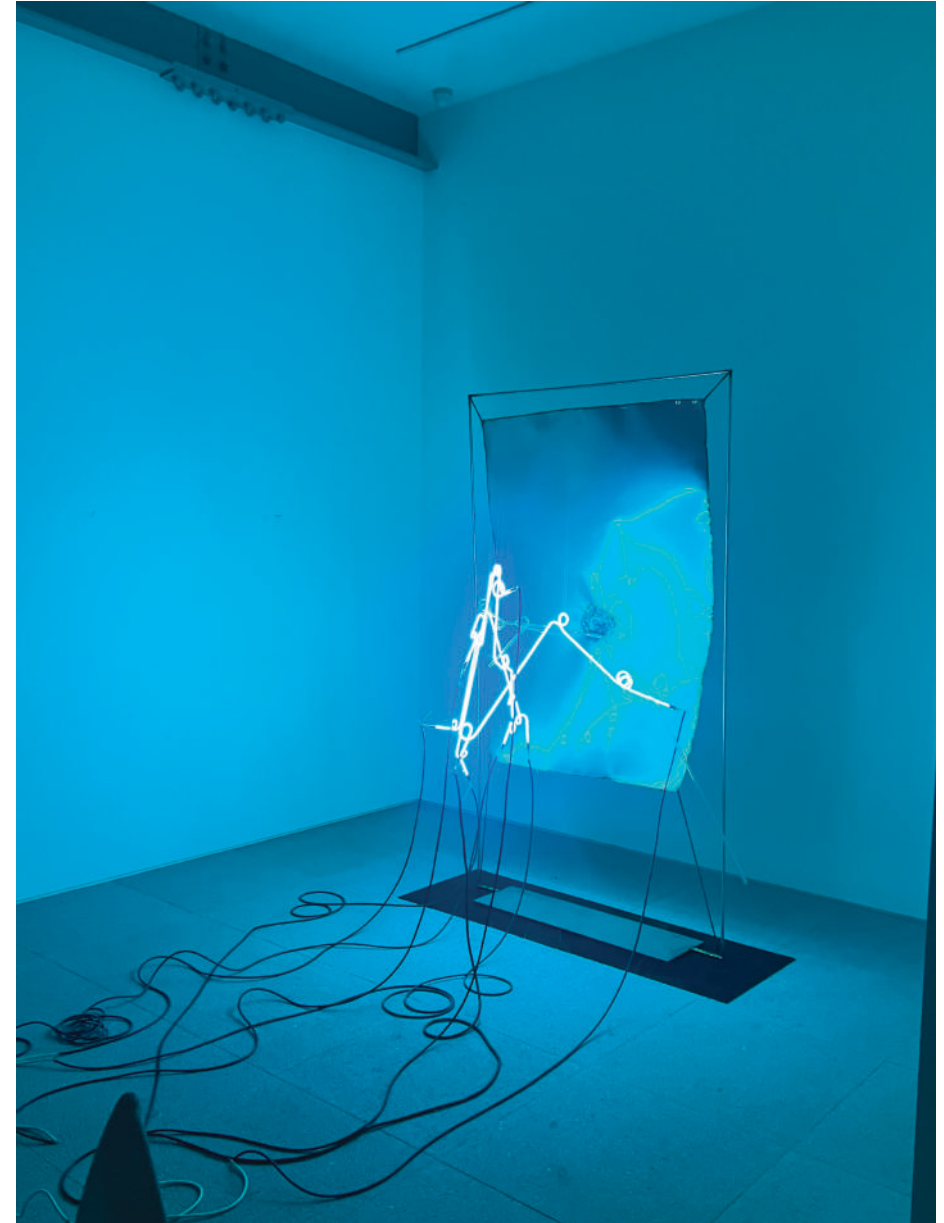
By pairing Fukui's works with the organic, nature-inspired works of Tsunoda and Kadohashi, we hope to give neon a new context, the one which Fukui strives for-- a context in which neon is not a pop decoration, but a fascinating phenomenon of nature that is a bridge towards spiritual introspection, and connection to oneself.

Fukui hopes that by creating an environment where the viewer can be totally absorbed into the light, he can bring about the kind of spiritual resonance that he experienced during his childhood in the temple. His practice is a constant pursuit of this indescribable “experience of deep emotion” (kando no taiken), which he describes as his way of discovering the purest form of self.



[REFERENCE IMAGE OF NEW WORK]
Waku Fukui. Title TBC. 2024. Neon, steel (materials tbc)

At the heart of this exhibition is a shared pursuit of uncovering a "pure" form of human expression. For Tsunoda, this involves tapping into automatism and materials to transcend modern constraints. For Waku, it means liberating neon light from its commercial identity to create deeply emotional experiences. For Kadohashi, it is found in the tactile connection between earth and hand, shaped by the rhythms of his coastal life. Each artist, in their own way, seeks to strip away societal filters to create works that resonate on a fundamental, human level.



[REFERENCE IMAGE - NOT TO BE EXHIBITED]
Waku Fukui. Title TBC. 2024. Neon, steel (materials tbc)