

Sculptor of the Wind

Trajectory of Susumu Shingu

1) Connect with the world

I want to tell you how wonderful the Earth is

85 years old – Lifelong artist

The studio stands at the foot of a mountain surrounded by countryside, a rich rural area in nature in Sanda City. From here it is directly connected to the world.

Skyscrapers in New York, Greek National Opera, port in Italy, banks in Brazil, university in Taiwan, Hermes in Ginza, Tokyo... There are works all over the world.

Artist, Susumu Shingu. 85 years old. For many years, he has been working on sculptures that move with natural energy such as wind and water.

December 21, 2022. Shingu just returned to his atelier from abroad two days ago. For about a month, he flew around Italy, France and Portugal. "Various work has progressed. It would have been difficult if I didn't go this time." Shingu smiles, narrowing his eyes. Several projects, including preparation for the exhibition and proposals to clients, are ongoing at the same time.

In addition to Sanda, he has a home in Paris. Sometimes he stays for a week during his work. But he has had to spend busy days, going home from the airport and sleeping overnight before he flew out of the same airport. "I was the only one who was drawing in the metro in Paris. Everyone is just looking at their mobile phones."

Send the design that came up in Paris by e-mail to the studio in Sanda and check the movement of the model made by the staff in the video. Doing such acrobatic work, he continued the journey.

In Lisbon, Portugal, a welcome party was held on his arrival, and about 90 Shingu fans gathered.

He continues to work at the forefront over the age of 80. For half a year from October 2019, a solo exhibition was held to commemorate 500 years after Leonardo Da Vinci's death at the World Heritage Chambord Castle in France. His sculptures were installed in Luxembourg and New York, even during Covid, and his exhibition was held in 2021.

In July of this year, at the Nakanoshima Museum of Art in Osaka, he will have an exhibition titled "Parallel Lives", with world-famous architect Renzo Piano (who is also 85). It's been more than 30 years since Shingu installed his work at Kansai International Airport, designed by Piano, and he is still working on his 11th collaboration with Piano. "Even at this age, I never get bored, and my imagination is reborn, one idea after another. I always want to make something better. That's all. I want to step into a world that no one has ever seen before. There is nothing more interesting than that."

Born in Toyonaka City, Osaka Prefecture. His boyhood nickname was "painter," since when he was in elementary school, he studied under Ryohei Koiso (1903-1988), a Western-style painter with whom he was distantly related. After graduating from Tokyo University of the Arts, he went to Rome to study on a scholarship from the Italian government. There he changed from painting to sculpture.

He was selected as one of the sculptors to make work for the grounds of Osaka Expo in 1970, and in his mid-30s he taught at Harvard University as a visiting artist. In addition to his permanent work, he also created the stage sets for fashion designer Issey Miyake's show, and made a sculpture for the choreographer Jirí Kylián, then director of a world-famous dance company.

Round stainless steel blades spin around. The apparently heavy rusty steel moves slowly and powerfully. Even though others are made from the same steel material, there are those that dance gracefully.

Twelve of them are installed outdoors at the Wind Museum in Arimafuji Park (Ninji, Sanda City). The meticulously designed and fabricated man-made objects dance expressively in the wind and harmonize with the surrounding plants. The sculptures are "like antennas that capture messages from nature." You will be able to see the invisible wind.

The philosopher Takeshi Umehara commented: "It reminds people of the beauty of the wind that modern people have forgotten. You can say that Mr. Shingu is a professor who teaches people around the world the meaning of the flow of the wind."

Throughout his life, Shingu has remained childlike and curious. As long as he lives, he is an artist. "Earth, which is overflowing with life, is a unique planet in the universe, and it is a miracle that I was born as a human being. I want to convey the wonders of the Earth."

Follow the trajectory of the "sculptor of the wind".

captions of the photographs:

Smiling in front of the models (in his studio / Aimoto, Sanda)

You can view 12 works by Shingu at the Susumu Shingu Wind Museum / Ninji, Sanda

= Honorifics omitted
(Hideto Doi)

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2) Fairy tales

Isamu Noguchi "respects"

Exchange with artists from around the world

"I spent the entire evening with Isamu Noguchi discussing the importance of 'heavy things' and 'light things' on Earth." Anecdotes with artists and designers around the world are like fairy tales.

Susumu Shingu (85) met sculptor Isamu Noguchi (1904-1988) in 1972, when he was a visiting artist at Harvard University. He was in his mid-30's then. He befriended Noguchi, who was 33 years older. He visited Noguchi's studio in Takamatsu many times and talked about things close to the core of creation. "Noguchi-san, I think he really liked me. He often said, 'It would be fun to travel with you in Italy.'"

There was an iconic event. During Shingu's stay in New York, he stayed at graphic designer Ivan Chermayeff's house. Noguchi came to pick up Shingu there in a Volkswagen Golf. "When Ivan asked 'Why do you value Shingu so much?', Noguchi said, 'I respect his work.' Ivan was surprised to hear the word 'respect', as he heard it for the first time from Noguchi, who usually said only bad things about others."

1972, California, USA. When he visited the studio of designer Charles Eames (1907-78), he was asked by Eames, who was keenly looking at photographs of Susumu's work: "The shape of the gusset in your work is very beautiful, but do you emphasize structural strength or visual design effect?"

"Suddenly speaking like that is a sign that we understand each other. I guess it's because we were particular about materials, shapes, and making things rationally." Eames screened his short films one after another. Every time he visited, Shingu was overwhelmed by the work by Eames, and they talked about the beauty that nature creates and the possibilities that humans create. "He was a teacher for me, no matter what." What Shingu learned from Eames is immeasurable.

Shingu met architect Tadao Ando (81) at a solo exhibition by Shingu in 1967 and has worked with Ando many times. At the Hyogo Prefectural Children's Museum (Himeji City), designed by Ando, Shingu made three-dimensional sculptures out of children's drawings of their dreams. There are also sculptures in Mermaid Square in Tempozan, Osaka, and the Hyogo Prefectural Museum of Art in Kobe.

In a contribution to the *Kobe Shimbun*, Ando wrote: "Whenever Shingu's work appears in a building I built, I feel frustrated and envious, saying, 'This is the world that cannot be created by architecture.'"

In 1998, Issey Miyake, the noted fashion designer, came to the studio in Sanda in the pouring rain.

He wanted to commission a set of sculptures for his Paris Collection. Miyake put in a lot of effort at the commemorative show for his 60th birthday.

Through an exchange with Miyake, Shingu met Charlotte Perriand (1903-1999) - a designer who worked on many pieces of furniture for Le Corbusier, a master of modern architecture. Shingu was invited to her home in France and showed her a video of a 1997 performance staged by Shingu. Perriand, who was over 90 years old, might have been tired, but she said, "don't you have any more." And let me tell you one last beautiful story:

At the end of the year, Perriand's daughter Pernette visited Shingu's house in Sanda with champagne and foie gras. She said that she had come to Japan to spend New Year's Eve at Shingu's. New Year's Day. Unusually deep snow piled up, and they took a walk through Arimafuji Park, which could be seen from the balcony of the house. The area was a silver world. Shingu happened to find a concave space. It was a cohesive area with steps. He thought if the sculptures are scattered here, it would be great. He pasted images of the sculptures on the photo of the place and showed it to Toshizo Ido, then governor. "Can you donate the sculptures?" This place has become the Susumu Shingu WIND MUSEUM.

He says it was a "great coincidence." But he has turned coincidence into necessity many times. "If you think you can't make a dream come true, you're wrong. Dreams have to come true."

He has actually realized two dream-like global projects.

captions of the photographs:

Isamu Noguchi sitting on a rock at his studio in Takamatsu City

On the left is Shingu's work (around 1980)

Shingu worked on the stage set in the fashion show by Issey Miyake

= Honorifics omitted

(Hideto Doi)

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3) Global scale

Exploring the way of life in the future around a remote region

As one artist without any backing

Ridiculous. A dreamlike story. Susumu Shingu, 85, has completed two global-scale projects that can't be described in any other way. As an artist without the backing of organizations or funds. "Windcircus" (1987-89) and "Wind Caravan" (2000-2001).

Shingu started Windcircus just before he turned 50. He packed 10 wind-powered sculptures into a container and traveled to nine cities in Europe and the United States. After a while, his sculptures disappeared without leaving any trace, just like a circus troupe.

"I wondered what art was. Not to those who were educated about art, but to ordinary people, who should understand it more directly. That is why it wasn't a museum or an exhibition site; it had to be a street corner."

He wrote a proposal and started producing the sculptures even though the site and the funding had not been decided. For the event, a series of negotiations with local administrative authorities and setting up the venue were necessary. In the plaza of the World Trade Center in New York, strict conditions were put in place due to responsibilities in case something happened. He had to do practical work, such as export procedures and meetings with shipping companies.

When he returns to Japan in between, he is occupied with other jobs that he takes on separately from the Windcircus. He felt almost crazy with the "busy-ness."

At each Windcircus venue around the world, there were people who looked up at the work and smiled. Some people opened their mouths and looked at the sculptures with astonishment. The children ran around cheering.

Shingu can't forget the words of the old gentleman he met in Boston. "I hate contemporary art, but your sculptures are modern and natural. I like them because they look as if plant seeds flying from a distant planet sprouted from the ground." Shingu says, "Art is a basic human thing that can be understood by children and adults regardless of gender, nationality, or religion."

Paris on the night of September 15, 1999. Shingu invited his friends to a Japanese restaurant to announce the idea of Wind Caravan. He was 62 years old. Looking back at that night, there was an incredible group of members. Architect Renzo Piano and his wife, Mr. and Mrs. Jean-Louis Dumas, Hermès Chairman, Mr. & Mrs. Jirí Killián, the choreographer, the art critic Pierre Restany, and his wife, and the sculptor Frans Krajcberg ... From Japan, art critic Yusuke Nakahara (later director of the Hyogo Prefectural Museum of Art) participated as well. Shingu stood in front of the members and spoke slowly in English.

Destruction of nature, global warming, hunger, a never-ending struggle. . . The Earth is facing an

unprecedented crisis. Is our culture and civilization really correct?

"I think what we should learn now is how to live in the future. I think we can learn about how to live in the future from indigenous people who live in close contact with nature, which we have forgotten."

Twenty-one lightweight works are packed in one container, and traveled around remote areas where the original appearance of nature remains. They stay for about a month. The sculptures will become a stage setting, and interaction with the people who live there is born. Surely, we should be able to get hints for living on the Earth of tomorrow.

As an artist who has created works that move with wind and water for a long time, Shingu wants to know more about this Earth. He wants to explain the wonders of the Earth in his own way. That's what he thought. The venue was enveloped in a warm atmosphere, and "Cheers to Wind Caravan!" was repeated. It was a project that Shingu started with just a thought, but all his friends congratulated him.

