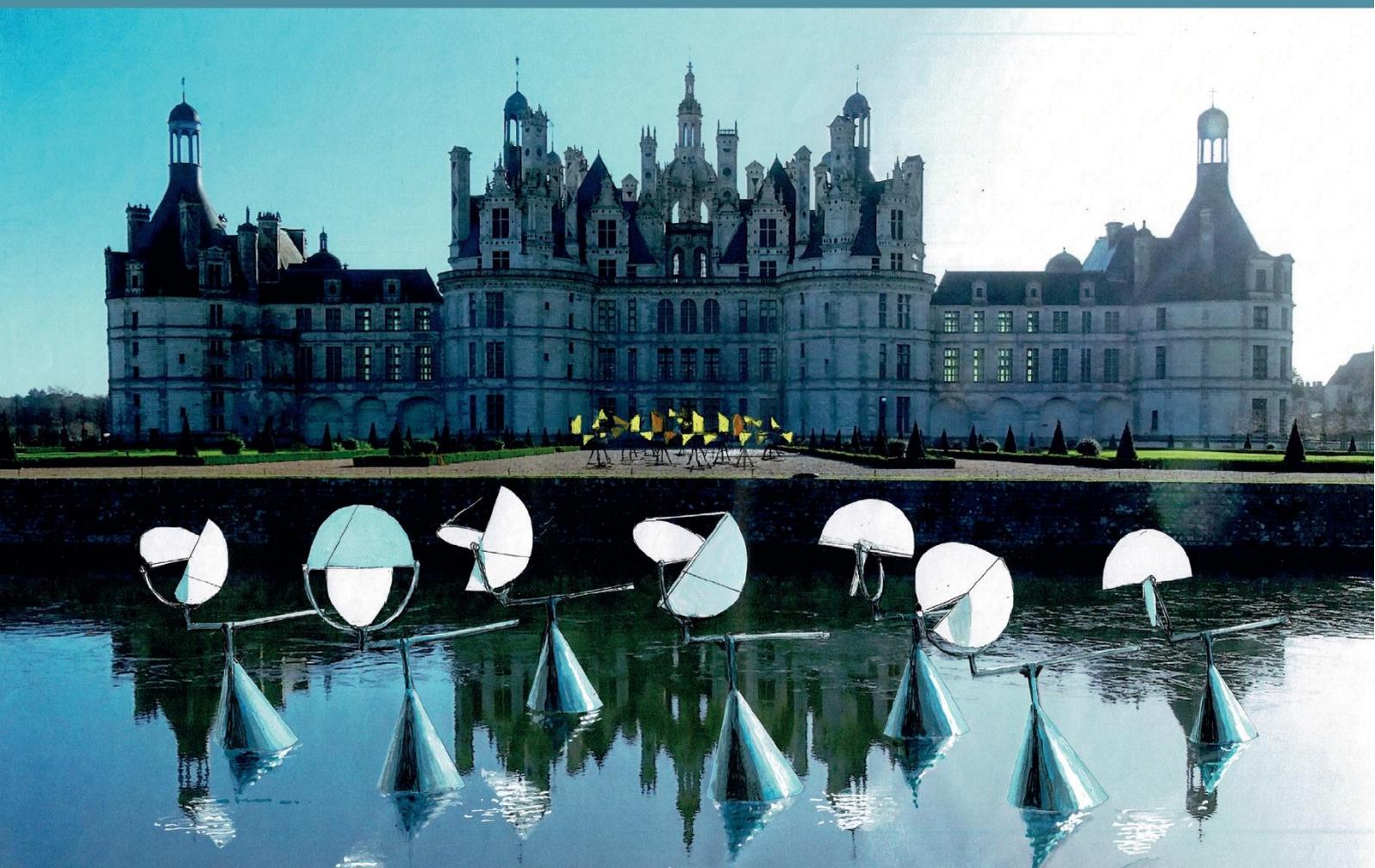




Exhibition from 6 October 2019  
through 15 March 2020

# CHÂTEAU OF CHAMBORD



## Susumu Shingu, a present-day utopia

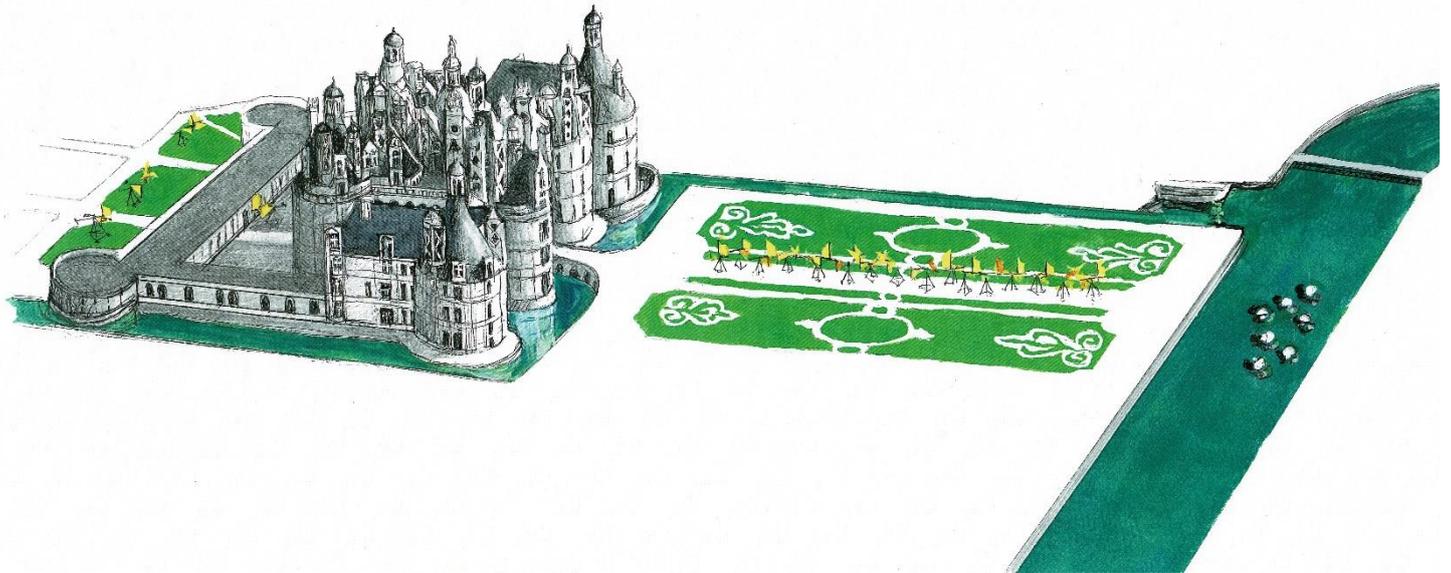
JEANNE BUCHER JAEGER



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# The exhibition in brief



Exhibition in Chambord of the works of the Japanese artist Susumu Shingu during the 500<sup>th</sup> anniversary of the beginning of chateau construction is anything but a coincidence:

- Having spent 6 years in Rome studying Renaissance Italy, the artist has come to Chambord several times, and is altogether familiar with the site.
- For him, Leonardo da Vinci is a tutelary figure who, by his own admission, has appeared in his life at several key turning points.
- Just like Leonardo da Vinci, he constantly uses notebooks in which he fleshes out numerous and diversified ideas (texts and drawings) pertaining to art or mechanics and consisting in quick sketches or painstakingly rendered project details. As with Leonardo, the notebooks movingly and compellingly attest to a perennial questing.
- During an anniversary year bearing the signature of utopia, Susumu Shingu has constructed in Japan a utopian village, and the principles he has elaborated (conception, designs, model..) will premier in Chambord.
- Outdoors: A group of 21 *Wind Caravan* sculptures + a sculpture floating on the canal, in the axis of the French garden; indoors, 8 suspended sculptures, the modeled utopian village, notebooks, drawings, books, films dedicated to the artist.

Inside as well as outside (garden and courtyard) the chateau, the exhibition will afford visitors to Chambord with an opportunity to discover one of today's most prominent Japanese sculptors.

# I – Presentation

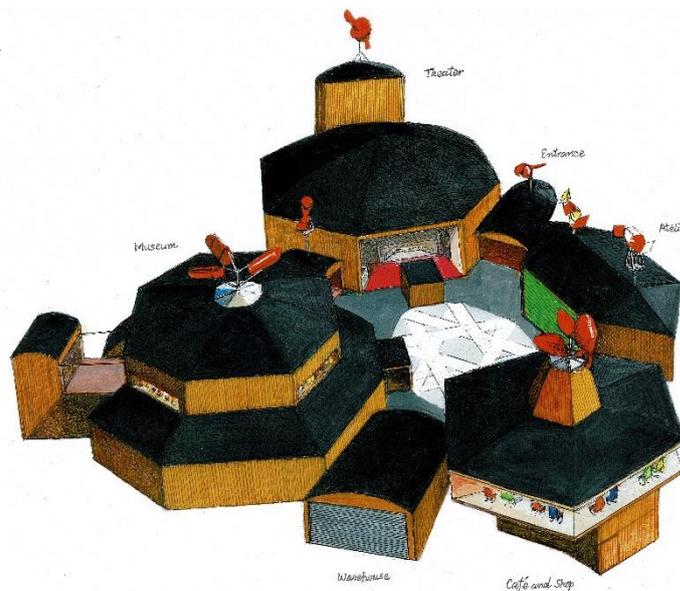
Born in 1937, Susumu Shingu is currently considered as one of the most important artists on the Japanese scene. Through multiple exhibitions in Asia (Japan, Taiwan, Korea) and also in the United States and Europe (most notably in France, Italy and Luxemburg), he has achieved ever-growing prominence and had his work admitted to prestigious public and private collections.

