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November 3, 2016

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UPCOMING EXHIBITIONS

Following are upcoming exhibitions organized by and presented at The Noguchi Museum, as well as exhibitions of Isamu Noguchi's work at other institutions.

At The Noguchi Museum

Self-Interned, 1942: Noguchi in Poston War Relocation Center

January 18, 2017–January 7, 2018

February 19, 2017, marks the 75th anniversary of Executive Order 9066, the notorious wartime directive that authorized the internment of Japanese citizens and American citizens of Japanese heritage living in the Western United States. This exhibition explores Noguchi's extraordinary decision—despite being exempt from internment as a resident of New York—to enter the Poston War Relocation Center, in the Arizona Desert, hoping to contribute something positive to this forcibly displaced community, to which he had never felt more connected. *Self-Interned* looks at about a dozen of Noguchi's works made before, during, and after his time there, using it as a lens through which to view this harrowing moment in the history of American democracy and its impact on his practice. A substantial selection of archival documents illuminates Noguchi's position as chairman of Nisei Writers and Artists Mobilization for Democracy and his unofficial role as a national spokesperson for the Japanese-American community, as well as his thoughts and activities while at Poston.

Two companion installations focus on artworks that evoke some of what Noguchi extracted, distilled, and made from his experience as a wartime internee. *Gateways* juxtaposes half a dozen examples of his signature voids, doorways, and donut-shaped suns: pocket portals that he used to offer instant transport to alternative perspectives and states of mind. *Deserts* is a synthesized landscape comprising objects inspired by the distinctive qualities and features of the arid parts of the American southwest and the Middle East.

"Birth" and "Death"

January 18–April 10, 2017

The sculptures *Birth* and *Death* will be presented together in a small gallery. *Birth* (1934), a female figure with her head thrown back, was the first major figural abstraction that Noguchi held onto. The travertine sculpture originally included the figure's entire body, but at some point

before 1946 Noguchi altered it to its present state. *Death* (1934), which depicts a hanging body, is an explicit image of lynching. Noguchi asked his gallerist Marie Harriman to show the works together in a 1935 exhibition, but that was deemed too provocative. This installation fulfills his wish at last.

Solid Doubts: Robert Stadler at The Noguchi Museum

April 25–September 3, 2017

Like Noguchi, Paris-based, Austrian designer Robert Stadler (b. 1966) is a category-defying artist whose work comes from a place where conceptual, aesthetic, functional, and material considerations meet. *Solid Doubts*, co-curated by Stadler and Noguchi Museum Senior Curator Dakin Hart, presents four distinct installations of Stadler and Noguchi's work—three in the galleries, one in the sculpture garden—installed in tandem in order to raise as many aesthetic, functional, and philosophical questions as possible. The exhibition represents the Museum's ongoing engagement with contemporary artists of all disciplines, illuminating the scope of Noguchi's vision and his continuing impact on our culture. It is the Museum's first exhibition to feature a contemporary designer's work in dialogue with Noguchi's sculptures and designs.

Elsewhere

Impasse Ronsin

Paul Kasmin Gallery, New York City

On view through January 14, 2017

The Noguchi Museum creates a special installation in the rear gallery of an exhibition devoted to the Parisian alley called l'impasse Ronsin, where numerous twentieth-century artists had their studios. The installation will evoke the "Brancusi-like" studios that Noguchi established in Gentilly, just south of Paris, in 1927, after working as the Romanian sculptor's studio assistant. The only artist to have come out of Brancusi's studio, Noguchi had unique insights into what Noguchi Museum Senior Curator Dakin Hart calls "that Modernist Eden of ambiguity—where traditional craft met the avant-garde, object became indistinguishable from base, and art was life."

Isamu Noguchi, Archaic/Modern

Smithsonian American Art Museum, Washington, DC

November 11, 2016–March 19, 2017

This is the first full-scale exhibition to explore how the ancient world shaped Noguchi's vision of the future. More than seventy works on loan from The Noguchi Museum include monolithic basalt sculptures, fountains, and Akari light sculptures, as well as works that use stone, water, and light to evoke nature while calling to mind elemental structures that cross civilizations and time. Noguchi viewed himself not only as an artist but also an engineer, and the exhibition devotes special attention to Noguchi's patented designs, including *Radio Nurse*—the first baby monitor. Also on view are designs for stage sets, playgrounds, and utilitarian articles, many of which are still produced today.

Isamu Noguchi, Archaic/Modern, which is accompanied by a catalogue, is co-curated by Noguchi Museum Senior Curator Dakin Hart and Karen Lemmey, sculpture curator at the Smithsonian American Art Museum. The idea for the exhibition grew out of *Highlights from the Collection: Noguchi Archaic/Noguchi Modern*, on view at The Noguchi Museum in 2014.

The Noguchi Museum

Founded in 1985 by Isamu Noguchi (1904-1988), one of the leading sculptors and designers of the twentieth century, The Noguchi Museum was the first museum in America to be established, designed, and installed by a living artist to show his or her own work. Widely viewed as among the artist's greatest achievements, the Museum comprises ten indoor galleries in a converted factory building, as well as an internationally acclaimed outdoor sculpture garden. Since its founding, it has served as an international hub for Noguchi research and appreciation. In addition to housing the artist's archives and the catalogue raisonné of his work, the Museum exhibits a comprehensive selection of sculpture, models for public projects and gardens, dance sets, and his Akari light sculptures. Provocative, frequently-changing installations drawn from the permanent collection, together with diverse special exhibitions related to Noguchi and the context in which he worked, offer a rich view of Noguchi's art and illuminate his enduring influence as a category-defying, multicultural, cross-disciplinary innovator.

The Noguchi Museum is located at 9-01 33rd Road (at Vernon Boulevard), Long Island City, New York. It is open Wednesday–Friday, 10 am–5 pm; Saturday and Sunday, 11 am–6 pm. General admission is \$10; \$5 for seniors and students with a valid ID. New York City public high-school students, children under 12, and Museum members are admitted free of charge. Admission is free on the first Friday of every month. Public tours in English are available daily at 2 pm, and in Japanese on the first Friday and second Sunday of every month. **718.204.7088 | noguchi.org**

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