Location scouting to find sites took a distance of seven laps for the Earth. Shingu hired a guide and went on a road without a way, boarded a helicopter, and sometimes drove a 4WD. Friends beyond the fields around the world cooperated.

Thus the uninhabited island off New Zealand, the frozen lake in Finland, rocky mountain in Morocco, Mongolian grassland, and the Brazilian coastal dunes were selected - and the start of the trip was in Sanda, Japan. Hermès president Dumas deeply understood the unusual project and supported it both conceptually and financially.

captions of the photographs:

Wind Caravan visited Finland

Park in Barcelona, Spain. Works of Wind Circus line up

= Testament omitted

(Hideto Doi)

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4) Wind Caravan

“Philosophy is common” – Jean-Louis Dumas, chairman of Hermès International

The joy of encounter, sustenance for living

Ginza Maison Hermès is one of the buildings that symbolizes Ginza, Tokyo. Susumu Shingu's work "Homage au Cosmos" is installed in the space that runs vertically through the center of the 11-story building. Extending from the roof to 5 meters above the ground, the stainless steel wings glisten in the sunlight. Jean-Louis Dumas, the fifth-generation founder of the luxury brand Hermès, requested the following for the production.

“The statue of the horseman on the rooftop symbolizes Hermès’ technology and tradition. I want your work to express the future of Hermès.”

"When I talk to him, he's a poet who speaks so enchantingly," Shingu (85) recalls. And he was a man with a firm Hermès philosophy. "Making the best thing ever made by humans". Dumas supported Wind Caravan.

The first encounter was at a meeting of Maison Hermès. About 10 people gathered around a large table at the Paris office of the Italian architect Renzo Piano (85), who designed the new building for Hermès. Dumas, glancing up from time to time, sketched Shingu’s face in a small notebook in his hand.

A little later, in September 1999, Shingu invited Dumas to the presentation of the Wind Caravan. Before leaving, Dumas said, "I'm very interested. Please come to my house tomorrow morning." When Shingu went to his house, there were also the heads of cultural affairs and accounting department. Dumas said, "Wind Caravan is in line with Hermès' philosophy. Not only do we want to provide financial support, but we also want to send people to help install the works so that our employees can experience art." In June 2000, the Wind Caravan tour of five overseas locations began in the rice field in front of Shingu’s studio in Sanda.

Architect Tadao Ando (81), a French art critic, and a Brazilian sculptor participated in the outdoor symposium. There was a *kyogen* performance on a farm road, and Genjiro Okura (65), currently a Living National Treasure, performed.

The next place was an uninhabited island off New Zealand. It was a sacred site for the indigenous Maori, and permission was required from the four tribes, but it was accepted because "the art of Shingu is in line with the spirit of the Maori." A representative of one tribe saw a piece that fluttered in the wind and said, "They say the wind brought us here, but we were the wind ourselves."

In the Finnish Arctic Circle, the sculptures were arranged on a frozen lake in temperatures below minus 20 degrees Celsius. A professor at the University of Helsinki, who participated in the symposium as an authority on ethnology, said, "These five venues, except for Japan, are deeply related with Shamanism. How did you choose these locations?"

Morocco on the African continent. Bright pink sails on the sculptures fluttered on the red rocky mountain, and Berber children came to play every day. Travel through Mongolia to the sand dunes of Brazil near the equator. World-famous choreographer Jirí Kylián directed the children at the opening ceremony at the final destination. They spread their hands holding the windmill and slowly descended the slope like an angel.

Despite differences in language, religion, and ethnicity, it was possible to understand each other. Joking all the time and sometimes laughing to the point of tears. "It is said that the ancestors of human beings born in Africa were carried by the wind and scattered around the world. I felt as if I saw how they scattered around. Human beings belong to one family." In each environment, they lived by making the best use of nature. Everywhere children participated, drew pictures, sang and danced. The main characters were children, to connect the Earth to the future.

Dumas was scheduled to fly to Finland on a chartered plane, but he fell ill just before that and it did not happen. After Wind Caravan was finished, Dumas invited Shingu to have dinner while he was bedridden. He was engrossed by the video that put it all together, and said, "You did a project that no one else thought you could do - well done."

No confidence at the beginning. Just fell in love with the idea and pushed forward by doing it. Friends from all over the world and those whom Shingu met supported him. "Somehow I take pride in the fact that as long as you make good things, you can meet good people. Those who really understand will understand. I guess that you live with the joy of meeting such people."

Captions of the photographs:

Brazilian opening choreographed by Jirí Kylián

With Jean-Louis Dumas, outside Shingu's studio in 2000

= Testament omitted

(Hideto Doi)

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5) Imagination

Translate messages from nature

Even now, every day, there are discoveries

Speaking with a lot of humor, without being arrogant. He smiles and says, "I just had an amazing idea."

With an insatiable curiosity, he says, "Right now, I'm reading a book about Einstein and the philosophy of plants..."

What is the imagination that continues to emerge at the age of 85? This time, let's listen to Susumu Shingu himself.

"You ask, 'Where does your imagination come from?' It comes out when you feel good. I still find it every day. I wonder why I've been thinking about other things without thinking about this until now. What a waste of time. Once my imagination becomes fixed, I won't be able to move on from there. So I don't think there's any point in living as an artist."

When will the work be born? Until he goes to see the installation site for which he has received a commission, he says that his head is blank and he has no idea at all.

"I start by looking at the site and asking, 'What is missing here?' or 'What can be added to enrich the space?' It's no good if you think, 'Let's make something like this' from the beginning. What I'm proposing to a client now is the same. It's the result. I think it would be nice to have something that moves like this. Then I make a model and it works."

"If you have imagination, even if you don't have money or skills, you can get there somehow. But if you stick only to what you can already do and develop the idea in that direction, it will be difficult to reach the highest point."

It is said that the wind is the breath of the Earth. He learns from nature and thinks about the principles of his works.

"It is clear that the wind exists, but no one can really see it. The word I used to use a lot in the past was 'translator.' It's like a translator of messages from nature. It is important not to say, 'Let's make it like this,' but rather listen to what the wind is thinking or intending. Then my sculptures will be in harmony with all nature, including creatures like us, mountains and rivers as if they were natural beings, even though they are artificial things."

"If you look at it, you may be able to feel the wonder of the wind and water that you usually don't notice because you are too busy. I want you to be as surprised as I am and share the surprise."

The work is completed by receiving the energy of nature and moving.

“When I see my sculptures in motion, I learn about wind and water. There are always things that I didn't notice, although I made them myself. The more you make sculptures, the more you learn about the Earth. And that will be the energy to give birth to your next work.”

"Technology is also important. Over the years since I've been making sculptures, things like the bearings (fittings that make the sculptural elements rotate smoothly) have changed a lot since the early days."

‘I am an artist who basically makes a living from the wind, clouds and fog.’ He says with a mischievous smile. Of course, that is hardly the case, given the widespread success of his work all over the world.

“I enjoy making what I want to make. I have no intention of making it for the client at all. If you call it ‘risky,’ yes, it could be ‘risky.’ Even if I'm told, 'As you've been doing this for a long time, why don't you make something safe?' I want to make something completely different this time.”

“I am really an optimist. I am bottomless. As an artist, I've been trying to think of something outrageous. I think it's okay to walk a dangerous path. The thing I hate most is becoming successful, making a name for oneself, becoming famous, becoming a great teacher, and that's it. I think it's a miracle that I've been doing something like a dream for a long time and made it this far.”

From next time, we will follow his young days, such as meeting the Western-style painter Ryohei Koiso and studying in Italy.

Captions of the photographs:

Susumu Shingu WIND MUSEUM. Works blend into nature

At his studio in Sanda, Hyogo

= Testament omitted
(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

6) His nickname was "Painter"

Studied under Ryohei Koiso starting in elementary school

The gaze was overseas during his college days

Shingu's childhood nickname was "painter." He was a regular winner of competitions. He immersed himself in watercolor painting, each of which took 40, 60 hours to complete. His mother believed in his talent more than anyone else, and she always watched over him.

Susumu Shingu (85) was born in Toyonaka City, Osaka Prefecture, in 1937 as the youngest of four siblings. His father, who worked for a general trading company, spent many years overseas and was also a collector of antiques. Exotic items overflowed from the study and were arranged throughout the house.

In the fourth grade of elementary school, shortly after the war, his grandmother told Shingu, as he was only making drawings: "If you like painting so much, why don't you ask Ryohei, who is the best in painting among the relatives, to look at what you drew?" Ryohei refers to Ryohei Koiso (1903-88), already a leading figure in Western-style painting, and Shingu's grandmother and Koiso's mother were cousins.

Together with his mother, Shingu visited Higashinada, Kobe, where Koiso had been evacuated. Koiso, who carefully looked at each picture, told the mother, "It's no good that the parents get so excited. Susumu might start to say that he wants to play baseball instead of painting."

But Shingu continued to draw. And from that day on, he began a friendship with Koiso that lasted more than 40 years.

When Shingu had finished enough pictures, he changed trains at Juso Station on the Hankyu Takarazuka Line and went to Koiso's studio in Mikage. Koiso was always gentle and well worded in his criticism. In his charcoal drawings, Koiso gave Shingu the gist: "There is nothing brighter than the white of paper. If you press the charcoal strongly, there is nothing darker than that. Charcoal drawing expresses everything in between. To make a bright area look brighter, bring a dark area next to it." It was a "special classroom" for only one person.

One day, Koiso asked with a troubled face, "Are you really aiming for Tokyo University of the Arts? I'm going to become a teacher there." Koiso was worried and introduced Shingu to a school in Tokyo that taught practical skills for exams. They took a night train to Kanagawa together and stayed at Koiso's studio in Zushi. As this was Shingu's first time in Tokyo, Koiso even drew a map of the Yamanote line where the school was located.

Although the competitive ratio was only 1 out of 20, Shingu passed directly on graduation. His academic test was by far the best, and practical skills made him 10th out of the 40 who passed.

Koiso, who knew the result, said quietly. "To become an artist, it doesn't matter having good grades."

From the time of entry into the university, Shingu thought of it as a "turning point." Shingu had lost his father in his freshman year of high school, and his eldest brother died the following year. Thus he was forced to think about the future when he was still young. "Sorry to say, but I thought it would be a shame if I was stuck at Tokyo University of the Arts." He aimed to go abroad, but studying abroad was not easy. Financially, it had barely been possible to graduate from school. In order to leave Japan, there was no other choice but to pass the exam for government-sponsored international students.

At that time, there was a trend of going to Paris if you wanted to learn Western painting. However, the French classroom was so popular that students who wanted to get in overflowed into the corridors. Shingu thought that if everyone was a rival, the probability of getting in would be bad, and so he changed his target to Italy.