Trained in painting for six years in Rome, Susumu Shingu subsequently engaged in work bringing into play the natural elements : water, wind, gravity... His sculptures are set into motion by flows, poetic incarnations of a world in which the artistic gesture unveils natural energy by reenchanting the space in which they appear. So it is that in Sanda, near Osaka, Japan, the artist created the “Susumu Shingu Wind Museum”, a vast natural space in which his sculptures dance with the wind, revealing the usually invisible presence of the surrounding air. Initially drawn, his sculptures later become small-scale models, prior to being constructed on a larger scale in accordance with a highly precise technique.

The obvious ecological dimension of his work is perfectly echoed in an estate likewise dedicated to nature; in 2019; its relevance to Chambord is exceptionally pronounced. As a mechanical engineer obsessed with natural flow and perpetual motion, and as a drafter constantly attending to his notebooks, Susumu Shingu is in some way troublesomely analogous to Leonardo da Vinci. What is more, for several years he has been designing a utopian village dedicated to the arts, in which artists would be called upon to work together; concretely speaking, he has drawn up plans and created functions by virtue of a utopian dimension that resonates with the “utopia at work” represented by Chambord. And it so happens that earlier in 2019, the project for this village was officially announced by the governor of Hyogo, in the region of Kobé.

In Chambord, the exhibition will display the model for the village along with preparatory drawings, photographs of the site and sculptures suspended to the ceiling that will permit the spectator to delve into a dreamlike yet perfectly organized universe. Outside the château, several works including a magnificent sculpture floating on the canal will underscore Shingu’s kinship with the Florentine master and highlight the captivating energy of work attuned to the envioning world.

