Exhibition 10-21
COMME des GARÇONS

Fuji ko NAKAYA

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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 an 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.

A fog sculpture can be a metaphor, a dream, an experience, a thought - the frame of reference in which the sculpture is encountered and understood is as variable as the relationship between the fog and the artworks that it envelops. As such it is both a poetic and a practical method of engaging the broader landscape of the human condition.

From "Interactive Landscape" by Yuji Morioka

(Translation by Bert Winther)