He studied art history and was fascinated by Italian art from the Middle Ages to the early Renaissance. He wanted to breathe the same air, not a picture in a picture frame, but at the place where a mural integrated with architecture was created.

While at school, Shingu concentrated on learning the language. There was no Italian dictionary in Japan at that time. He had to study with an English-Italian dictionary in the meantime. Shingu also asked the Italian Father and international students for individual lessons. At night he participated in Italian courses at the Association of Italy and Japan.

Koiso always took care of Shingu and invited him to dinner and movies when Shingu was at the boarding house. In the fourth year, Shingu began to learn oil painting in Koiso's class. While admiring and respecting Koiso, there was a conflict of wanting to be independent from his sole influence. Studying abroad was an escape from Koiso's gravitational pull.

The year Shingu graduated from the university, he passed the Italian government scholarship exam. In his letter of recommendation, Koiso wrote, "It's rare for an artist to do so much planning. It might be good that a new type of artist is being born."

Shingu nostalgically smiles. "He didn't praise me at all, but he was really kind to me."

Captions of the photographs:

Watercolor "New Year" drawn in elementary school

In 1975, at a coffee shop in front of Kobe Station, with Ryohei Koiso

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

7) Studying in Rome

All of Shingu's youth in Italy

Moving away from abstract painting to three-dimensional work

A political struggle was intensifying, and Michiko Kanba, a student at the University of Tokyo, died. With the start of full-scale color TV broadcasting, Prime Minister Hayato Ikeda launched an "income doubling plan." In 1960, Susumu Shingu (85) left Japan for Rome, the capital of Italy, where he would end up spending six years of his youth. These were all in his 20s.

After leaving for Italy from Kobe, Shingu was confined to a rocking cargo ship for a month. Although the sailors said, "I have never seen such a calm Indian Ocean," Shingu was so seasick that he could hardly eat. The ground was swaying for about three days after he arrived at the port of Genoa.

In September, Shingu entered the National Academy of Fine Arts in the third year, studying under the popular painter Franco Gentilini. At the end of the year, Shingu's former teacher, Ryohei Koiso, visited Rome on a sketching trip as if he were chasing after Shingu. When Shingu showed Koiso the paintings that he had made since he came to Rome, Koiso said, "You've gotten away from me, and now your painting is much better."

Shingu attended art school for two years and graduated. Gentilini introduced Shingu to the art dealer who handled Gentilini's work. Thus, Shingu began his career as a painter in his mid-twenties.

Squares, fountains, churches, palaces... The whole city of Rome was like a museum. Renaissance and Baroque artists such as Michelangelo and Bernini competed to show their work. They fully demonstrated their talents beyond the fields of painting, sculpture, and architecture.

After changing buses, Shingu arrives at a small church, where he finds the "real" work. The woman who takes care of the church in the neighborhood unlocks the door, chases out the chickens and lets Shingu in. Hundreds of years ago, scaffolding was assembled, paint was mixed, and frescoes were painted directly on the walls in the light that entered through the windows.

"Piero della Francesca was surely working here." Shingu saw the frescoes in the same air, smell, and light that the artist had experienced. It seemed as if the artist's breathing could even be felt. The painting and architecture were united as one work.

The 1960s was also the era when Rome was glorious. Fellini's masterpiece "La Dolce Vita" was released in Rome in 1960. Young artists were exploding with energy while being influenced from

abroad. Shingu talked about the potential of new art with his friends from different countries at cafes and restaurants. "Anyway, the spirit of trying everything was overflowing."

Shingu kept making abstract paintings, which slowly began to sell. At the same time, he searched for another path to follow. Interesting shapes came to him one after another. Why should he trap it on a square canvas, he started to ask himself.

"The picture frame is the border of the world, and there are pictures in it. Because it is protected by the picture frame, it can be hung on any wall with just one nail. That made me feel uncomfortable. Although it is a picture, I wanted to be separated from the picture, looking for something like 'space.'"

The ghosts of the great masters who were active in the field were whispering in his ears. "Are you going to spend a lifetime only painting. Aren't you killing infinite possibilities?"

Around that time, Shingu had an exhibition of paintings and sculptures with Haruhiko Yasuda, a sculptor (later a professor at Musashino Art University). They got a car and went around Rome and Vienna. Yasuda was eight years older than Shingu.

"I rudely said that it seems that painting has its limits, but sculpture seems to have more possibilities. Then Yasuda got really angry. 'If you say such a big thing, why don't you do it?'" They were using the Kansai dialect.

"I want to do it, but I don't have the skills," Shingu complained. "If only technique is concerned, I will teach you technique." Yasuda answered. So Shingu decided to learn welding from Yasuda.

Shingu shut himself up in the basement of his apartment and worked silently. He bent and welded iron bars and sewed pieces of canvas onto them. The glue in the can was melted, and Japanese paper was hardened and pasted.

When Shingu starts making a new work, his next idea is already born. He wants to finish it quickly and do this and that. It was possible to make one piece a week. He unleashed the ideas that spring, one after another, and then shaped them into actual forms.

Captions of the photographs:

Works of Shingu's Italian days. Clockwise from top left: 1964, 1964, 1965

1964, in front of his painting

= Testament omitted
(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

8) Decision to return home

Encounter with the wind – change to moving work

President of the shipyard "Cooperation for industrialization"

The wind has been blowing since the Earth was born. Over the sea, across the mountains, and across the border. At that time as well, it blew.

Mid-1960s, Rome, Italy. Susumu Shingu (85) was in the basement of his apartment, welding iron bars, sewing canvases, and pasting Japanese paper on them to create something like 3D paintings. One day he took one of them out to the park to take a picture in the sunlight. He hung it from a tree branch and held the camera; then the wind blew it into motion. At first he thought, "It should stop for a photo." But watching the movement, he thought, "If I find a shape more suitable for the wind, and if I devise a rotating connection, then the whole thing will move much more freely."

Thus, Shingu met the wind. After that, everything he saw was fresh.

Taking buses is rough in Rome. When Shingu was holding onto one of the leather straps in the bus, he noticed that it worked well. There is a part to hold, and the leather strap corresponds to shaking hands. When Shingu sat down, he was curious about the structure of the seat and looked at the back. The revolving serving tray in a Chinese restaurant and the bicycle were equally impressive. "Whether it's natural or artificial, it's all meaningful. I wondered why I didn't notice the wonderfulness of what was in everyday life. It's already sparkling, and the world has become really interesting."

Shingu also talks about the relationship between man-made things and nature. "I was really interested in the fact that a certain percentage of my field of vision was man-made, and the rest was all natural." On a farm, there is a little bit of the tractor in a field, and everything else is natural. The tractor is painted with a color that looks like something even beyond artificial. He thought it was great. "I thought that this is what humans should do. It would be sad if, on the other hand, more than 90% of the world is man-made, and nature just wants to add the rest."

In Rome, where he left Japan and moved away from his former teacher, Ryohei Koiso, the city was full of Renaissance works and a free spirit. There, his works rapidly changed from figurative paintings to abstract, three-dimensional, and moving three-dimensional works. "I'm the only person in the world who works this way." The damp basement of his apartment was filled with hope.

The gallery dealer said, "It's too experimental, so it's better not to show it to people now." Shingu

snuck into the University of Rome and showed his photographs to an architecture critic who taught there. "It's too soon for Rome. Go to America tomorrow. There you'll be recognized immediately."

But Shingu didn't have that kind of money. What should he do, he didn't know himself.

To make a living, Shingu worked as a tour guide and interpreter for Japanese tourists. One day, he got a call from a Japanese restaurant saying that a customer was looking for a guide. The customer was Kageki Minami, president of the Osaka Shipyard, who had a deep knowledge of art and was interested in Shingu, the guide. Minami canceled his trip to Naples the following day and came to Shingu's apartment to look at his work.

"Your work is handmade and has the charm of folk art, but if you have the courage to industrialize it, I will cooperate. Shipyards have comprehensive technology such as welding, design, and painting. Come back to Japan."

"Don't say that being poor makes you dull. If you're from Osaka, you'll understand. You have met me, and I have met you. Stop living such a miserable life."

The 70th Osaka Expo was just around the corner.

"Industrialize and create outdoor sculptures. As a businessman, Mr. Minami saw my future. I still think it's amazing."

Captions of the photographs:

Works of Shingu's Italian days. Clockwise from top left: 1964, 1964, 1965

1964, in front of his painting

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

9) Shipyard

Learning Technology, “Industrial Revolution”

Brilliant debut at Hibiya Park

Huge tankers and cargo ships are being fabricated right in front of you. Shipbuilding was the crystallization of industrial technology. This is where the “Industrial Revolution” took place.

In 1966, Susumu Shingu (85) returned from Italy, where he had spent six years. Kageki Minami, president of the Osaka Shipyard, whom Shingu had met in Rome, converted a corner of a warehouse into an atelier and residence. Shingu’s title is "temporary employee". Minami says Shingu can use whatever materials he likes and can ask whatever employee to help.

Every morning at 7:30, Shingu was awakened by a siren announcing the start of work. Cranes come and go, and the sound of a hammer striking a thick iron plate echoes. Welding sparks flash, and the yard was filled with the energy of the craftsmen.

In Rome, Shingu lived a carefree life as an artist. He would spend nights with his friends and wake up around noon, but things changed. In an organization with more than 1,500 workers and a labor union, even though he was brought back by the president, Shingu was in a delicate position. He was obligated to wear a helmet and a safety belt, and he could not get used to the rule-based life. At noon, a large portion of rice, called the "Hinomaru Bento," is provided. Looking at the ketchup-soaked spaghetti in the corner made him want to go back to Italy.

Still, little by little, Shingu got used to life at the shipyard. When he was at work, engineers came to see him and taught him structural design, construction, how to calculate wind power, and so on. "Why don't you try this?" "Do you know this?" Screws, rudders, and anchors were scattered around. Shingu discovered new beauty in rationally polished forms, and was very much influenced by them.

When Shingu first returned to Japan, he knew nothing about the Japanese art world. Not knowing whom to turn to, he chased down a former fellow high school student, who was an assistant to industrial designer Sori Yanagi. Thus, Shingu was introduced to the editor-in-chief of the magazine Design and showed pictures of his work, but there was no news. That's why Shingu wrote a letter to the president of the publishing company. “You don't usually do that, do you?” Shingu laughs.

“So when the president inquired to the editor-in-chief of design, the editor took out photos from the back of a drawer. The editor-in-chief of Bijutsu Techo happened to pass by and said, ‘These are interesting. Can't you use them in your magazine?’ It's a completely strange story.”