**The exhibition will be organized with the kind support of Jeanne Bucher Jaeger Galler, Paris.**



## II – Excerpted from the catalogue...

### Susumu Shingu

“Even though it occurred over twenty years ago, my first visit to the château of Chambord remains as alive in my memory as a scene from a film. Having departed from Paris early in the morning, I drove directly to the castle, which I was intent upon seeing with my own eyes. Having arrived before it opened for the day, I parked and waited in my car. Everything was shrouded in haze. But soon the fog began to clear and in the morning light, innumerable towers suddenly materialized before my eyes. From that moment on, I was captivated by the charm of the château. Since then, time has gone by, but when, last December, the project for an exhibition in Chambord was suddenly concertized, it was as though the château had flown directly into my field of vision!

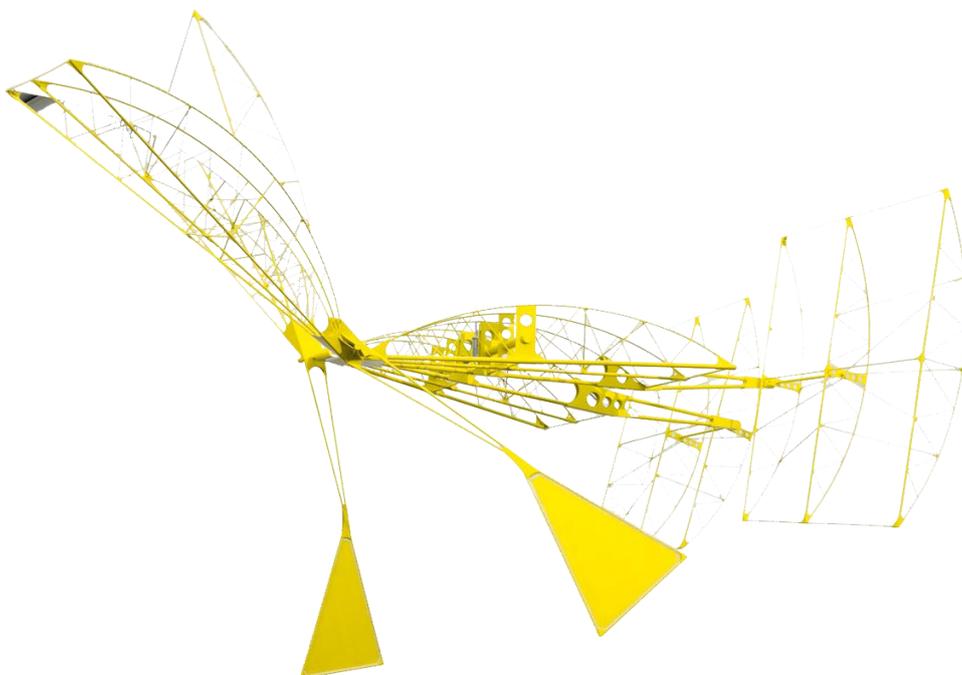
[...]

I have often presented sculptures activated by wind and water, as well as picture books and theatrical works, in the hope of transmitting to the general public the force of attraction exerted by the precious nature of our planet Earth. And now, I wish to create an atelier with people sharing the same thoughts as mine, without further dilapidating nature, an atelier where we could take pleasure in giving thought to our future ways of life.

The chosen site is to be found in the Hyogo Prefectural Arima Fuji Park, in the town of Sanda, which is where I live. Stand-alone buildings including a museum, a theater, an atelier and a panoramic café are interconnected by a ring, with a square in the center. Atop each roof stands a tower with a colored sculpture moving as the wind blows. Some of the sculptures are connected to internal mechanisms enabling displacement of the objects in a room.

There will be concerts, plays and conferences, and from throughout the world. Each time you pass through, something exciting will be happening. That is the type of place I would like to build.

I have named this utopia *Atelier Earth*. During the château of Chambord exhibition, a 1/20 scale model of *Atelier Earth* will be displayed. It will surely be seen by Leonardo”.



## Véronique Jaeger

“Initially a painter, in the 1960s Susumu Shingu travelled from his native Japan to Rome to study art. Fascinated by Piero della Francesca and Leonardo da Vinci, he began to create three-dimensional objects; his preferred form of sculpture was revealed to him by chance; one day he hung a canvas of his to a tree for a photo, and he saw the wind make it move.

[...]

For more than 40 years, Susumu Shingu has been elaborating sculptures of wind, water and light using high-tech materials (Corten steel, stainless steel, duralumin, honeycomb aluminum, carbon fiber, Teflon...) that suffuse his work with essential lightness and permit total osmosis with nature.

Upstream, innumerable sketches and preparatory drawings can't help but make one think of Leonardo da Vinci's notebooks. One observes the same preoccupation with detail, the same attention paid to forms and materials and the same importance given to dream and visualization in invention. The work is subsequently tested using a mock-up in the atelier and taking the natural environment into close account; only afterwards is it brought into being, *grandeur nature*.

*Surrounding nature is a constant source of inspiration in its most diversified movements, and even today, it is by drawing upon nature that time and again, my guiding principles are rejuvenated, notes Shingu. The more I observe nature, he goes on, the greater my delight. And when the completed work comes alive, attuned to the energies of nature, I view it as the coming into being of a new life, and that is when my joy reaches its peak. The Earth – our planet – is for me a dwelling permeated with mysterious charms where I find inexhaustible treasures for my creation, he concludes.* The personality of Susumu Shingu is best defined by the artist's profound gratitude toward nature along with his undeviating sense of wonderment, akin to that of a child awakening to the boundless magic and multifariousness of natural forms.

