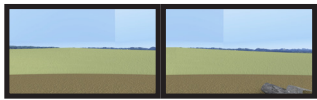
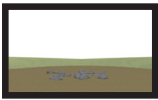
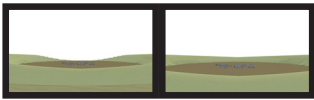


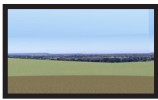
**ISAMU NOGUCHI:
CONTOURED MOMENTUM**



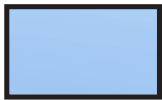
This curated experience is about momentum—namely, the ways in which it manifests in collected pieces by Isamu Noguchi. Noguchi's forms and siting of sculpture often suggest a specific way of reading the motion of the work, static though they may be.



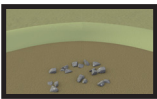
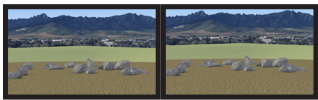
Pieces seem as if they have slipped slightly below ground, or merely peeked above the surface. Sculptures don't simply end when the object stops—there is an implied momentum and contour, a movement to the work. This contoured momentum is a visual motif in an of itself: forms are oblong, stretched out, as if they're passing through states. Noguchi himself speaks of sculptures and stone as bone-like, belonging to the earth.



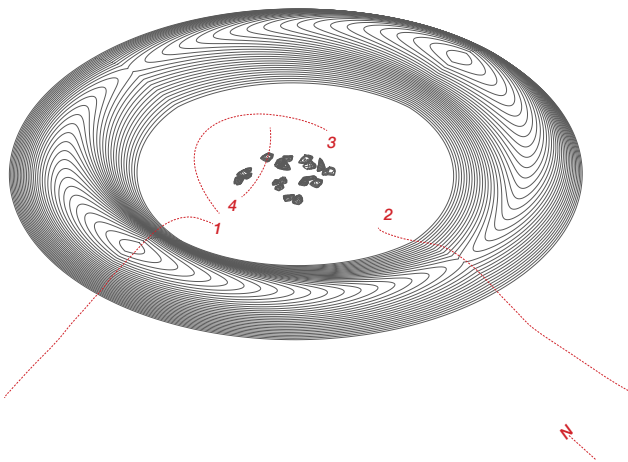
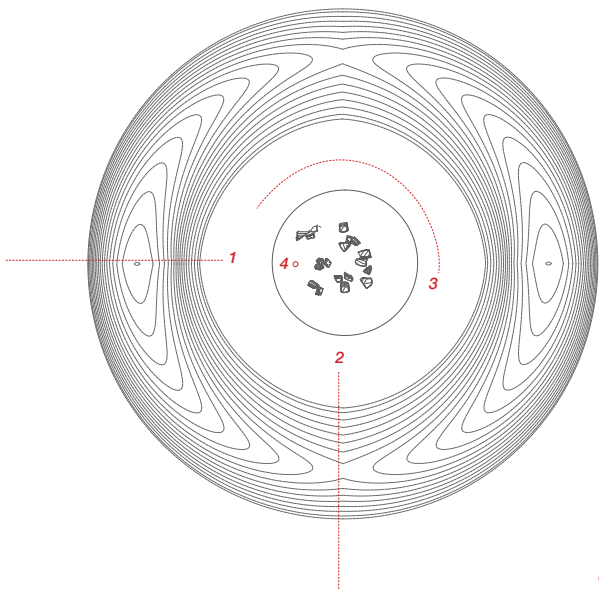
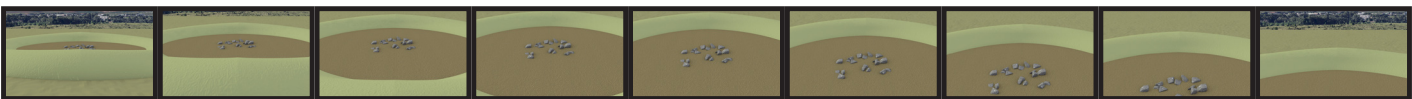
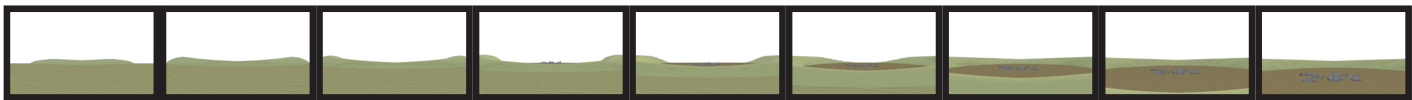
Read through the lens of a contoured momentum, one begins to see the site as taking on a life of its own, rising up and enveloping its centre.



Speaking of the sculpture Garden Emergent (1971), he describes the work as "That which emerges from the earth. Objects in transit from one state to another." These collected works give the feeling that they are merely passing by, or that they are in motion. Perhaps it is fitting, then, to study Noguchi's unbuilt work and model for the Kukaniloko Birthing Stones in Oahu, Hawaii. His proposal was for a large ring shaped mound to surround the site of the Kukaniloko Birthing Stones, considered to be one of the most sacred sites in Hawaii.