Then, the editor-in-chief of Bijutsu Techo came to the shipyard with the critics Yusuke Nakahara and Yoshiaki Tono. Bijutsu Techo is a magazine at the center of art journalism, and Nakahara and Tono were known as the "three major art critics."

Looking at the works lined up in the yard, the three immediately discussed who should write for which magazine. "It was funny that Mr. Nakahara and Mr. Tono were wearing shoes made in Italy. With all the dust at the shipyard, these were the wrong shoes to be wearing. They worried about the dust, and wiped their shoes."

The debut was brilliant. In September 1967, after holding a solo exhibition at an art gallery in Osaka, Shingu had an exhibition titled "Formation of the Wind" at Hibiya Park in Tokyo.

"Hibiya Park is located in the center of Tokyo. And if it's in the center, I just thought it must be there."

In this spacious park, nine colorful pieces painted in red, yellow, and blue danced in the wind.

Although the exhibition only lasted for a week, news of it spread by word of mouth, and big names from the art and architecture fields visited one after another. An article in the October issue of the magazine Geijutsu Shincho explained that this exhibition, which combines shapes, colors, movement, and sounds, was enough to give a glimpse of the artist's qualities. In the same October issue of Bijutsu Techo, Tono, who had visited the shipyard, described it as "fluffy romanticism."

The young Shingu also contributed and wrote:

"The wind is the breath of the Earth, the living energy that passes through us through the fields, mountains, rivers and seas. There is a rhythm that is incomprehensible to me and natural to the Earth itself. What I want to do is to set up an antenna that can catch the wind, including something like light flying in the air and invisible magnetism."

Kenzo Tange, an architect who played a leading role in Osaka Expo in 1970, was also included on the visitor's list for Formation of the Wind.

Captions of the photographs:

Works exhibited at Formation of the Wind in Chiyoda-ku, Tokyo

Susumu Shingu (right) during his time at the Osaka Shipyard

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

10) Two Sculptures

Participated in Expo'70 Osaka with outdoor sculptures

Then on to Harvard University for one year

Enthusiasm was the right word.

1970, Expo in Osaka. 64.21 million people visited over a period of 183 days under the banner of "Progress and Harmony for Mankind." *Floating Sound*, created by Susumu Shingu (85), floated in the "Lake of Progress" in the center of the venue.

After the visit of architect Kenzo Tange to Shingu's solo exhibition in Hibiya Park, it was a surprise to be selected as one of the seven artists to create outdoor sculptures for the Expo, along with Isamu Noguchi and others. *Floating Sound* was a work consisting of six pyramid-like elements. Using the principle of "shishiodoshi," a cone-shaped weight hits water to make a sound. Since the striking cycle and sound are different for each of the six units, the mysterious music resounded endlessly. The sound and the ripples created when struck were synchronized, and people experienced them with their ears and eyes.

Production was done in the atelier of the Osaka Shipyard. Shingu enlisted the shipbuilders, who of course specialize in "floating things," to help him with the design, and consulted with an associate professor at Osaka University who was researching acoustics.

At the Expo venue, *Together with the Sun*, which looked like a swing swinging in the wind, was also erected. These two pieces already incorporated elements of wind, water, movement and sound. Later, Shingu wrote in a magazine: "At the venue of the Osaka World Exposition, there was a variety of eccentric attempts and extraordinary energy that reflected the rapid growth of the Japanese economy at the time. I wanted to clearly articulate in the work the direction in which I really wanted to continue." The US magazine TIME also visited the shipyard during production and posted a photo of *Floating Sound* and introduced Shingu as "one of the most important young artists in Japan."

The year before the Expo, Shingu traveled around the United States alone for a month. The president of the shipyard sent Shingu off, saying, "You know Europe, so now you should go to America." Shingu was 32 years old at the time. A Japanese who spoke no English, only Italian. Coincidentally, Shingu met a Japanese person staying at his hotel, and ended up showing an album of photographs of his work to Harry Abrams, president of an internationally-known art publishing company. Harry said, "I've worked in the art world for many years, but I've never seen anything this unique. I want to publish a collection of your work." Despite being an unknown Japanese artist, a

publishing contract was signed on the spot.

In Boston, the dean of the Harvard University architecture department, whom Shingu met through the architect Fumihiko Maki, introduced Shingu to the dean of the art department, who was Italian. "You have a Roman accent, too," said the dean, who recognized the essence of Shingu's work as they spoke in Italian. "Students at Harvard are smart, but they can't even use scissors. Will you come to this university to help me?"

In 1971, Shingu was appointed visiting artist for one year at the Harvard Carpenter Center for the Visual Arts.

The glass-enclosed atelier was prepared on the top floor of the building, designed by the master of modern architecture Le Corbusier, and Shingu's sculpture that moved by water was set up in the lobby. Eight stainless-steel cups filled with water and then spilled out in an irregular motion, and the lobby was alive with students. Professor Rudolf Arnheim (1904-2007) had his office facing it. He was a perceptual psychologist, also known for his work in recognizing cinema as an art form.

Arnheim called Shingu to his office and said that he had been working with the door slightly open ever since the sculpture was installed. "It was fun to hear people talk about that sculpture. I had always expected the emergence of art that would create interaction between the work and the audience but there were no examples. I'm really happy to see that confirmed."

After that, Arnheim and Shingu went to see movies and exhibitions together, and often had lively discussions. "Prof. Arnheim was very fond of me."

During this period in the United States, where Shingu was free except for teaching students twice a week, he obtained a private pilot's license. The aeronautical engineering and aerodynamics he learned during this time was also useful in his subsequent work.

Captions of the photographs:

Floating Sound floating on the Lake of Progress at Osaka Expo

Susumu Shingu standing in front of *Together with the Sun*

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

11) Collection of Works

Nature and Humans, Two Rhythms

Isamu Noguchi praised Shingu's writing

1973, New York. Sculptor Isamu Noguchi gathered his assistants in his atelier and began reading a text written by Susumu Shingu (85). It was titled "Two Rhythms," and it was read aloud in beautiful English:

"We live by two great rhythms. One is the natural rhythm that surrounds life, and the other is the rhythm of the individual's mind that lasts from life to death.

The expansion of the universe, the movement of celestial bodies, the existence of the sun, the rotation of the Earth... The rhythm of nature is always big, powerful, unexpected and beautiful. Human time, which has a lifespan, is a rhythm with a different scale. Wind, rain, snow, clouds, even the change of seasons can bring fresh surprises. Humans have never understood this rhythm of nature, which is the root of life.

On the other hand, it can be said that the rhythm of the spirit, which ends with death, is the most precious value that an individual possesses. The ever-changing nature and human beings who grow up in it. These two rhythms are closely related, subtly intertwining and creating a changing point of contact.

As a work of art is like an answer to nature's own interpretation, it is more appropriate to say that it was created by nature's desire rather than something that was created by humans. Only those born with human beings as mediums can exist vividly in the ever-greater power of nature's changes..."

"I wrote about why I exist in the life that exists on Earth. The fusion, discomfort, and amplification of the rhythm of nature and my own inner rhythm. I tried to catch it with the different waves of two rhythms."

At age 32, he wrote what he intended to be a suicide note. "I felt like I wasn't recognized as I was. I had never written so seriously." Shingu still feels that his work is not approved, although the circumstances are different.

"Two Rhythms" was included in the book *Shingu*, published by Harry N. Abrams (USA) in 1973. When the book was completed and delivered, Noguchi was moved and read it aloud. However,

there were some twists and turns before it was published.

The introduction was written by a curator at the Guggenheim Museum, commissioned by the publisher Harry N. Abrams. However, when Harvard University Professor Rudolf Arnheim saw it, he said, "This is nothing more than the clichés Westerners write about Eastern art. This is no good." When Shingu showed the professor "Two Rhythms," Arnheim said excitedly. "This is it. This is what is missing in this book. You're young, so you probably don't understand, but you have to put your life on the line to publish each book. Send it to Abrams right away."

However, the format of the book had already been decided. When Shingu hesitated, Arnheim even said, "I'll call Harry Abrams." Even without going that far, Shingu negotiated with the publisher and the book was published with Two Rhythms. When Shingu reported the results, Arnheim patted Shingu on the back and said, "Just like I said," with a big smile.

Shingu encountered Noguchi when Shingu was teaching at Harvard University. When the university invited Noguchi to give a lecture, Shingu was the host. Since his days in Italy, Shingu had always admired Noguchi, who was active in many fields such as sculpture, landscaping, and the performing arts.

When Shingu showed him his own studio, Noguchi looked at all the details with curiosity and said, "You're not very good at it, are you? But there's poetry in that, isn't there?" Shingu often visited Noguchi's studio in New York. "There aren't that many people with whom I can sympathize, especially ideologically."

Shingu is also active as a picture book author, and his first picture book "Strawberries" (1975) was actually triggered by an exchange with Noguchi.

Captions of the photographs:

Installation of a work created in collaboration with Harvard University students

at Carpenter Center for the Visual Arts

©Charles V. Olchowski

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

12) Super Lightweight Sculptures

The trigger was the remarks of Ryohei Koiso

Solo exhibition at the Hyogo Prefectural Museum of Modern Art

Shingu was waiting for the wind to blow with Ryohei Koiso, a Western-style painter, at a coffee shop in front of JR Kobe Station. It was in 1975, on the second floor overlooking the plaza. Directly in their line of sight was the sculpture "Message from Across the Ocean" that had just been installed, but the wind stopped blowing that day. Koiso said later, "When the wind doesn't blow, Shingu feels like it's his fault."

In 1973, after returning from Harvard University in the United States, Shingu set up a studio in a mountain village in Takayama, Higashi-Nose (now the Toyono district), in Osaka Prefecture. A prefabricated "hut" was erected in the middle of a field surrounded by mountains. It was a complete change from the studio on the top floor of the building designed by the master of modern architecture, Le Corbusier. In order to pursue what Shingu had in mind in the States, he needed a quiet environment where he could work at his own pace without spending time on mundane things.

Takayama, at an altitude of 450m, is a small village of about 60 households. Most of the work was done outside, in view of the locals working in the fields next door. Shingu set up the finished work in the landscape, and observed the changing nature and wind every day. He was surprised by the fresh rhythm that moves his sculptures, and learned about nature through his work.

"What did you make this time? Anything good?" Residents who were taking a break from their farming asked Shingu.

His sculptures blended with the environment and created new landscapes.

Even after moving to Italy to escape Koiso's gravitational pull, the friendship continued. Koiso seemed relieved when Shingu moved from painting to three-dimensional work and started to make kinetic sculptures. "You're free, aren't you?" Koiso often told Shingu. When a new sculpture was completed, Shingu would document it with models and photos, and invited Koiso to see it if it was nearby.

