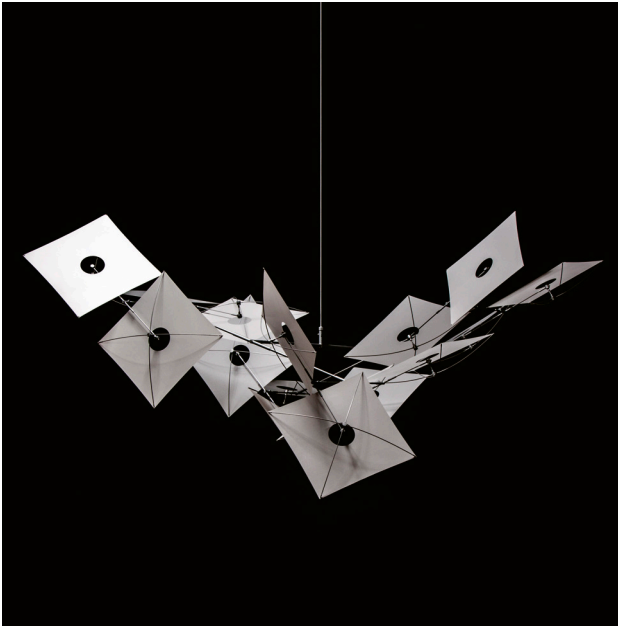


# SUSUMU SHINGU

1937



1. *Starry Night*, 2013, stainless steel, aluminum, carbon fiber, polyester, edition of 5, H114 x Ø160 cm © rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon  
2. Exhibition, Susumu Shingu, *Le Souffle d'ici - L'Eau de là [The Breath of Here - The Water Beyond]*, Galerie Jeanne Bucher Jaeger, Paris, Marais, 2024 © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Susumu Shingu began his vocation as a painter in Japan and went to Rome in the early 1960s, fascinated by the art of the Renaissance, in particular by Piero della Francesca and Leonardo da Vinci, and by the multidisciplinary nature of the artists of the time, who were painters, sculptors, designers, architects, landscape architects, engineers, astronomers and scientists... His three-dimensionality was revealed to him by chance: the effect of the wind on one of his paintings, which he hung from a tree to photograph, set it in motion. This first contact with the invisible energies of Nature - the wind - later completed by that of water, sun, gravity... is fundamental. Susumu Shingu thus found, over time, not only his full vocabulary as a sculptor by working with the engineers to deepen the scientific aspect of his work, the intelligence of the detail of the shapes, the exact dimensions of the structural elements, the design of the seals, the anchoring points, the various means of fixing, the fundamental implementation of the ball bearings which allow rotations in perfect freedom, and by developing the practice of perpetual movement in his sculptures, whether they are subject to the infinitesimal interior air or to the most extreme winds outside; He also reconnects with his Japanese soul, marked by respect for absolute nature, acceptance of its unpredictability and contemplation of the beauty of its infinite forms.

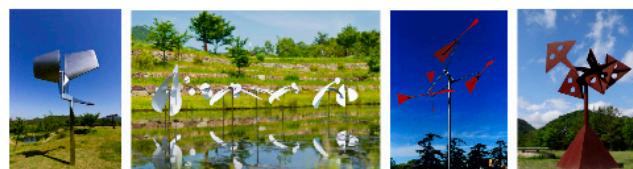
His long life with the wind has been blowing for decades and accompanies his countless projects around the planet: thus the **Wind Caravan**, created in 2000, has taken 21 sculptures to 6 different places on the planet, chosen by the artist for their emblematic winds, their extreme climates, their virgin nature and their preserved populations, sharing their daily life, during the different stages of this one-year journey: the rice fields of Sanda in **Japan** (June 2000), the uninhabited island of Motukorea in **New Zealand** (Nov. 2000), the rocky desert of Tamdaght in **Morocco** (April 2001), the green steppe of Undur Dov in **Mongolia** (June 2001) and the dunes of Cumbuco in **Brazil** (Nov.2001). The experience of the artist and his wife, actors and witnesses of a unique adventure in the heart of primitive civilizations, allowed them to take the pulse of the planet with the Maoris, the Mongols, the Samis, the Berbers...while circulating the drawings made by children from one destination to another throughout the world, offering each site a form to the wind and thus revealing telluric energies.

