

NOGUCHI MUSEUM ANNOUNCES FEBRUARY PUBLIC PROGRAMMING



Dancer Héctor Cerna performs in *Brendan Fernandes: Contract and Release*. Photo: Matthew Carasella. ©INFGM / ARS

PERFORMANCES

Brendan Fernandes: Contract and Release

Saturdays: February 1, 8, 15, 22, and 29, 2020,

1:30–2:30 pm and 3–4 pm

Through March 8, 2020, the Museum's collection installation *Noguchi: Body-Space Devices* will serve as a performance space in this collaboration with artist Brendan Fernandes, who works at the intersection of dance and the visual arts. Dancers interact with Isamu Noguchi's works as well as with "training devices" devised by Fernandes, exploring bodies in space, movement, and the ways in which often grueling techniques—including the Martha Graham technique known as "contract and release," for which this project is named—may be fetishized. Free with Museum admission.

TALK

Center of Attention

Brendan Fernandes: Contract and Release

Saturday, February 1, 2020, 3–4 pm

Visitors are invited to join a discussion focused on the *Brendan Fernandes: Contract and Release* performance. Join a museum educator in the galleries and discuss the performance as it takes place. Free with Museum admission. Advance registration is not required.

FAMILIES

Open Studio: Marbling

Sunday, February 2, 2020, 11 am–1 pm

Families with children ages 2–11 are invited to explore the galleries and participate in art-making activities in the studio. No registration is required for this drop-in program, offered the first Sunday of every month.

HANDS-ON WORKSHOP

Sheet Metal Pendants

Saturday, February 8, 2020, 1–5 pm

Isamu Noguchi said, “Industrial process has its own secret nature—its own entropy, its own cycle of birth and dissolution...” Noguchi worked directly with metal, just as he worked directly with stone, to provoke an awareness of nature. Learn about his process creating metal sculptures by visiting the galleries, and then join jewelry designer **Marjorie Victor** in the studio to learn how to handcraft a pendant from a piece of brass sheet metal. Previous experience is not necessary. Space is limited and advance registration is required. Ages 18 and older. \$20 members, \$30 non-members. Program fee includes admission to the Museum and materials.

Visitor Information

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 (until 8 pm on first Fridays May through September); Saturday and Sunday, 11 am–6 pm. General admission is \$10; \$5 for seniors and students with a valid ID. New York City public 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 | [@noguchimuseum](https://www.instagram.com/noguchimuseum)

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 their 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 milieu in which he worked, offer a rich, contextualized view of Noguchi’s art and illuminate his enduring influence as a category-defying, multicultural, cross-disciplinary innovator.

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