One day, Koiso, who had seen a competition for rubber-band-powered ultra-lightweight airplanes on TV, said, "Flying for 4 or 5 minutes, they flew wonderfully. The principle of flying in the air is the same as a jet plane with massive horsepower. Hey, think about it."

These words stayed in Shingu's mind for a long time. During the New Year holiday from the studio, Shingu made wire sculptures on the table top of the *kotatsu**, with various shapes and movements. After a certain number had been made, Shingu decided to hold a solo exhibition somewhere. He packed them up in an empty cardboard box and went to the Hyogo Prefectural Museum of Modern

Art (at that time). He showed them to a curator friend and asked if there was a suitable exhibition site in Kobe or Osaka. When they went out to eat lunch together and came back, the curator-in-chief had all the sculptures lined up on the desk. "I thought this was Shingu-san's work. Why don't you have an exhibition here?"

Shingu had been thinking of exhibiting at a gallery in the city, but suddenly it was decided to be at the art museum. "Well, I think there was a gap in some other exhibition, which then fell through. They must have been in trouble. If not, I wouldn't have done this so haphazardly."

In 1984, the exhibition titled "Breathing Sculptures" was held. It was then that for the first time Shingu unveiled the ultra-light sculptures that move with the slightest airflow in the room. He was 47 years old.

Even if a sponsoring newspaper company had been decided, the work was not done. Since his studio was so small, Shingu rented an empty room in the basement of the Prefectural Museum of Modern Art. "I was working all night, and I played tennis on the wall of the museum to stay awake. I once walked to Kobe Station with the staff of the atelier in the middle of the night to see "Message from Across the Ocean."

Piano wire and non-woven fabric are used as materials. Once assembled, I took the elevator to the exhibition venue and said, 'I think I need more pieces hanging from the ceiling', 'This area should be quietly vacated', 'I should increase the number of these' . . ."

The organizer asked when we could take pictures of the sculptures in order to make a catalog. But there was no way to make anything in time. "I hand-drew everything and made a catalog. All the text was handwritten. Seeing that, a lot of people said, 'I wanted to do this too, but you got ahead of me.' It turned out to be like a carefully crafted catalog." Shingu managed to complete 12 works and hold a solo exhibition. The person who was most pleased was Koiso. "Professor Koiso may have let me do some of the things that he wanted to do."

*Japanese low table with a blanket cover and heating element underneath.

Captions of the photographs:

The hand-drawn catalog of "Breathing Sculptures"

"Message from Across the Ocean" installed in front of JR Kobe Station

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

13) Moving

Studio in Sanda from an Encounter

Guided the Former Governor of Hyogo in Italy

In 1991, Susumu Shingu was 53 years old when he set up his studio in a farming village in Sanda City. Since then, he has been based in Sanda and traveled all over the world. The reason for his move was an encounter in Italy, where he had spent his twenties.

During his time in Italy, Shingu made his living as a guide and interpreter for Japanese tourists. It was there that he met the former governor of Hyogo Prefecture, Tokitada Sakai (1911-1990).

At the time, Sakai was a deputy governor and was on a tour of Europe with a group of local public officials. As he was so pleased with Shingu's tour, he extended his stay beyond his official duties. He said, "Please come back to Japan and talk to me if you have any problems."

In Italy, Shingu had made a connection with the president of the Osaka Shipyard and decided to return to Japan. He had been invited as a visiting artist at Harvard University in the United States and then built a small studio in Takayama, Toyono-cho, Osaka on his return home.

"Windcircus" (1987-1989) was conceived in his studio and planned to travel around the world with ten of Shingu's sculptures packed in a container. However, his studio in Takayama was terribly cramped, so he said, "When I returned to Japan after touring the world, there was no place to put it."

In the spring of 1986, he asked Sakai if there might be a suitable location. Sakai said, "What about Sanda?" It was the year that Shin-Sanda Station opened as the gateway to a rapid increase in population due to development of the new town. "Sanda will be hard for a poor artist like me."

"No, no, don't say that. I have just called the mayor, and he says he'll be waiting for you tomorrow." The following day, Shingu went around the town in a city employee's car. They also went to the Moshi district in the north, but when they were passing through Aimoto, Shingu saw the foot of the mountain where there was no road and said. "Oh, that should be the place!" It was the moment when Shingu decided to come to Sanda.

His wife Yasuko (75) recalls: "Looking at that empty place, he really said so. I'm sure that he had gotten some sort of feeling for the land." The place where they built their house in Sanda was the same; looking at the top of the hill, Shingu said, "Ah, here." Yasuko wondered if a house could be built on such a steep site. But, sure enough, the house was built.

In Aimoto, many artists, including Kaji Higashiyama, had studios, and the local government and community were trying to make it an "art village."

The landlord who leased the land to Shingu used a bulldozer to clear away the forest, to the point that Shingu specified. In October of that year, Shingu installed three sculptures, including those for Windcircus. The situation at that time was described in the morning edition of the Kobe Shimbun: "The story progressed rapidly, and it was decided that 'the Shingu of the world' would come to Sanda City."

Windcircus toured nine cities in Europe and the United States, and in 1990 it was set up for two months in Central Park in Sanda City. The following year, Shingu refurbished the warehouse where his sculptures were stored, and so began the period of his artistic work in Sanda.

Following a narrow path at the back of the studio, one discovers a pond surrounded by trees. Two years after moving here, Shingu floated a new sculpture there, consisting of seven buoys, each topped by a pair of wings that rotate with the wind.

The scenery of the pond changes from moment to moment. The ripples glisten in the sunlight and then disappear. The surface of the water becomes a mirror, reflecting the blue sky. When it rains, the ripples multiply. In spring, you can hear nightingales. In summer, water striders swim swiftly. Autumn leaves wither and scatter. When the clouds pile up, a monochrome world spreads out. The wind is blowing. Each of the seven moves differently. Twirling, fluttering, swaying. The sculpture naturally takes its place the landscape.

When Shingu was young, someone once recommended that he live in Aoyama, Tokyo. The gallery in Paris said, "There is a bargain of a studio in Montparnasse. Why don't you use it as a studio, as we could easily rent it?"

"I didn't want to work in that kind of place. I guess I wanted a place to think by myself. I don't want to be a gear in the machinery of modern society. There is no good reason, but I chose this place. I cannot think of any other place."

Fate is a strange thing. Long after his arrival in Sanda, Shingu learned that his maternal lineage led to a samurai in the Sanda clan. Ryohei Koiso, who was Shingu's teacher, and a distant relative, is also said to have roots in the Sanda clan.

Captions of the photographs:

"Ripples of light" floating on the pond next to Shingu's studio= Aimoto, Sanda City

Kobe Shimbun, October 4, 1986

= Testament omitted
(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

14) Renzo Piano

Two people of the same age, still active at 85

Architecture and art merge into one

"Mamma Mia!"

Italian architect Renzo Piano (85) spoke out in the lobby of the Hilton Hotel in Osaka.

In 1989, he was selected in a competition to design Kansai International Airport, and then met Susumu Shingu (85) to commission a major work to be installed in the terminal. The first greeting was in English, but when Shingu learned that he could speak Italian, "Mamma Mia! Is there such a thing?"

Kansai International Airport was planned as the world's first airport built entirely on landfill, a huge project with a budget of over one trillion yen. The terminal building has a total length of 1.7 kilometers, and it was clear that Shingu's work would be essential to animate the interior space. Piano persuaded Shingu with sweet words in an Italian way. "We designed a very beautiful air flow, but unfortunately no one can see it. Can you think of a minimal device that makes it visible? You are the only artist in the whole world who can make the air visible."

Together with Shingu, Piano, and Peter Rice, a renowned authority on structural design, the three repeatedly explored their ideas. Shingu made various prototypes and even traveled to the suburbs of London, England, to test the movement.

Kansai Airport opened in 1994. Seventeen sculptures are installed up in the structural bays of the international departure lobby ceiling, and even now they dance in the constant airflow of the ventilation system. This encounter with Renzo Piano was the beginning of a relationship that has lasted more than 30 years.

Renzo Piano. A master of architecture with offices in Paris, France, and Genoa, Italy, with over 100 staff architects. He has won numerous awards, including the Pritzker Prize, which is, in effect, the Nobel Prize for architecture, and was appointed to the Italian Senate for life.

In 1977, he received worldwide acclaim with the Pompidou Center in Paris. Since then, he has been involved in large-scale projects internationally, such as museums, the National Diet Building, and commercial facilities, including The Shard, the tallest building in the European Union, in London, and the New York Times headquarters.

Shingu has collaborated with Piano on ten projects so far. "Renzo says he doesn't want anything he doesn't need. Basically, he doesn't like accessories. He doesn't want art as extra decoration." At Ginza Maison Hermès (2001), Shingu's work is prominently installed in the center of the facade.

For Shingu, working with Piano is of great significance. Susumu Shingu and Renzo Piano met in their fifties and have essentially grown up together. Two people who are exceptional to each other and have an exceptional relationship. I was once told by a painter friend of mine, "People with the same values just happened to be born in Japan and Italy."

What the two create is not separate architecture and art, but a fusion of one. As if it had to be there. "A story is born. Architecture, originally material, has a new life in some other way."

As in his work with Piano, Shingu encountered a similar personality of "more than a client" in Jean-Louis Dumas, former president of Hermès, who deeply understood and supported Wind Caravan. Dumas used to say, "I want to make the best thing that mankind can make."

While Dumas was an outstanding manager, he was also a good painter and professional photographer. He was even a poet and philosopher. When Dumas was invited with Shingu to Renzo's house, Dumas read a poem about the wind. Shingu named Maison Hermès' work "Homage au cosmos", as humanity will create and dedicate the best. Dumas exclaimed "Bravo!" Both Renzo Piano and Shingu did their best to create something new for this specific client. "It feels like Renzo, the client, and I are all working together."

Shingu and Piano will soon work on their 11th project together. An exhibition tracing the work of the two artists will be held at the Nakanoshima Museum of Art in Osaka this summer. It begins on Shingu's birthday, July 13th, and ends on Piano's birthday, September 14th. And so the story of the two "soon-to-be-86-year-olds" continues!

Captions of the photographs:

1990, Central Park in Sanda City

At the Italian office of Renzo Piano (right)

= Testament omitted
(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

15) Expression

When Shingu was served a heaping pile of strawberries for dessert, he couldn't help but say it out of excitement: "I love strawberries and know everything about them. I can make movies and write novels."

New York, early 1970s. Susumu Shingu (85) was having lunch at the atelier of sculptor Isamu Noguchi. Noguchi laughed happily. "That's a funny thing to say. It's like a monk saying there's a world in the stone on the side of the road."