A first exhibition at the gallery, **Sculptures du respir** was devoted to the artist in 2006, followed by **Planet of Wind and Water** in 2009 where the artist presented the diorama of his **Breathing Earth** project, a self-sufficient village living with the natural energies of wind, water and sun where each building is animated by his wind sculptures; a place of inspiration, exchange and action for artists, scientists and children instinctively in harmony with his philosophy of Nature. This project was the subject of a magnificent film **Breathing Earth - Susumu Shingu's dream**, shot over a period



Solo exhibition *Susumu Shingu, Une utopie d'aujourd'hui*, 2019-2020, Domaine national de Chambord, France © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

of 6 years by the film director Thomas Riedelsheimer. The temporary installation in 2012 of *Sinfonietta of Light* in the large octagonal basin of the Jardin des Tuileries, at the Concorde in Paris, was admired by walkers, in the ceaseless ballet of moving forms of the sculpture's ten pairs of wings, going with the wind as the exhibition *Au-delà du Temps* was held at the gallery. In 2014, the *Susumu Shingu Wind Museum*, with twelve sculptures driven by the natural energies of wind and water, was inaugurated in Arimafuji Park in Sanda, Japan, an oasis of nature between Osaka, Kobe and Kyoto, where the artist lives and works. It featured his windmill sculpture *Satoyama*, a symbol of his environmental research, and one start dreaming that one day it will light up our cities and countryside. In 2018, the *Cosmos* exhibition took place at the gallery as an echo to the *Spaceship* exhibition at Mudam Luxembourg at the same time, presenting works in the main entrance hall and in the outdoor park.



Susumu Shingu, *Wind Museum*, inaugurated in 2014, 12 monumental sculptures by the artist, Arimafuji Park, Sanda, Hyogo Prefecture, Japan  
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It is easy to understand why, for several decades, great creators such as Issey Miyake in the world of fashion, Jirí Kylián in the world of dance, or Tadao Ando and, more particularly, Renzo Piano in the

world of architecture, wanted to develop collaborations with the artist; **Those with Renzo Piano are so closely attuned and echo each other that an exhibition entitled *Parallel Lives* will bring together the two creators, born a few months apart in the same year, at the Nakanoshima Art Museum in Osaka in 2023. In 2024, the gallery inaugurates a new solo exhibition of his work, *Le Souffle d'Ici - L'Eau de là [The Breath of Here - The Water Beyond]***

Let us not forget the countless theater plays, of which the first in the 1990s, *Kippis and his friends*, created in Sanda, Japan, around a sculpture animated by water, *The Water Tree*, is essential in the artist's work. He designed not only the story but also the sets and costumes. *Kippis and friends* tells the premonitory story of aliens visiting Earth for the first time and naively asking questions about the environment, the meaning of the importance human gives to money and why they seek to dominate nature instead of protecting it. Some 28 years later, we realise how topical these issues are... Similarly, his countless children's books, reflecting deep inspirations from nature, take us on an unforgettable journey, right up to the latest pop-ups and the *Sandalino* character.

Susumu Shingu's ability to translate the wind in all its forms, revealing it for decades in sculptures placed around the world, naturally led the artist, in perfect connivance with Leonardo da Vinci, to present his works in **2019 at the Domaine national de Chambord**, in an exhibition entitled *Susumu Shingu: une utopie d'aujourd'hui*, conceived at the gallery's initiative in 2019, the year of commemorations celebrating both the 500th anniversary of the death of the Italian genius as well as the beginnings of the construction of the most emblematic castle of the French Renaissance. In the image of the Italian master's *Citta ideale*, the artist is previewing the model of his future village under construction, Atelier Earth, close to his Wind Museum in Japan, a village living from the natural energies of wind, water and sun, revealing and preserving the vital energy of the surrounding nature, *a place where we can reflect on the future of the Earth, in connection with artists, musicians, writers, academics, philosophers, engineers, astronomers and scientists from all over the world*, writes Shingu.



Susumu Shingu, *Genki-nobori* Workshop, September 2, 2023, Arimafuji Park, Sanda, Hyogo ©Susumu Shingu ©All rights reserved

From October 12, 2024, to February 17, 2025, the **Fubon Art Museum** in Taipei hosted an exhibition dedicated to the artist titled **COSMOS - Susumu Shingu - Wind Traveler**. In collaboration with the artist and the gallery, **La Source Garouste** is developing the *Genki-nobori* project as part of its 2025-2026 cross-site program: **between February and May 2026**, at the network's 10 local branches, around 100 children will design 100 *Genki-nobori*. Susumu Shingu created the *Genki-nobori* art project following the devastating 2011 Tōhoku earthquake and tsunami. These *Genki-nobori* reinterpret traditional Japanese carp-shaped wind chimes, on which children's words and drawings carry wishes and prayers in the wind in memory of the victims. Responding to Shingu's call—whose current priority is to work with children around the world—more than 500 people, from Japan and abroad, took part in this collective project. The artist continues to organize these workshops in Japan and internationally.