

Pinault Collection invites Fujiko Nakaya at the Bourse de Commerce



Fujiko Nakaya, *Foggy Forest, Fog Environment #47660, Children's Forest*, 1992. Memorial Park Showa, Tachikawa, Tokyo, Japan.

From 4 June to 14 September, 2026, curated by Emma Lavigne, General Curator and Director of the Pinault Collection, and with the participation of Anne-Marie Duguet, art and media historian, Japanese artist Fujiko Nakaya (born 1933) takes over the Rotonde de la Bourse de Commerce to create a new work, specially designed for the exhibition "Clair-obscur". Entitled *Cloud #07156*, this Fog Sculpture takes the form of a thick white cloud made of water vapour that enters into dialogue with Tadao Ando's architecture.

Beneath the Rotonde's skylight dome, Fujiko Nakaya (born in 1933 in Sapporo, Japan) presents one of her Fog Sculptures shaped by shifts in the air and the movement of visitors. The installation, with its uncertain contours and perpetual motion, resonates with the leitmotif of the "Fog" section presented in Gallery 6, which depicts a deserted landscape, inhabited only by wisps of mist and mirages, where a form of the sublime endures: Trisha Donnelly's abstract oscillations, Bruce Conner's clouds of nuclear explosions, Frank Bowling's misty, dissolving map, and Wolfgang Tillmans' landscapes suspended between shadow and light echo the appearance of Fujiko Nakaya's fog.

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For the Japanese artist, fog has the unique quality of rendering invisible what is ordinarily visible—in this case, the space itself— whilst revealing what usually escapes our perception, such as the movement of air. The fog materialises the space itself, affirming that it is not empty. The work also highlights architecture as an interval—the Japanese concept of *ma*— a space of relationship between beings and things where there is never any question of emptiness, but rather of pointing to space as the zone of connection between the beings that inhabit the world.

Viewing her work as a "conversation" with natural elements over which she has no control, particularly the wind, Nakaya artificially recreates the natural composition of fog using a system of pumps and nozzles that spray water in the form of microparticles. Thus, *Cloud #07156*, created specifically for the Rotunda of the Bourse de Commerce, is part of the legacy of this project. To create the fog, Nakaya employs a unique technique: "I use high-pressure pumps and diffusers. The pressurised water emerges through a tiny hole in the nozzle and strikes a needle positioned above it. The water then breaks up into droplets twenty or thirty microns in diameter, the same size as those that make up natural fog," she explains. The artist is interested here in creating a fog with the same characteristics as that which occurs naturally, but by artificial means.

Fujiko Nakaya says that her Fog Sculptures could also be described as "atmospheric sculptures". Comparing her works to "conversations with the wind", the artist views her work as a dialogue between the mist she creates and the conditions of its display—the wind outside, the flow of air and the movement of the public inside— conceiving the artwork not as an object, but as a shifting experience, reflecting the impact of time and space on the sculpture.

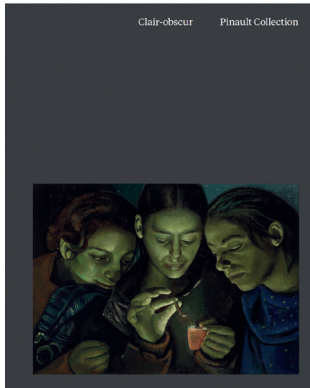
Usually installed outdoors, these 'fog sculptures' have been adapted by the artist for museum spaces on several occasions. This precise anchoring in space is evident in the title of the work, *Cloud #07156*: the number refers to one of the weather stations closest to the Bourse de Commerce, making this artificial cloud a strange counterpart to the clouds that drift above us.

Fujiko Nakaya's work also enters into a dialogue with Tadao Ando's concrete cylinder. Ando, too, regards his work as "the search for a state in which [architecture and nature] coexist, whilst clashing violently"¹. Viewing architecture as the creation of a place, Tadao Ando seeks to "create structures where the transience of nature and the passage of time are transformed into a personal experience of space"². The wall he has erected inside the Bourse de Commerce becomes a stage for the sun's passage through the Rotunda, the shifting light bearing witness to the arrival of summer within the building. Its cylinder, which in a sense forms an oculus, conceals as much as it reveals the architecture that precedes it. By allowing a natural phenomenon to burst into a human-made structure, Nakaya's fog sculpture highlights the fundamental qualities of Tadao Ando's design.