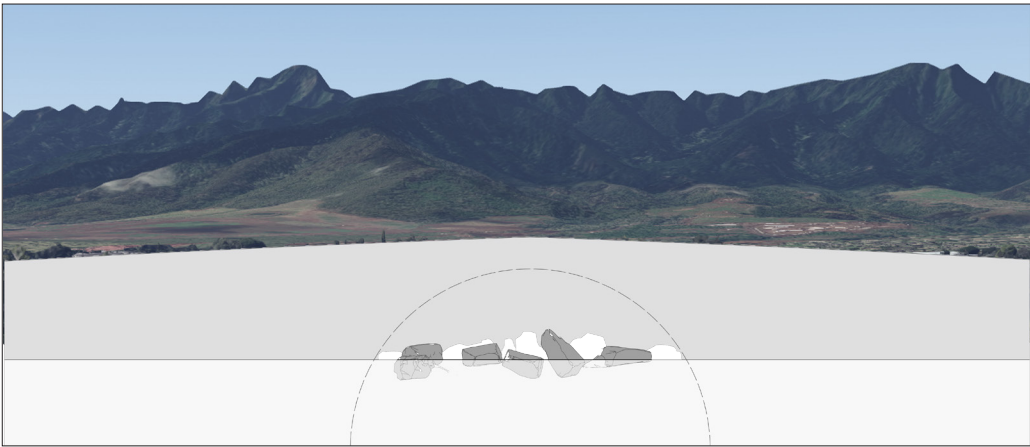
The significance of this visual play is in the horizon: it is a uniquely landscape trait. The gallery is a white cube, detached from its context. The landscaped work is of the earth, deeply connected to its surroundings.



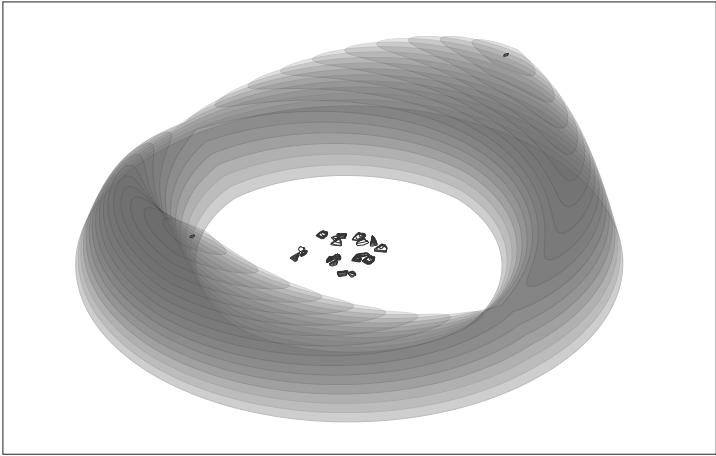
Kukaniloko Birthing Site as it currently stands, in Oahu, Hawaii. Image from Karen in Honolulu.



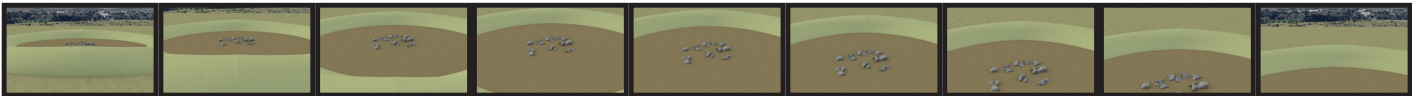
View of Waimea Ridge mountains, east of the site. Image from Joel Bradshaw.



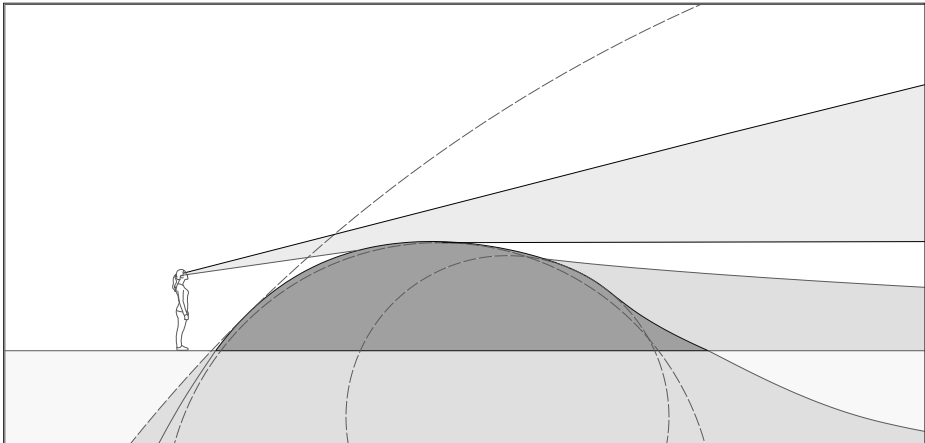
SEQUENCE 4
The mound, the mountain, and the rocks: Noguchi uses scale and materiality to draw connections between what the mound is, what is inside, and what is outside. All three elements are of similar materiality, having risen from the earth. The eye is drawn to the different scales and the contrast in foreground/background with the mound serving as mediator between the two. As you look up and down, the mound splices the ground and sky.



SEQUENCE 3
The view outside the mound: Noguchi's intention of creating a womb-like space that shelters the interior from exterior is experienced most through what we can and cannot see beyond the boundaries of the mound. Mountains are obscured leaving on the sky, the horizon disappears leaving only the ground plane within this space. Only the sky above is uncontained and unobstructed.



SEQUENCE 2
The ascension: one only enters the mound by climbing the mound. At the top, all traces of what the mound contains disappears as the focus moves towards the horizon, the greatest datum of all.



SEQUENCE 1
The approach to the mound: Noguchi's ambiguous use of scale is defined for the moment as such, where the height of the mound obscures what it surrounds as one approaches. What is inside, what is past, nothing is revealed until you physically mount the space. In coloured models, the mound is the same material as its site, defining the treatment of the mound as one and the same as the earth.