After Shingu returned to Japan, winter came to the village in the mountains where he had his studio. He found a healthy green leaf in the white pile of snow. When he asked a farmer "auntie", he was told that they were strawberries. In early summer the plants bore bright red berries.

It would have been great if Shingu could have written a novella with strawberries in the style of Hemingway, but he smiles that he didn't have such talent. But as Shingu sketched, a grand, slowly unfolding story popped into his head. Strawberries are alive with their glossy green leaves. They stretch their vines, sleep under the snow, and pollinate with the help of bees. The white fruits, at the beginning, are exposed to the wind and rain, exposed to the sun, and ripen to bright red.

"Every strawberry has a North Pole and a South Pole, and golden rivets tacked down in between.

The sun never touches the cold, white world in the center of the red fruit.

A strawberry is a boundless landscape."

At the end, a strawberry flies through outer space.

In 1975, he published his first picture book, *Strawberries*. After reading it, Noguchi was delighted, saying, "I know you wrote the text, but the drawings aren't bad either. Who drew them?" It seems that Noguchi didn't know that Shingu was originally a painter.

One day, Shingu watched a spider spin a web. The graphic pattern was like "drawing the blueprint of the universe."

Intrigued, Shingu visited the university to meet the leading authority on spiders. The professor was the president of the Arachnological Society, and Shingu visited him at home to learn about the ecology of spiders.

In 1979, Shingu published his second picture book, *Spiders*.

"What humans believe to be the surface of the ocean may be what the fish see as the ceiling of air."

That's the first sentence of *Whale Shark* (1991). Shingu has published 14 picture books thus far.

It's neither musical nor ballet nor theatrical. There were no lines or a script, and the only thing that supported the progress of the show was the storyboards depicting the imagination in Shingu's head.

In 1997, he staged "Cat's Cradle of the Stars" at the Saitama Arts Theater.

A space fantasy about the five "planets" of water, wind, light, rotation, and sound on board a spaceship. Giant marionettes danced, spinning tops reflected in mirrors, and crazy musical instruments were played.

The performance was commissioned by the director of the Saitama Arts Theater. Three years before, NHK had broadcasted an outdoor spectacle at Aono Dam Park in Sanda City, which caught the attention of the museum director.

Shingu says that both the picture book and the stage play are "like different ways of speaking." It is one of the expressions that convey the splendor of the Earth, and it is the same as a sculpture that moves with the power of nature. "I believe that art should give people the joy of living."

There is a boy who was shocked when he encountered the picture book *Strawberries* in the first grade of elementary school. Guitarist Takumi Seino (54). He loved reading and admired the author. Afterwards, he was amazed to see Shingu's sculpture in a local hall. When he went to study at a music college in the United States, he encountered Shingu's work in the city. He says that he was "self-inspired." In 2015, when Takumi learned of an event where Shingu would be greeting people in person, he rushed to attend. Takumi was the last in line to get Shingu's autograph and handed Shingu his own CD.

With this encounter, the two created a musical with the motif of "strawberries". It was performed at the WIND MUSEUM in 2016.

Captions of the photographs:

The open-air spectacle "Kippis and his Friends" in 1994 around one of Shingu's works "Water Tree"

Numerous picture books, including popup books, published until now

= Testament omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

16) The Two

Think together, make together

Walk the path while growing together

Aiming for a streamlined shape. The two tried to make it possible to live their finite lives centered on work as much as possible.

“It could be stripped down and there are no small accessories. It’s fine if it’s smooth toward the goal. I want to focus on what I really want to do.”

Susumu Shingu (85) is always with his wife Yasuko (75). She always has a smile on her face, and her purple hair is unique. She is his work partner and the person who understands Shingu the most. They are together 24 hours a day, whether it's at the studio in Sanda, while traveling abroad, or being invited to the house of Jean-Louis Dumas, the chairman of Hermès. Yasuko is always present at meetings and negotiations. At the end of last year, the two traveled around Italy, France, and Portugal for a month for work. They spent hectic days, such as returning from the airport to their home in Paris, sleeping overnight, and then flying out of the same airport again.

Yasuko was attending Kwansei Gakuin University when they met. She was a student who visited contemporary art exhibitions with the magazine *Bijutsu Techo* in hand. She made three-dimensional work and held exhibitions as part of her university circle activities. Shingu's work was a shock. “The minute I saw his work, I was already hooked. It was amazing. There exists somebody who made something like this, and I thought I couldn't make anything anymore.”

It was "Communication of Plants" in 1968. And it moves in a variety of ways depending on the wind. Yasuko fell in love with the sculpture at first sight and searched for the artist. She went to exhibitions to see Shingu's sculptures and continued to send information about her own exhibitions. After a while, Yasuko got a reply and succeeded in meeting him. "I was very happy." When she started to work in the studio in the shipyard, Shingu was married and had two children.

After Shingu returned from the United States, she helped out at his studio, and Yasuko herself continued to create her work. In 1981, she studied design for a year as a Finnish government scholarship student. She produced a wooden horse made by a long-established Finnish brand, and she held solo exhibitions at Matsuya Ginza, a department store.

Around the time of Wind Circus (1987-89), Shingu became extremely busy. He traveled to cities in Europe and the United States, and was busy with other work between trips back home. "It was

annoying to come back and explain what happened that day. He said that I should stay with him all the time, so that he doesn't have to explain." The two began traveling the world. "For me, helping Susumu is extremely interesting and joyful. It's kind of like making something of my own."

When Shingu comes up with a new project, he talks to Yasuko first. So it was with the Wind Caravan (2000-01). Wanting to know more about the Earth, Shingu packed his sculptures into a container and traveled around the frontiers of the world. With no funding or backing, and only intuition as an artist, Yasuko agreed. "Let's do it whatever it takes."

They traveled seven times around the world for location hunting, and proceeded "on a road without a road." Be it an uninhabited island in New Zealand or the Arctic Circle, where the temperature was minus 20 degrees, they were always together. Yasuko's life has been hard as well. Their path was chosen by each other. They have grown together and walked together. Shingu says. "If you can help me with something that I can't do alone, I would like to do it, so I asked for advice. You know, it's built in. Thinking together and making it together."

Yasuko remembers Shingu's first visit to the United States in 1969 and when he returned, Shingu said, "People should be responsible for their own faces." It was a great thing to say.

On this trip, Shingu was to publish a collection of works from a world-famous art book publisher and teach at Harvard University.

"It's been long, hasn't it?" Shingu says earnestly. "It's been long. Yes, I'm old enough," Yasuko smiles.

Yasuko stares at Shingu as he speaks. "I'm still chasing him." Her eyes may not have changed since they first met.

Caption of photographs

The two smiling in front of the studio

Photo session with children at an event

= Honorifics omitted

(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

17) Movement

The image that evolves at the site is everything

Express the results of “observation of our planet”

One of the three art critics at that time said that the work of Susumu Shingu (85) reminded him of the colors in the movie "Pierrot le fou." The masterpiece directed by Jean-Luc Godard had just been released in Japan. The main character, whose face is painted blue, wraps yellow and red dynamite around his head in the last scene, and that bold use of color was likened to the colors of early work by Shingu.

Created in 1967 in a studio in a shipyard. "My early works were colorful. After that, I became stoic and started to give up color because I was more interested in movement. I came to think that color was rather a hindrance to emphasizing motion."

His shipyard works, which used many primary colors, were often featured in art magazines. But the center of interest leaned toward movement. Pursuing what kind of motion can be extracted from natural energy, the shape also changed to something optimized to move.

Movement captures the moment. In his 40s, Shingu wrote in a magazine:

"Sun, wind, rain, snow... Under all natural conditions, the works show various expressions, and all of them disappear in an instant. That's why it's irreplaceable. The preciousness of the moment means life itself. I learned from nature through my work."

There is air, there is water, and there is sunlight. Wind is the Earth's breath and water is the blood that circulates. Each time he created sculptures that moved with those energies, he discovered new principles. Each work was also a personal "observation device" to learn about the Earth.

In an interview in his late 40s, he said: "The image in my mind is always movement rather than shape. The structure has to be very lean, lean and down to earth. However, in a sense, being lean is the opposite of art. When it comes to refining and further refining until this is the only shape that the wind desires, I want to work at the limit line where I can express individuality, art, and directness." That's what he said.

The metal is fabricated, the bearings are inserted, and the balance is adjusted to the last gram. Man-made objects that make full use of industrial technology make the invisible wind visible and

harmonize with nature. Design, structural calculations, and processing are outsourced to specialists and factories. This is because the work is not technique, but imagination.

"My head is a blank slate until I go to the place where the work will be installed. Standing there, I feel what is lacking and what would make the space richer. In the early stage of an idea, everything is free and there is nothing to assume. And if you have imagination, you can think of a way to realize the idea by any means. When you have your own technology, its limits dictate your imagination."

In recent years, the colors in his work have become rich again. In Lisbon, Portugal, something came to mind that he had never thought of before. "When I came to the site, I suddenly wanted to add this color." The image was like a toy boat made of wood, blue, green, and origami.

While joking about the change, he asked: "Is this an old man's madness?" It seems that he was getting closer to painting. Color and movement. Now we say both. "I thought it would be really nice to see the colors move in the space. The calm eyes that seem to discover something more subtle than what I am making with my own skill. I think it has become that and is changing."

"To communicate the results of Earth observation in an attractive way. That's my duty as an artist." Shingu often says things like this. "I would be happy if an alien who came to Earth would choose my work as a souvenir."

It's the most unique planet in the universe; there's nothing quite like Earth.

Captions of the photographs:

Work from 1967, painted in multiple colors

Top: Work from the 1980s and 1990s

Below: "Rainbow Leaves" with bright colors, 2021

= Testament omitted

(Hideto Doi)

18) Breathing Earth

Travel around the world to create an ideal village

Documentary film by German director

In 2012, a documentary film was released in Germany. Thomas Riedelsheimer, the director of "Breathing Earth: Susumu Shingu's Dream," completed it after six years of chasing Shingu. With Breathing Earth, Riedelsheimer accompanied Shingu on a trip to Italy, Germany, Turkey, etc. in search of construction sites and collaborators in order to create an ideal village that is self-reliant with "Breathing Earth" natural energy. Shingu recalls, "It's a story about an innocent artist who doesn't know anything but collapsing after hitting the walls of reality. I was keenly aware that politics doesn't work that way. While doing it, I thought I was Don Quixote."

Their first encounter was in 2006 at a solo exhibition held by Shingu in Paris. Riedelsheimer has made documentary films about artists and has won numerous awards. He was looking for an artist whose theme was "air and light."

Shingu and Riedelsheimer hit it off from the moment they met. After a while, Shingu talked about "Breathing Earth," which was still in a fluffy dream state.