¹ Tadao Ando. *Pensées sur l'Architecture et le Paysage*, Paris, Arléa, 1999, p. 136.

² Ibid., p. 154.

Excerpts from the exhibition catalogue



Exhibition catalogue
Clair-obscur

Edited by Emma Lavigne

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"Always working from an existing context, the artist has created an exceptional encounter between fog and Tadao Ando's Rotunda, indoors. Fujiko Nakaya does not represent fog, she sculpts it. This surprising material is a natural phenomenon that she produces with the aid of a complex system of high-pressure pumps and rows of pipes that emit microdroplets of water identical to those of fog. Natural in its composition and development, it is artificially produced by the artist. When she gave up painting in the mid-1960s, it was to engage several years later in a set of ambitious experiments: the production of fog on a grand scale, now in a different space than that of her studio. [...]"

The Rotunda of the Bourse de Commerce is a vertiginous space whose two upper levels are occupied by a panoramic, marouflage canvas, crowned with a dome. On the floor, in the centre, the concrete cylinder by Japanese architect Tadao Ando doubles the circularity of the building while remaining open to all possible points of view, both around or within the work. The fog, the main subject of the gaze, can therefore serve to block the view, even temporarily, acting as a kind of anti-panopticon capable of obscuring observation, permanently defying it through ephemeral and partial transparencies. The question is no longer that of the point of view — whether single or multiple— but that of visibility. From a first-floor balcony, a high-angle overview allows visitors to contemplate a sea of fog. Sculpting inside the museum also enables an inner journey [...]"

— **Anne-Marie Duguet, Historian of Arts and Medias**

"Fujiko Nakaya's sculptures invade clearings, public places, riverbeds, forests, valleys, museums and art centres with their shifting mass. They overflow, flooding them, absorbing them in a mist carefully arranged by the artist, heavily reinforced with automated and digitalised tubes, pumps and valves. Every occurrence of the artwork implies the detailed observation of the site's meteorological conditions: the rates of humidity, direction and strength of the wind (or air currents), atmospheric temperature and density of the human presence will all influence the behaviour of the propelled water particles (each artwork takes as its title the code of the nearest weather station). Every occurrence of the Fog Sculptures offers to anyone who 'visits the exhibition' more than a gaze (constantly deceived), but rather an experience: losing oneself in an incessant generation of forms that each cancel the other out, moving blindly within the unpredictable sequence of varying degrees of opacity. When she presented the first Fog Sculptures in 1970, in Osaka, Nakaya was certainly not the only one exploring the indeterminate and instable nature of forms. But there was nothing self-evident about her radical version of an excursion beyond the frame. 'Being modern', for the most exacting of modern artists, was not simply about an emancipation from representation, it was about confining oneself to the dimensions of the painting or wall, limiting to its surface the interplay of procedures that form the work."

— **Patricia Falguières, Professor of History and Theory of Art at the School for Advanced Studies in Social Sciences (EHESS), Paris**

Artist's biography

A leading figure in Japanese contemporary art over the past fifty years, Fujiko Nakaya has made a name for herself with her Fog sculptures, works composed of clouds of extremely fine droplets that significantly yet fleetingly transform the space in which the public moves.

Born in 1933 in Sapporo, on the island of Hokkaido in the far north of the country, the artist has been fascinated by weather phenomena since childhood. Fujiko Nakaya's interest in this subject is no coincidence: she is the daughter of the physicist Ukichiro Nakaya, one of the inventors of artificial snow. Throughout her life, Nakaya has sought to reconcile artistic practice with scientific research. Initially trained in oil painting, in both Japan and the United States, she joined the collective Experiments in Arts and Technology (E.A.T.) in 1967, which brought together artists and engineers.

In 1970, for the Osaka World Expo, Nakaya created his first fog sculpture around the Pepsi Pavilion, with the help of engineer Thomas Mee. Since then, the artist has continued to explore the potential of fog, both in natural environments and public spaces, as well as inside museums. Close to the idea of the total work of art, Nakaya has frequently worked on multimedia pieces, notably with composer David Tudor, choreographer Trisha Brown, and artist Bill Viola.