[...]

It is easy to understand why major creators such as Issey Miyake (fashion), Jiri Kylian (dance) along with Tadao Ando and Renzo Piano (architecture) have engaged in collaborative activities with the artist. Collaboration between Piano and Shingu has been pursued over the decades and each time, they are on the same wave length. As regards the theatrical activities that commenced in the 1990s, Shingu writes the dialogues and designs the costumes, and his instructive staging enlivens the *Wind Museum* in Japan at different times of the year. He is also a talented illustrator who has authored no less than fifteen children's books, of which the most recent are animated pop-ups aimed at awakening individuals of all ages to the world's beauty”.



## Yannick Mercoyrol

[...]

“No mimicry impedes the presence of simple geometrical forms (parallelepipeds, circles, triangles): paper cutouts that decouple, that paddle the wind and slide and move away, without ever gaining ground. The mobile constructions invented by Shingu call for strict mechanical rigor; rational anticipation of their “functionality” demands preliminary studies, sketches in search of suitable materials, manufacture proceeding from the first mock-ups and prototypes to the assembling of meticulously curved parts and pieces. However, the intricate mechanism is of no practical use, more precisely, it is for use without being used up: no programmed obsolescence, no usurious profit. So it is that the artist produces a modern miracle: non-utilitarian functioning of a machine, sheer expense without wastage, fluid energy in perpetual disfiguration, without reservation. In the image of Rilke’s fountain, energy is renewed by its expenditure, from which its continuity is drawn.

[...]

In his own way, Shingu brings to bear a search for perpetual motion through the laws of weights and counterweights animated by the wind. On countless pages of notebooks containing an admixture of sketches and notes, the artist illustrates his obsession with perpetual motion, intimately associated with the flows (air, water) on which he works. His obsession is undeniably akin to the preoccupations haunting countless leaves of Da Vinci’s codices: the same fascination with natural flows, analogous inventions of rigorous mechanisms for projected machines, comparable research on screws, ellipses and other gyratory figures liable to launch or welcome an initial movement dynamizing the grand machine of the world, the universal motor that never lets up. Of course Shingu avails himself of Newton’s discoveries, he is on familiar terms with Foucault’s pendulum, and he may even draw benefit from the breakthroughs of atomic physics... In his dream, however, he is not asking for so much - or rather, he is asking for far more; just like Leonardo, he maintains childhood openness to the world, a form of curiosity indispensable to minuscule epiphanies and invaluable inventiveness. It is like the flight of a bird, or that of a sculpture rivetted on the ground, yet making light of gravity. Indeed, that is what wind-driven machines do; they exist at the exact meeting point of weight and evaporation, fall and balance, predation and evasion.

[...]

Atelier Earth (that’s its name) consists in building a kind of artistic phalanstery composed of not only a museum, a theater and an atelier, but also a restaurant and a boutique; artists in residence will be called upon to form a micro-society working together on projects that will subsequently be presented to the public, called upon to form a community governed not only by esthetic requirements, but also ecological exigencies. In contrast with a museum or a personal foundation of which the single mission is to promote and perpetuate an artist’s work alone, this contemporary utopia attests to a type of open-mindedness and munificence in the lineage of the major utopias: the egalitarianism advocated by Thomas More, the ideological community of Fourier and the “new age” return to the earth are heritages to which the project can lay claim, tempered by lucidity effectively moderating the excessive enthusiasm characterizing some of these erstwhile models and focusing today’s cruelly essential question: What is to become of our planet? Anchored in tradition and nevertheless resolutely modern, Shingu’s utopia banks on the idea that art can reveal and conserve the vital energy of surrounding nature. Who will dare deem mad the man who rendered visible the wind?”

# III – Susumu Shingu exhibitions

## Personal exhibitions (selection)

**2018** – *Caravan of the Wind* and *Spaceship*, MUDAM, Park Dräi Eechelen, Luxembourg

**2018** - *Cosmos*, Jeanne Bucher Jaeger Gallery, Espace Marais, Paris

**2018** – Open-air performance of *Jazz of the Wind*, Susumu Shingu Wind Museum, Arimafuji Park, Sanda Hyogo, Japon

**2017** - *Spaceship*, Hyogo Prefectural Museum of Art, Kobe, Japon

**2017** – Open-air performance of *Noh of the Wind* Susumu Shingu Wind Museum, Arimafuji Park, Sanda Hyogo, Japon

**2016** - *Spaceship*, Nagasaki prefectural Art Museum, Japon

*Spaceship*, Yokosuka Museum of Art, Japon

**2014** - Opening of the *Susumu Shingu Wind Museum*, Arimafuji Park, prefecture of Hyogo, Japon

**2014** - *Susumu Shingu — Playing on the Earth*, Kobe City Koiso Memorial Museum of Art à Kobe, Japon

**2013** - *Little Cosmos* (and presentation of the film *Breathing Earth – Susumu Shingu's Dream*), Tanimatsuya Toda Gallery & Yamaki Art Gallery, Osaka, Japon

**2012** - *Susumu Shingu – Above and beyond time*, Jeanne Bucher Jaeger Gallery & premiere du film *Breathing Earth – Susumu Shingu's Dream* at the Cinéma du Panthéon, organized by Jeanne Bucher Jaeger Gallery

**2012** - *Sinfonietta of Light* – installation de 10 sculptures in the octagonal basin of the Jardin des Tuileries in the framework of “Hors les murs” (beyond the walls), FIAC 2012, presented by Jeanne Bucher Jaeger Gallery, Paris