A village that lives on power generated by natural energies. There, experts in areas like science, art, agriculture, and education would gather across the boundaries of their fields and think about ways of living that do not damage the environment. It has an organic farm, a panoramic restaurant, and an open-air theater. By coming into close contact with nature, people regain their humanity. For nearly half a century, Shingu has created works that move with natural energy and has started to think about whether it could be used practically. As Shingu talked with Riedelsheimer, the concept gradually solidified. Riedelsheimer said that he would record Shingu's dream until it came true.

The symbol of the village was the windmill that generated electricity. With the cooperation of Japan's leading wind power generation researcher, a windmill with a diameter of 7 meters was produced. This was the first time that Shingu worked on something so practical. While it is art, it does actually generate electricity. The blades are covered with fabric and do not make noise, so it is possible to live in close proximity to the windmill.

Shingu traveled the world looking for potential sites. He met with a mayor in the industrial area of Germany, and visited a remote island owned by a businessman in Istanbul, Turkey. The Scottish College of Art agreed with the project, and the students cooperated. When Shingu told his old acquaintance, the director of the Italian Broadcasting Corporation, about the idea, the ex-director brought Shingu to Matera, a small town in southern Italy known for its world heritage cave dwellings, where this friend's grandfather once served as mayor. Thus, Shingu visited Matera many times for

research and negotiations with the city.

At a solo exhibition in Paris, Shingu presented a model of the village and showed the concrete form of the project. Renzo Piano (85), a world-famous architect, came to see it and admired it. He asked for a handshake, saying, "It's a dream of *La Città Ideale* (The Ideal City), isn't it?"

But funding, regulatory issues, and a lack of understanding continued to stall the project. Riedelsheimer extended the filming period several times, but the film eventually had to be released before the project happened. It was almost out of reach, but in 2014, Matera was named the European Capital of Culture. Huge sums of money are invested in a year-long program of diverse cultural and art-related undertakings in the European Union (EU). The friend who introduced Matera became the city's cultural adviser, and "Breathing Earth" was also included in the proposal. However, the mayor was replaced in the middle of his term, and the project did not come to fruition there either.

At a wind farm in Scotland, Shingu was slapped: "There is no room for an artist to enter the world of cutting-edge technology. You are doing a wonderful job as an artist, so you should do your best. That windmill is just beautiful." What is the role of an artist? It was as if it had been thrust at Shingu.

Now, at the age of 85, he continues to run. "Dreams come only to those who have dreams." Moving to realize a new project, the situation is changing rapidly. Shingu always says. "It's really interesting, now."

caption

Model of "Breathing Earth"

Shooting scenery of "Breathing Earth"

= Honorifics omitted

(Hideto Doi)

The next post will be posted on the 22nd.

19) Utopia

Solo exhibition at a world heritage castle

Commemorating the 500th anniversary of Da Vinci's death

Susumu Shingu (85) sometimes transcends time and space. He has had experiences like ...

For half a year from the fall of 2019, Shingu held a solo exhibition at the Château de Chambord, a world heritage site in France. Leonardo da Vinci is said to have been involved in the conception of the castle, which is famous as a masterpiece in the French Renaissance style.

Shingu slept at the castle for about 10 days to prepare. In the middle of the night, when everyone was asleep, Da Vinci, with his white beard, appeared. The "All-around Genius" talked about the work he didn't get done, and on his final night said: "Do only what you really want to do. Do something that will be valuable even after 500 years." The exhibition was to commemorate the 500th anniversary of his death.

Shingu says, "Well, I'm half-joking, but in my mind, Leonardo actually appeared. Rather than looking at the historical story separately from the events of the distant past, I think I have a strong desire to connect them. It feels like I was in that era, or it comes to where I am. I think that there is something like a connection that transcends space and time."

Shingu was invited to the Château de Chambord during the time of his exhibition at the National Museum of Art in Luxembourg in December 2018. A gentleman had visited the venue, hearing that there was a Japanese artist who was trying to realize a utopia through the power of art, and he flew over. Claimed that he was the cultural planning director of the castle.

The next year was not only the 500th anniversary of Da Vinci's death, but also the year that construction of the castle began. The cultural director was planning an exhibition of da Vinci's "Utopia" from spring to autumn and was looking for a solo exhibition to follow.

He listed the similarities between Shingu and da Vinci, one after another. A strong commitment to air and water flow. The way of thinking about structures and devices learned from nature. The sketches and notes of Shingu, where he put ideas down in a notebook, were also similar to the manuscripts left by da Vinci. And above all, da Vinci and Shingu, both of them retain their childlike curiosity.

It was so sudden that it was "a shock, as if the castle of Châmbord came flying".

King François I, who commissioned the construction of the castle, invited da Vinci to come from

Italy three years before construction began as "the royal painter, engineer and architect." Da Vinci spent his last years in France, planning an ideal city for the king. Construction of the castle began after da Vinci's death, but his ideas are said to have influenced the castle.

It was a special castle for Shingu. The morning Shingu visited for the first time 20 years ago was burned into his mind like a scene from a movie. A thick fog covered the area. Shingu arrived too early and waited for the gates to open when the fog slowly started to lift. A myriad of spires suddenly appeared ahead of the sun's rays. The styles, heights, and widths were all different, and scattered all over the place, as if ignoring the overall composition. Shingu felt strongly the presence of da Vinci as a strange force. It was "the ultimate form of beauty," Shingu thought.

This solo exhibition was set in a castle of enormous scale. In front of the castle, there were 21 wind caravan sculptures with bright yellow sails that had traveled around the world. Shingu floated "Ripples of Light" on the canal. Created in 1993, it is usually enshrined in the pond behind the studio in Sanda, like a master. Inside the castle, Shingu installed ultra-lightweight sculptures that move with the slightest breeze. They were suspended from the ceiling in a dark room, placed on the floor, and illuminated with lights. Light and shadow blended fantastically in the space with its massive interior.

The title of the exhibition was "Susumu Shingu: Contemporary Utopia." Here, Shingu announced the concept of "Atelier Earth," which he has been working on for many years. Buildings such as an art museum, theater, studio, and café line up like a circle. Artists, literary figures, and scientists from all over the world would gather there to think about the future way of life on Earth. Shingu's utopia, with the power of art, is an attempt to solve problems that cannot be solved by politics or economics alone.

With the cooperation of Hyogo Prefecture, Atelier Earth is about to be realized in Arimafuji Park in Sanda City.

captions of the photographs

Shingu's sculptures co-starred with the Château de Chambord

Exhibit of ultralight sculptures inside

= Honorifics omitted
(Hideto Doi)

20) Long distance race

Infinite Possibilities in Art

Hand over the baton to the next generation

Art has infinite possibilities. The life of Susumu Shingu (85) is an embodiment of that.

Shingu was a student of Ryohei Koiso, a Western-style painter, during his childhood, and after studying at Tokyo University of the Arts, he went to Italy to study. The streets were filled with the works of Renaissance masters, and Shingu cultivated a free spirit. Here, his work transformed from painting to moving sculptures.

For more than half a century, Shingu has continued to create sculptures that move with the power of nature. A miraculous Earth with air, water, and numerous lives. Shingu has staked his life on conveying that charm.

What is art? Before turning 50, Shingu packed ten of his sculptures into a container and traveled to nine cities in Europe and the United States to answer this longstanding question. He called it "Windcircus." One day, sculptures suddenly appeared in a park or square, and after a while disappeared, like a circus tent. It was neither strictly a museum nor an exhibition. Even if those who visited had no interest in art, people who happened to come across the sculptures were surprised and enjoyed themselves. There were no barriers of language, culture or belief.

Shingu simply wanted to know more about the Earth. In his early 60s, Shingu traveled to five frontiers of the world, where untouched nature remains, with his sculptures with their lightweight sails. It was "Wind Caravan." Including preparations and meetings, Shingu actually traveled a distance of ten-and-a-half times around the Earth. Visiting the indigenous people who live in harmony with nature, communicating with them, and realizing the wonders of the Earth. No matter where they were, there were always children participating, who would be responsible for the future.

In Shingu's 70s, he started to move to realize his ideal village. He traveled in search of sites and collaborators for a renewable energy, self-sustaining village called "Breathing Earth," but was hampered by bureaucracy, regulations and funding issues, even though none of the projects had anything to do with profit or business – they were pure artistic acts.

Since Shingu was a boy, he thought that if he was serious about his art, he would be a long-distance racer, in every sense of the term. His eldest brother, who was 12 years older, was a prodigy who wrote modern poetry, but was sick with tuberculosis. During his high school years, Shingu lost his father and brother one after another. "Once I die, it's over. So when I wondered what I could do to be my best, I started running. I ran as hard as I could to build up my stamina."

His father and brother were in separate hospitals, and his mother visited them. Left at home, Shingu ran all the way. A maid accompanied him, tying an alarm clock to his bicycle and running side by side. "It's no good if you lose. Boy, you should not lose."

As an artist, Shingu is still on the front lines at the age of 85, which has truly become a long-distance race. "At the time, you never thought it would take this long," he laughs, but he's come a long way.

If he analyzes himself, he is neither genius nor prodigy. "I'm a hard worker, even if I was an honor student." Last year, Shingu toured the Museum of Modern Art in New York. He found that the collection was nice and beautiful, but nothing like his own work. "It's an exciting story to realize your own uniqueness."

"Do something that's still worthwhile after 500 years." When Shingu held a solo exhibition at the Château de Chambord in France, he encountered the spirit of Leonardo da Vinci. There, Shingu first presented his utopia, "Atelier Earth." Da Vinci, who died 500 years ago, was also searching for utopia.

Art has a special power. Environmental destruction, global warming, social division, war... Now, especially, we need that power. An art and culture facility where you can think about the future Earth with people who share your thoughts. Children can experience art while having fun. Shingu exhibited the model of this utopia.

It makes sense to live this long. And the rest of Shingu's life is limited. Rather than it just coming to an end, he would like to pass the baton to the next generation. Then you can think of something bigger. "Even if I disappear from this world, I want to leave it in good shape."

= Honorifics omitted

(Hideto Doi)

The next issue will be posted on June 10th.

21) Sandalino

Anthem of the Earth beyond time and space

Seeds for the future, together with children

It popped into Shingu's head the morning he woke up at his home in France. Not only the figure, but also the name "Sandalino." When he tried to draw Sandalino, he turned out colorful and vivid with red, green, blue, and yellow. "I don't even know why it came to me," Susumu Shingu, 85, recalls. He feels like he was in a dream, but when he woke up, it was a perfectly clear image.

Sandalino is an alien who has traveled through time and space to come to Earth. He lands in the town of Sanda with a stroke of thunder and lightning, and meets an 8-year-old girl, Sorachan. He is fascinated by the various lives on Earth and quickly becomes friends with the children. Small sandals are called "sandali" in Italian, and the name is of course derived from the place where Shingu lives and works, Sanda in Hyogo Prefecture in Japan.