Related cultural programme

As part of the exhibition “Clair-obscur”, on display until 24 August at the Bourse de Commerce, Pinault Collection is offering a programme of events designed to enhance the experience of the works on display.

AROUND FUJIKO NAKAYA

8 JUNE 2026 LECTURE MEET FUJIKO NAKAYA AND ANNE-MARIE DUGUET

This conversation, held in the Auditorium, features a conversation with art historian Anne-Marie Duguet and is moderated by Nicolas-Xavier Ferrand, researcher for the Pinault Collection; it explores the aesthetic and historical dimensions of the Japanese artist’s work.

13, 20, 27 JUNE & 12 SEPTEMBER 2026 WORKSHOPS CHORAL SINGING

Led by a guest choir, Sequenza 93, these 90-minute workshops offer a collective journey through the mist using the voice, listening and the spatialisation of sound. The family sessions (for children aged 6 to 12 and their accompanying adults) last 60 minutes and take place on 20 June and 12 September.

14, 21 & 28 JUNE 2026 VISITS MORNING MISTS

Before the museum opens, these morning sessions offer a gradual immersion guided by the Bourse de Commerce’s art educators. Participants engage their whole bodies through a series of exercises that draw on sight, touch and hearing: moments of contemplation of the mist, group movements, walking through the fog, and observing the sky.

25 & 26 JUIN 2026 CONCERT THE MACADAM ENSEMBLE PLAYS KALI MALONE

In response to Fujiko Nakaya’s installation in the Rotunda, the American composer Kali Malone has created a new piece for voice, which will receive its world premiere on this occasion. The work is performed by the Macadam Ensemble, a vocal ensemble dedicated to exploring the expressive potential of the human voice.

5 & 6 SEPTEMBER PROJECTION FUJIKO NAKAYA IN 5 FILMS

A selection of five films directed by Fujiko Nakaya, screened on a loop in the Auditorium, serves to expand upon and contextualise the artist’s multifaceted practice.

DURING SUMMER HALLE AUX GRAINS

Throughout the exhibition of Fujiko Nakaya’s work, La Halle aux Grains —the restaurant and café run by Michel and Sébastien Bras on the third floor of the Bourse de Commerce—invites visitors to extend the experience with a sweet creation that pays tribute to the world created by the artist.

AND ALSO

23 MAY 2026 PERFORMANCE

NUIT EUROPÉENNE DES MUSÉES: RENAUD AUGUSTE-DORMEUIL

The French artist Renaud Auguste-Dormeuil (born in 1968) is reviving his installation *I Will Keep A Light Burning*. Beneath the glass dome of the Rotonde de la Bourse de Commerce, transformed into a celestial observatory, he thus brings to life the contours of tomorrow's sky. Lit up throughout the evening, candles gradually reveal a constellation of the future, forming a vast circle that gives shape to the invisible: the map of the Paris sky in 100 years' time.

27 MAY 2026 LECTURE

SIGMAR POLKE, AXIAL AGE: INFLUENCES AND RESONANCES

In the Auditorium of the Bourse de Commerce, Pinault Collection invites art historians Gloria Moure and Nelly Gawellek to join Emma Lavigne in a discussion exploring the enigmatic paintings from German artist Sigmar Polke's monumental *Axial Age* cycle (2005–2007), on display in Gallery 2.

19 JUNE 2026 CONCERT

COH

In conjunction with Saodat Ismailova's *Melted into the Sun* (2024), presented in the Auditorium of the Bourse de Commerce, the artist has invited the experimental musician COH—a leading figure in electronic music since the 1990s—to present a sound installation specially designed to engage with the film's world.

27 & 28 JUNE PERFORMANCE

TRAJAL HARRELL DANCES IN AXIAL AGE

Echoing Sigmar Polke's work on display in Gallery 2, the American dancer and choreographer Trajal Harrell has devised a site-specific performance lasting around six minutes, performed several times a day, which reflects the influence of the visual artist's work on his choreographic practice.

The full cultural programme for the Bourse de Commerce can be found at pinaultcollection.com