**2011** - *Susumu Shingu – Little Planet*, T's Gallery and Yamaki Art Gallery, Osaka, Japon

**2011** - *Atelier in the Rice Paddies – Wind Sculptures by Susumu Shingu*, Sanda, Japon

**2009** - *Susumu Shingu – Planet of Wind and Water*, Jeanne Bucher Jaeger Gallery, Paris

**2006** - *Respir Sculptures*, Jeanne Bucher Jaeger Gallery, Paris

**2005** - Staging of the ballet by Jiri Kylián, “*Toss of a Dice*”, with the Nederlands Dans Theater I, La Hague, Holland

**2001** - *Wind Caravan*, travelling open-air exhibition on a frozen lake in Inari, Finland; on the rocky hills of Tamdaght, Ouarzazate, Morocco; in the steppes of Undur Dov, Mongolia; in the dunes of Cumbuco, Ceará, Brazil

**2001** - *Encounter with Nature*, Maison Hermès, Tokyo, Japon

**2001** – *Personal exhibition*, École d'art de Glasgow, Ecosse

**2000** - *Wind Caravan*, travelling open air exhibition in the rice paddies of Sanda, Hyogo, Japon and on the island of Motukorea, Auckland, New Zealand

**1997** - *Models of Wind Sculptures*, Matsuya Ginza, Tokyo, Japon

**1997** – Performance of *Cat's Cradle of the Stars*, Saitama Arts Theater, Japon

**1993** - *Personal exhibition*, Cultural center of Suita, Osaka, Japon

**1991** - *Aria Acqua Luce*, Loggia della Mercanzia, Genoa, Italy

**1990** - *Windcircus*, Chuo Park, Sanda, Hyogo Prefecture, Japon

**1989** - *Personal exhibition*, Paris Art Center, Paris

**1988** - *Windcircus*, travelling exhibition, World Trade Center in New York; Heritage State Park in Fall River, Massachusetts; Grant Park in Chicago; Esplanade in Boston; Wilshire Federal Building in Los Angeles, USA

**1987** - *Windcircus*, travelling exhibition, Market Place and Weser riverbank, Bremen, Germany; Parc de l'Espanya Industrial, Barcelona, Spain; Villa Demidoff-Parco di Pratolino, Florence, Italy Mukkula Camping Site, Lahti, Finland

**1986** - *Personal exhibition*, Gallery of the prefecture of Kanagawa, Yokohama, Japon

**1985** - *Personal exhibition*, Cultural center of de Suita, Osaka, Japon

**1984** - *Message from Nature*, Sakura Gallery, Nagoya and Ina Gallery, Tokyo, Japon

**1984** - *Breathing Sculptures*, Hyogo Prefectural Museum of Modern Art, Japon

**1979** - *Personal exhibition*, Asahi Gallery, Kyoto, Japon

**1976** - *Sketchbook of Wind and Water*, Mikimoto Hall, Tokyo, Japon

**1975** - *Wind sculptures*, Galerie Kasahara, Osaka, Japon

**1973** - *Wind and Water Sculptures*, open-air exhibition, PepsiCo, Purchase, New York, USA

**1972** - *Wind and Water*, Kono Gallery, Tokyo and American Center, Osaka, Japon

**1967** - *Wind Structures*, Shoho Gallery, Osaka and Hibiya Park, Tokyo, Japon

**1966** - First exhibition of three-dimensional sculptures, Blu Gallery, Milan, Italy



© Thomas Riedelshelmer

### Susumu Shingu

Born in 1937 in Djaka (Japan).

Lives and works in Sanda (Japan).

The artist is represented in France by the Jeanne Bucher Jaeger Gallery (Paris-Lisbon)

## Group exhibitions (selection)

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**2018** – *Sculptors' drawings*, Jeanne Bucher Jaeger Gallery, Espace Marais, Paris

**2017** - *Château Kairos, Gathering eternity in the instant*, Gaasbeek, Belgium, in collaboration with the Jeanne Bucher Jaeger Gallery, Paris