At first, Shingu wrote a story for children and took it to Gallimard, one of France's leading publishers that had already published many of Shingu's picture books. The editor recommended a pop-up book instead of an ordinary storybook. "At first, I thought it wouldn't be possible to make a pop-up book, but that's what they wanted. In the midst of various misunderstandings, somehow the concept progressed steadily." Shingu spent about a week in Uruguay, where he had work, and there he put together his ideas. In 2019, the pop-up picture book was released in three languages: French, Italian, and Japanese.

What Shingu is trying to write is an epic story. After all, Sandalino is an alien, and he's from beyond time and space. Galileo Galilei appears and the age of the dinosaurs as well. Including folktales and the history of Sanda, there is also a space war with a star aiming to occupy the Earth. Shingu's eyes shine as he tells stories one after another. "I created Sandalino to celebrate how wonderful this planet is."

Shingu is planning to publish a sequel, but it has come to a standstill due to the corona virus and the Ukraine crisis. On the other hand, he also serialized part of the story in the public relations magazine of Sanda City, and supervised and hosted the performance of a creative *kyogen* for children. Sandalino is also destined to be a symbol of "Atelier Earth", which Hyogo Prefecture is planning to build at Arimafuji Park based on Shingu's concept. Artists, literary

scholars, and scientists from all over the world will come together work on how we will live on Earth in the future, and children will have fun while experiencing art through various activities.

When Shingu talked about the plan with former governor Toshizo Ido during a 2018 New Year's conversation, Ido replied, "The prefecture also has to support it." After that, the county moved to implement it. The building consists of an experience-based art facility, an atelier, a theater, a cafe, etc., and the total project cost is expected to be 3 billion yen. As a major project for regional revitalization, the basic and implementation design was also commissioned with the aim of opening in the spring of 2022. But along the way, the governor changed. Due to both the coronavirus crisis and the situation in Ukraine, the prefecture decided to cancel the construction, citing "a situation where it is not expected to secure the financial resources necessary for stable operation." Even so, Shingu is lighthearted about it. He does not cling to the past, rather thinking about the future, and moving forward.

"All children are geniuses," he says. See the world with sparkling fresh eyes, like an alien who comes to Earth for the first time. How do you nurture that hidden potential? "I don't think it's good to raise kids only to adapt to things that are convenient for society. It's important to grow up without having the wonderfulness of being a child destroyed."

One of Shingu's current efforts is *genki-nobori*. Children draw pictures on large pieces of white cloth in the shape of carp streamers and let them "swim in the sky" with the wind of each country. It started in 2011, as an activity bringing hope to the areas affected by the Great East Japan Earthquake. Shingu calls *genki-nobori* "the ultimate sculpture of the wind." Together with our children, Shingu is trying to sow the seeds of the future.

Caption of the photographs:

Susumu Shingu holding a Sandalino doll in his studio

Ideas that come to mind are recorded in special notebooks

= Honorifics omitted
(Hideto Doi)

Sculptor of the Wind

Trajectory of Susumu Shingu

(22) *Genki-nobori*

Experiencing the joy of creation

Wind has been blowing over the Earth since its birth 4.6 billion years ago, continuing now and in the future. But no one can see the wind itself.

Susumu Shingu, 85, calls *Genki-nobori* the ultimate wind sculpture. He invites children to draw their own pictures on a large white cloth shaped like a carp streamer. They paint not only with brushes and rollers, but also with their hands and feet. With smiles on their faces and in earnest, they experience the joy of creation.

The program started in 2011, and at that time, it was a message of love and support for the recovery from the Great East Japan Earthquake. Workshops were held at local nursery schools and nursing homes in Sanda, and children from Germany and Alaska, who shared the artist's wishes and sent in their paintings, resulting in a total of 80 *Genki-nobori*.

The following spring, they were displayed at the Miyagi Prefectural Art Museum in Sendai City, where they also worked with children in the affected areas. In the summer, Shingu held the Yuriage "Genki Caravan" in the Yuriage area of Natori City, Miyagi Prefecture, which was severely damaged by the tsunami, and displayed sculptures from the Wind Caravan that had toured remote areas of the world (2000-01). Workshops were also held with children in Yuriage, and a total of 120 *Genki-nobori* streamers soared in the sky, reacting to the winds around the disaster area.

The wind has no borders. Shingu is now developing a plan to make *Genki-nobori* a permanent movement. The project will travel around the world and invite children from all over to participate. Each time it travels, the number of *Genki-nobori* will increase, and the message will grow stronger and stronger.

Because each banner is made of cloth, it is lightweight, folds up small, and can be carried and sent easily. It requires no structural calculations, bearings, or complicated hardware. It can be displayed anywhere, whether in a rich natural setting or in an urban area, and it is able to catch the wind of the locality. The children's energy will be carried by the wind. Art is fun; it gives joy to life. This is the reason why *Genki-nobori* is the ultimate wind sculpture.

Children are geniuses. Shingu wants them to experience the infinite possibilities of art when their curiosity is overflowing. They can communicate with each other beyond language, race,

religion, and any barrier. If the children who live in the future come to love the Earth, there is no reason for the world to go wrong.

The leader of the project is Sandalino, an alien from 100,000 light-years away who is concerned that humans not further destroy the Earth's natural environment. Sandalino is trying to connect and work with children who wish for peace.

The Susumu Shingu WIND MUSEUM at Arima Fuji Park in Hyogo Prefecture is where 12 wind-powered sculptures are displayed outdoors. This is about to become Sandalino Village. A monument of a wind-powered Sandalino will soon be on display. It is about the size of a small car, measuring 3.5 meters. It will be placed on a support pole and move with the wind. Sandalino will be a symbolic work of art that is different from previous work. If you come here, you can meet Sandalino. As someone who has been deeply involved in art, Shingu feels that he must leave behind not only words and thoughts, but also tangible form.

The prefectural government will build a parkway for the museum, where children's work will be exhibited. Large walls will also be built for children to draw pictures at events.

Wind-driven sculptures, picture books, and stage performances are all intended to convey the wonder of the Earth. Shingu has been expressing himself in every possible way. Because Shingu is an artist who believes that "dreams come only to those who have dreams," he has also strived to realize a utopia.

On his 86th birthday on July 13, an exhibition tracing his work with Italian architect Renzo Piano will open at the Nakanoshima Museum of Art, Osaka. With several other projects in progress simultaneously, the circumstances surrounding him are ever-changing. Artist for a lifetime. No matter how old Shingu gets, he doesn't only do what he can do, but keeps exceeding that, in order to actualize his soaring imagination.

= Honorifics omitted.

(Hideto Doi)

(Caption)

The *Genki-nobori* (Cheerful Streamers), filled with children's energy.

Sandalino's creative *kyogen*

86-Year-Old "Children" perform together

Architecture and Art: An Inevitable Fusion

Extra Edition, A duo exhibition with Mr. Piano

Trajectory of Susumu Shingu, Wind Sculptor

Artist and architect. The exhibition "Parallel Lives," which traces the paths of these two creators, who have a rare relationship with each other, is being held at the Nakanoshima Museum of Art, in Osaka City. Susumu Shingu (86) and Renzo Piano (85). The story of Susumu Shingu, whose works were featured in the series "Wind Sculptor," and Renzo Piano will be further explored in this exhibition.

(The story of Renzo Piano is told by Hideto Doi.)

The first encounter with Piano took place in 1989 when RPBW was working on the Kansai International Airport. The unique roof form was designed to efficiently air-condition the vast interior. The structure allows air to flow along beautiful curves, but unfortunately no one can see the air. When Piano first met Shingu, he made a persuasive remark: "You are the only artist in the world who can make the flow of air visible."

Piano learned of Shingu's work from a Japanese architecture magazine and was greatly impressed. It was the Zosso Forest School, Soyokaze Kindergarten, which Shingu and architect Kijo Rokkaku (now deceased) created in 1977. Shingu placed three-dimensional "weathervanes" on top of the seven towers in order to make the wind visible. When Zosso Forest School later won the Isoya Yoshida Award in both the "Architecture" and "Architecture-Related Art" categories, Shingu and Rokkaku had a talk. They expected to see more work like that of the Renaissance period, when architecture and art were combined.

The trend did not turn out that way, but Shingu and Piano did meet.

Piano, too, had come into the limelight at the Pompidou Center in Paris in 1977, and since then he had been creating avant-garde works for huge projects in various locations. An architect is an adventurer who opens up an unknown world. In an interview with architect Tadao Ando for NHK's program "Proposal for the Future," he said that an architect is not only a poet and an artist, but also a builder, a chemist, an anthropologist, and a sociologist in charge of urban development, and that he must switch his thought processes many times during the day, balancing between the world of reality and the world of imagination. He is avant-garde, but at the same time he respects harmony with the local climate. Architecture is public. It is a place where people meet, spend time together,

and share joy. It is not about the building itself, but about the people who use it. He says, "I judge a good architect by the sparkle in the eyes of those who visit." The essence of Piano is here.

Shingu has devoted his life to conveying the "splendor of the Earth." His works are like "translators" of messages from nature. They become one with wind, water, and light, giving the impression of nature even though they are man-made objects. Shingu's mind is a blank slate until he receives a commission and goes to the location where he will install the work. He is always taking on new challenges, standing on the site and thinking about what can be added to make the space richer. He has worked on two global-scale projects: "Wind Circus" (1987-89) and "Wind Caravan" (2000-01). Both were pure acts as an artist, and afterwards he also worked on the realization of an ideal city.

In a conversation with Piano, he said. "What I am trying to do is to materialize an unrealizable image; there is no great value in what I know I can realize. I think my job is to imagine what will not be possible and make it happen. I only want to think about the things I know can't be done."

Piano describes their relationship using an Italian term meaning selective affinity. He says that even though they come from different walks of life, they share similar drives, aspirations, curiosities, and humanistic concerns, and when their experiences intersect at a certain point, a friendship is born. "Friendship does not come from the number of years spent together, but from how strong the affinity is."

What the two create is not architecture and art existing separately, but fusing and becoming one as if it were inevitable that they would be there. The building is brought to life.

On the wall of the exhibition hall, the following words are inscribed: "Children at 86."

An insatiable curiosity. They are still having fun and working on multiple projects.

= Honorifics omitted

(caption)

The venue for the exhibition "Parallel Lives".

The exhibition includes works by Susumu Shingu and models of Renzo Piano's masterpieces. All exhibits are at Nakanoshima Art Museum, Osaka.

A work by Susumu Shingu. Shimmering light and shadow.

"Atlantis Island" (2018), a model of Renzo Piano's 102 architectural works on an imaginary island.