



# FOG

## FUJIKO NAKAYA

### Exhibition 10-21-... COMME des GARÇONS

東京都港区南青山5-2-1 Tel.03-3406-3951

「霧の彫刻」という表現には、なにかユーモラスな矛盾と逆説が孕まれているようだ。中谷美二子はそのについて多くを語らない。確かに、堅い物質性を拭い去ってしまった霧の変幻に、お仕着せの彫刻という衣裳は似つかわしくはない。

霧は大気の呼吸を視覚化しながら、やがては大気に還る。そのダイナミズムのプロセスに融解してゆくものたち、そして時としてコンセプトたちさえもが、霧に誘われたかのよう、静かなインタラクションの響きに包まれてゆく。あらかじめ綿密に読み取られた微気象としての大気の振舞いも、計算され尽くされた地表のしつらいも、霧の息吹に自らの呼吸を整え始める。「霧の彫刻」は、こうしてすぐれて環境的である。それはいわば物象性の界面に漂う、状況としての、また「こと」としての彫刻なのであろうか。

(中略)

いわば、「霧の彫刻」の面白さの根源は、霧の環境に包み込まれるひと物質も事象も、それが依拠する基準座標系(FRAME OF REFERENCE)を取り払われてしまい、新たな関係性のランドスケープに置かれることにあるようだ。ただ、このインタラクティブな彫刻は、見えがかりとしてのランドスケープにかかわるだけではないだろう。それはおそらくは「心の内なるランドスケープ」にまでも染み入り、遙かな日々の記憶と面影、無意識に眠り込む夢を甦らせ、未だ形にならない形象をイメージさせる力を秘めているに違いない。

アースワークやランドアート、パフォーマンス、ひいては環境芸術と言っても、どこかにももの足りなさが残る。すぐれて現代的なこの彫刻の性格を決めつけるのは、霧の振舞いにあらゆるものが包み込まれてゆくのにならぬに似て難しい。やはり「状況としての彫刻」と言うしかないのではなからうか。現代技術と人間実存の状況と危機に深い思索を巡らせたマルティン・ハイデッガーの思いは、いつも故郷の「野の道」に還っていった。そこには、時として静かに深く霧が立ち込めていたことが思い起こされるのである。

文/森岡侑士

The expression 'fog sculpture' is redolent with humorous contradiction and paradox. But Fujiko Nakaya does not tell us much about that. Yet the normative state of 'sculpture' falls short of the transformative impalpable being of fog which denudes objects of their materiality.

While it visualizes the breathing of the atmosphere, it is to the atmosphere that it ultimately returns. Things which melt into that dynamism of the process of fog, and sometimes even concepts, are dissolved in the echo of a quiet interaction as if seduced by the fog. Both the behavior of atmospheric micro-climates which are precisely measured in advance as well as the thoroughly calculated and designed ground surface adjust themselves to the breathing of fog. Thus, 'fog sculpture' is exceedingly environmental. This 'sculpture' hovers between the material and immaterial, object and phenomenon; perhaps it can only be called sculpture of situations'.

Perhaps the most interesting premise of 'fog sculpture' is its capacity to envelope people, materials and phenomena in a fog environment such that the frame of reference on which these various agents depend is removed, leaving them as parts of a new relational landscape. But it is not only to the visible landscape that the interactive sculpture has the potential to relate. Certainly it must harbor a latent capacity to penetrate even within the 'landscape inside mind' to invoke memories and images of the distant past and dreams dormant in the unconscious, and to configure yet unfigured forms. Earth work, land art, performance, environmental art—each term seems insufficient. Defining the character of this remarkable contemporary form of sculpture, which typically envelopes everything in its vicinity, is a devilish task. Perhaps there is no recourse but to call it 'sculpture of situations'. Martin Heidegger's profound scrutiny of the condition and crisis of contemporary technology and human existence often returned to 'the passway' in his hometown where, we recall, the fog was sometimes settling quietly and deeply.

Excerpt from "Interactive Landscape" by Yuji Morioka  
(Translation by Bert Winther)

- Fujiko NAKAYA 中谷美二子  
FOG SCULPTURE and LANDSCAPING PROJECTS  
1970 <PEPSI PAVILION> Expo 70, Osaka, Japan  
Project: Experiments in Art & Technology  
1974 Fog Environment for David Tudor Concert <ISLAND EYE ISLAND EAR> Knavelskar Island, Sweden  
1976 Fog Sculpture #94768 <EARTH TALK>  
Sydney Biennale, Australia (Australian Award)  
1980 <CLOUD INSTALLATION #72405> 11th International Sculpture Conference, Washington D.C., USA  
1980 <OPAL LOOP/CLOUD INSTALLATION #72503 City> for Trisha Brown Dance Company, New York City, USA  
1980 <KAWAJI-A Festival of Light, Sound, and Fog>  
Kawaji-Onsen, Tochigi, Japan, Music: Bill Viola  
1981 <SQUARE FOG #1> Miyagi Art Museum, Sendai, Japan  
1982 <FOGGY WAKE IN A DESERT> Sculpture Garden, Australian National Gallery, Canberra, Australia  
1982 Fog Performance "Kata-no-Taiko" Inter-Design '82, Central Park, Kanazawa, Japan  
1983 Fog Sculpture <LOUISIANA> 1st International Water Sculpture Competition (Award), New Orleans, USA  
1986 Fog for <POEMUSICA: FROG FANTASY> Director: H.Terasaki, Music: Minoru Miki, Setagaya Art Museum, Tokyo, Japan  
1989 Fog Sculpture <Skyline> Jardin de l'eau, Parc de la Villette, Paris. Architect: Alain Pelissier  
1992 <PROSPECTA 92 TOYAMA> Fog Performance, Toyama, Japan. Architect: Shoen Yoh, Lighting: Masao Nihei  
1993 <FOGGY FOREST> Children's Park, Showa Kinen Park, Tokyo. Architect: Kitagawara+ILCD (Yoshida Isoya Special Award)  
1994 <Greenland Glacial Stone Garden> Museum of Snow and Ice, Kaga, Ishikawa-ken, Japan. Architect: Arata Isozaki