**2017** – *Bodies and Souls*, Jeanne Bucher Jaeger Gallery, Espace Marais, Paris

**2017** - *Passion of Art – Jeanne Bucher Jaeger Gallery since 1925*, Musée Granet, Aix-en-Provence

**2017** - *Whispers from the Earth*, Jeanne Bucher Jaeger Gallery, Espace St Germain, Paris,

**2017** - *A Decade: Our Urban Imagination and Adventures*, Jut Art Useum, Taipei, Taiwan

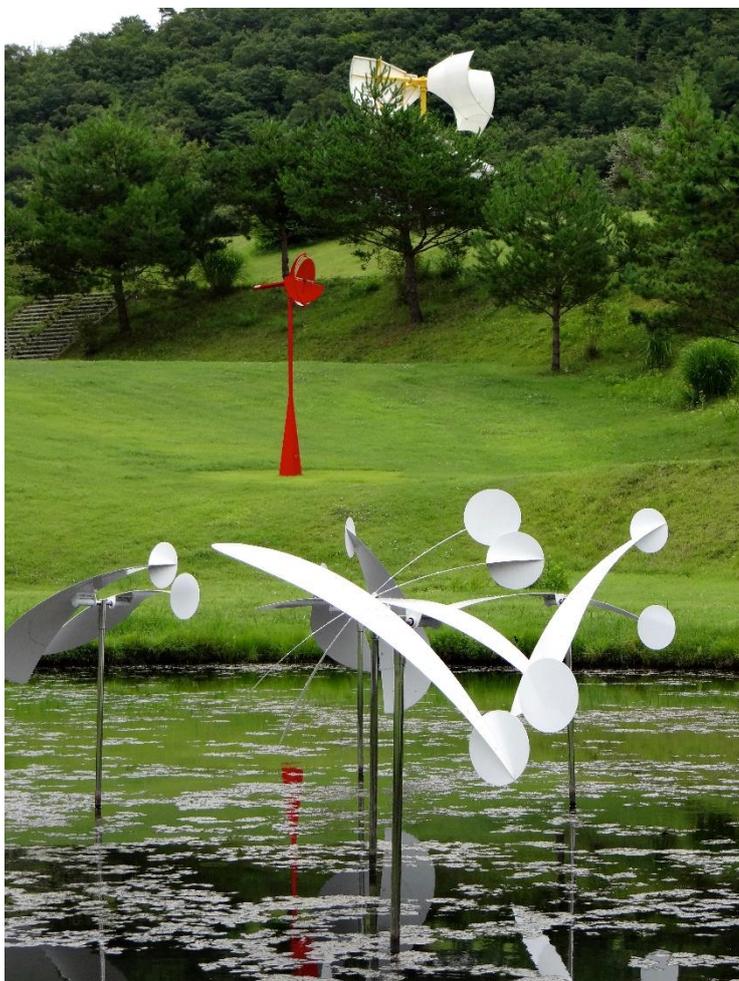
**2016** - *Dialogue IX*, Jeanne Bucher Jaeger Gallery, Espace Marais, Paris

Since 2012, Susumu Shingu has been exhibiting nearly every year at the FIAC, ART DUBAI and ART BRUSSELS

## Public collections (selection)

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More than 200 Susumu Shingu sculptures are on display in public space or private and public collections, including:



**2017** - *Cosmos, Epic and Myth*, Stavros Niarchos Foundation Cultural Center, Athens, Greece

**2017** - *Astral Dialogue*, Sanda City Hall, Hyogo, Japan

**2012** – *Faraway Sky*, Mercedes House, New York, USA

**2007** – *Water rhythm*, Banca di Lodi, Italy

**2006** – *Sun tree*, Château d’Arsac, Margaux, France

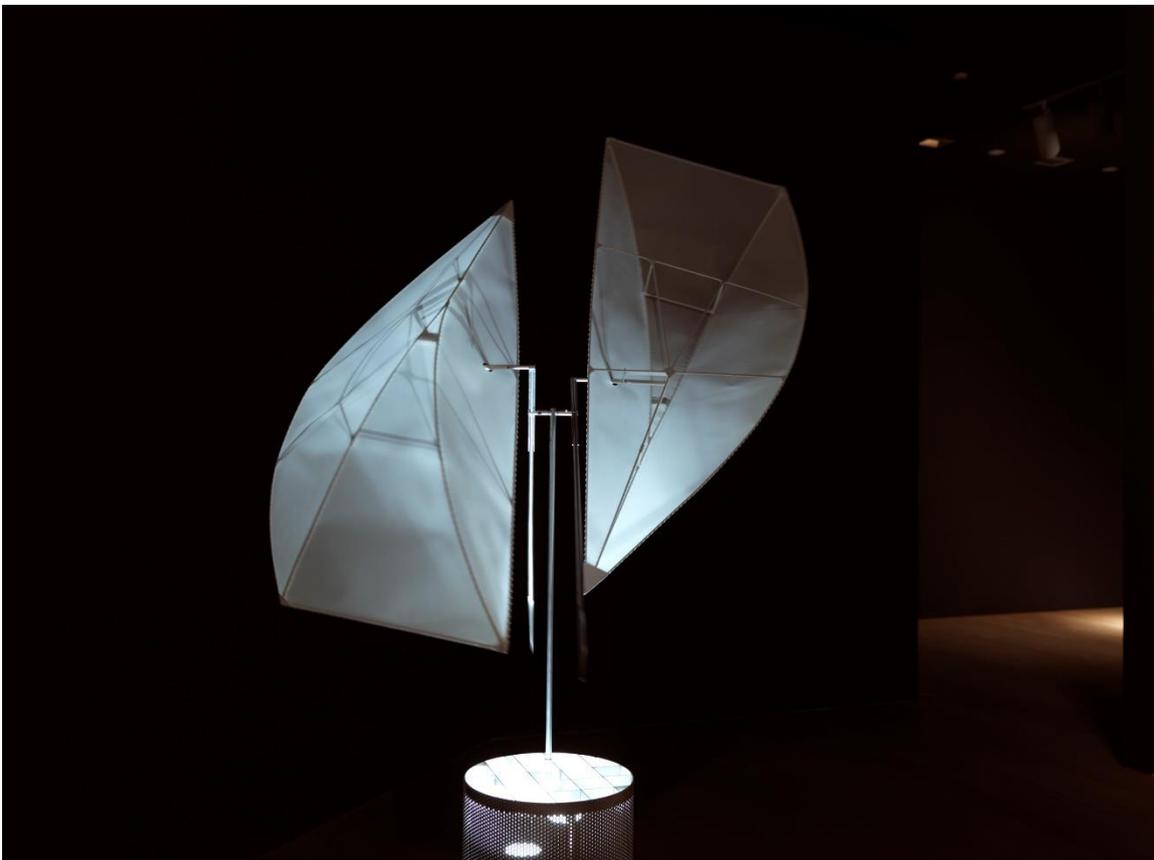
**2007** – *Silent conversation*, National University of Tsin Hwa, Taiwan

**2005** – *Sun’s greetings*, Pinnacle Land, Asan, South Korea

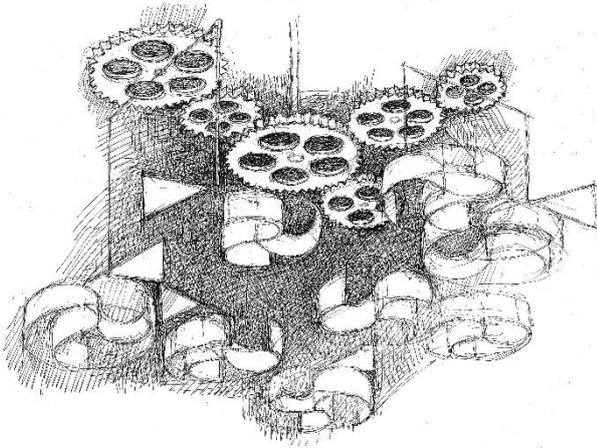
**1997** – *Reflection of a rainbow*, Itaú Bank headquarters, Sao Paulo, Brazil



The different photographs presented in the dossier are free of rights and available on simple request to [communication@chambord.org](mailto:communication@chambord.org) (with the exception of the photo of the artist, p.8)



## IV – Accompanying the exhibition



### Catalogue

A 74-page catalogue, published by *éditions Gallimard*, will be on sale at the château boutique (15,50€). It will bring together most of the works presented in the exhibition, along with a presentation of the artist's projects (Wind Museum, Atelier Earth).

Texts : Susumu Shingu, Renzo Piano, Jiri Kylian, Véronique Jaeger (the artist's gallery director in France), Yannick Mercoyrol (exhibition commissioner and heritage and cultural programming manager of the National Estate of Chambord)

### Visits

- **Visit for the school public**

The Chambord educational service offers the school public (junior and senior high : *collège* and *lycée*) a 90-minute individualized visit of the exhibition. The visit is conducted by an intervener specialized in graphic arts and may be adapted in accordance with the orientations that the teachers wish to have developed.

A specific price is offered for classes in the Grand Chambord federation of municipalities.

A teacher's dossier is available at the reservation service or the educational service: [eric.johannot@chambord.org](mailto:eric.johannot@chambord.org)

- **Outdoor schoolchildren's atelier**

Recreate Susumu Shingu's universe by creating your own pop-up as a souvenir of the colored mobiles presented in Chambord. Activity supervised by an intervener specialized in graphic arts.

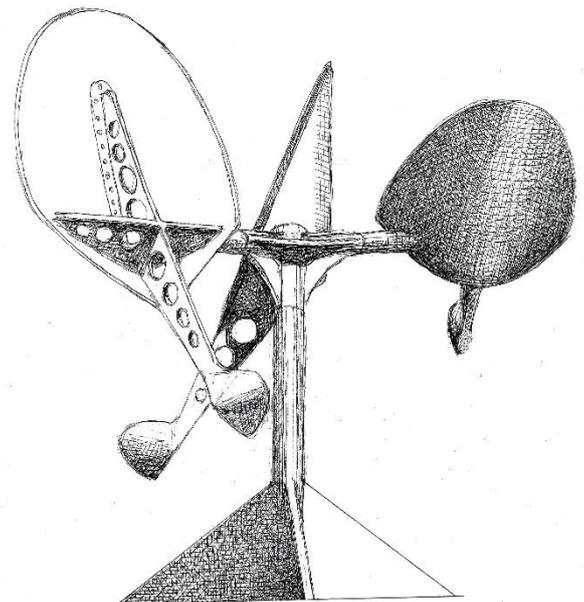
Prices, information and reservation with Valérie Lugon: [valerie.lugon@wanadoo.fr](mailto:valerie.lugon@wanadoo.fr)

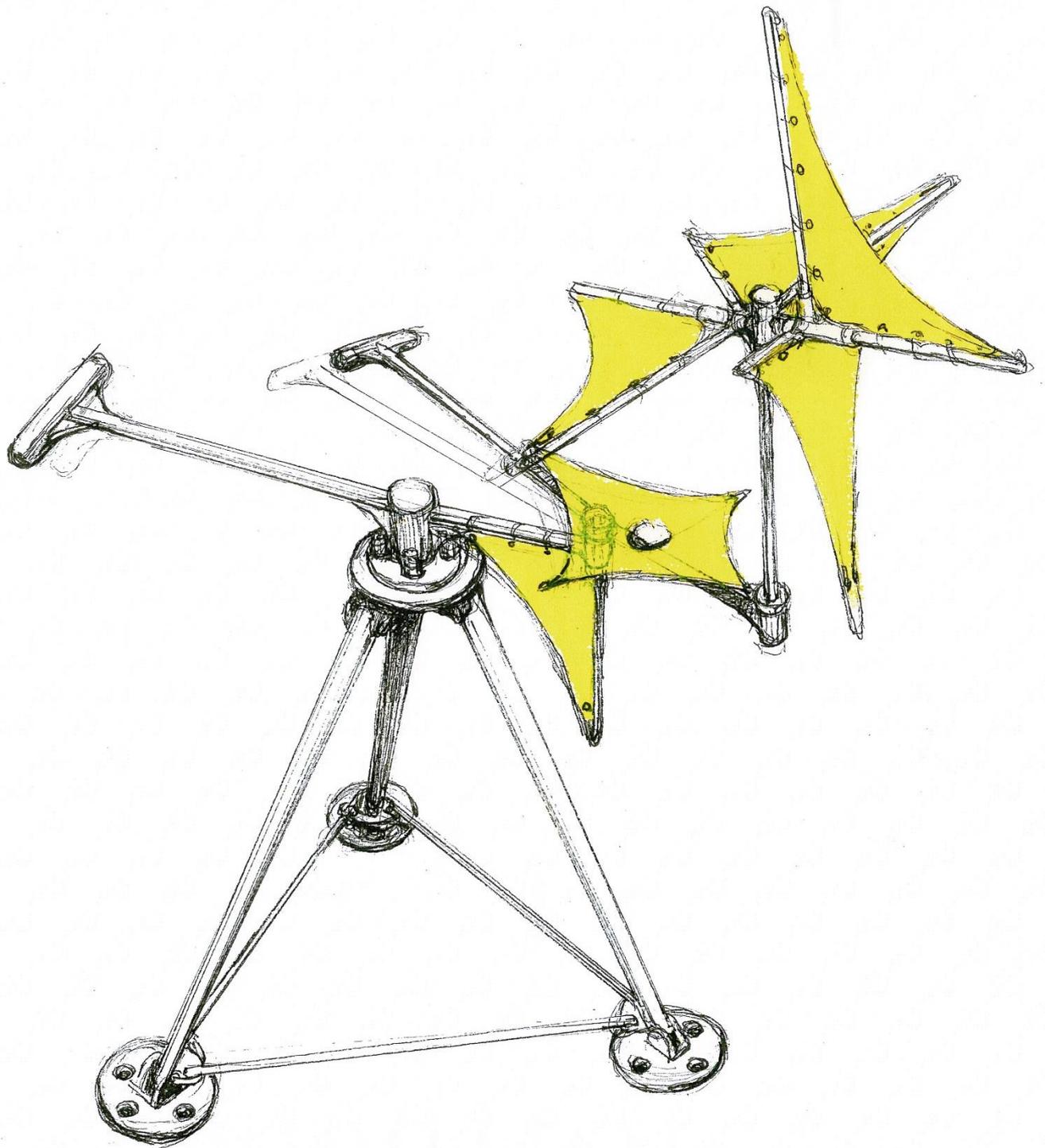
- **Visit-atelier for young public (6-12 years)**

Only during the autumn vacation, on all Saturday and Wednesday afternoons from 2 to 4 P.M. (Saturday 19, Wednesday 23, Saturday 26, Wednesday 30 October and Saturday 2 November 2019).

**Up to 12 children (1 adult maximum for 1 enfant)**

Reservation recommended from September at 02 54 50 50 40 and [reservations@chambord.org](mailto:reservations@chambord.org),





## VI – Previous exhibitions

- Manolo Valdès (2010)
- Djamel Tatah (2011)
- Jean-Gilles Badaire (2011-2012)
- Georges Rousse (2012)
- Paul Rebeyrolle (2012)
- Julien Salaud (2013)
- Alexandre Hollan (2013)
- François Weil (2013-2014)
- Frédérique Loutz and Ernesto Castillo (2013-2014)
- Du Zhenjun (2014)
- Philippe Cognée (2014)
- François Sarhan (2014)
- Guillaume Bruère (2015)
- Bae Bien-U (2015-2016)
- Koïchi Kurita (2016-2017)
- Pompidou and art (2017)
- Jérôme Zonder (2018)
- Chambord, 1519-2019, utopia at work (2019)



### The National Estate of Chambord

Designated since 1981 as a UNESCO World Heritage Site, Chambord is an exceptional work of art. Emblem throughout the world of the French Renaissance, the château is indissociable from its natural environment, the forest. Covering 12500 acres (5 440 hectares) and surrounded by 20 miles (32 kilometers) of boundary wall, located less than two hours from Paris, the National Estate of Chambord is the largest enclosed park in Europe.

From the very outset, Chambord has been dedicated to the arts. *Monsieur de Pourceaugnac* and *Le Bourgeois gentilhomme* by Molière were presented in the château for the first time in 1669 and 1670; Louis XIV was in the audience. In keeping with this tradition, since 2010 the estate has been offering top-quality cultural programming (music festival, exhibitions, readings, shows...).

Property of the French state since 1930, in 2005 the National Estate of Chambord became a public establishment of an industrial and commercial nature placed under the aegis of the President of the Republic and under the joint authority of the ecology, agriculture and culture ministries. The Board of Directors is presided by Augustin de Romanet. Since 2010, the public institution of Chambord has been directed by Jean d'Haussonville.

## VII – Practical information

The château is open every day of the year, except for 1 January, the last Monday of November and 25 December.

April through October : 9 A.M. – 6 P.M.

November through March : 9 A.M. – 5 P.M.

### **PRICES**

(access château, exhibitions and gardens)

Full price: 14.50€

Reduced price: 12€

Free for persons under 18 and  
European Union nationals from 18 to  
25 years of age

### **ACCESS**

From Paris (less than 2 hours,  
15 km from Blois)

By motorway A10, direction Bordeaux,  
exit Mer (n°16) or Blois (n°17)

By train, departure gare d'Austerlitz,  
arrival Blois-Chambord ou Mer

### **Domaine national de Chambord**

41250 Chambord

+33 (0)2 54 50 40 00

[info@chambord.org](mailto:info@chambord.org)

[www.chambord.org](http://www.chambord.org)

### **Information and reservations**

[reservations@chambord.org](mailto:reservations@chambord.org)

+33 (0)2 54 50 50 40

[www.chambord.org](http://www.chambord.org)



# VIII – Press area

## Preview

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Press preview Thursday 3 October: departure from Paris (Denfert-Rochereau) at 9 A.M.  
Discovery of the exhibition in presence of the artist (lunch included) from 11 A.M to 3 P.M.  
Arrival in Paris at around 5 P.M.  
Information and et reservations by telephone at 02 54 50 50 49 or by e-mail at [communication@chambord.org](mailto:communication@chambord.org)

## Contacts

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# IX – Our supporters

The National Estate of Chambord wishes to thank its partners.

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JEANNE BUCHER JAEGER

