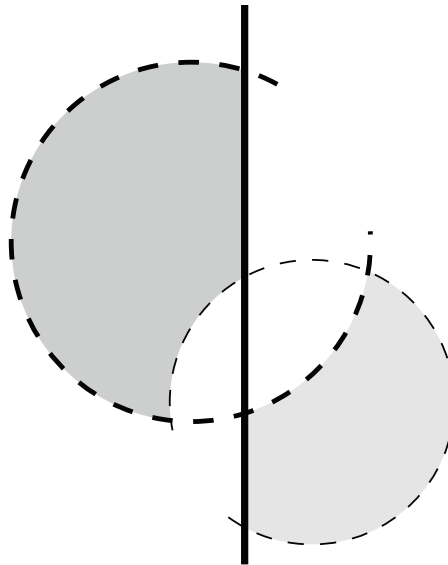


STATIC MOTION
BUSHRA AUMIR

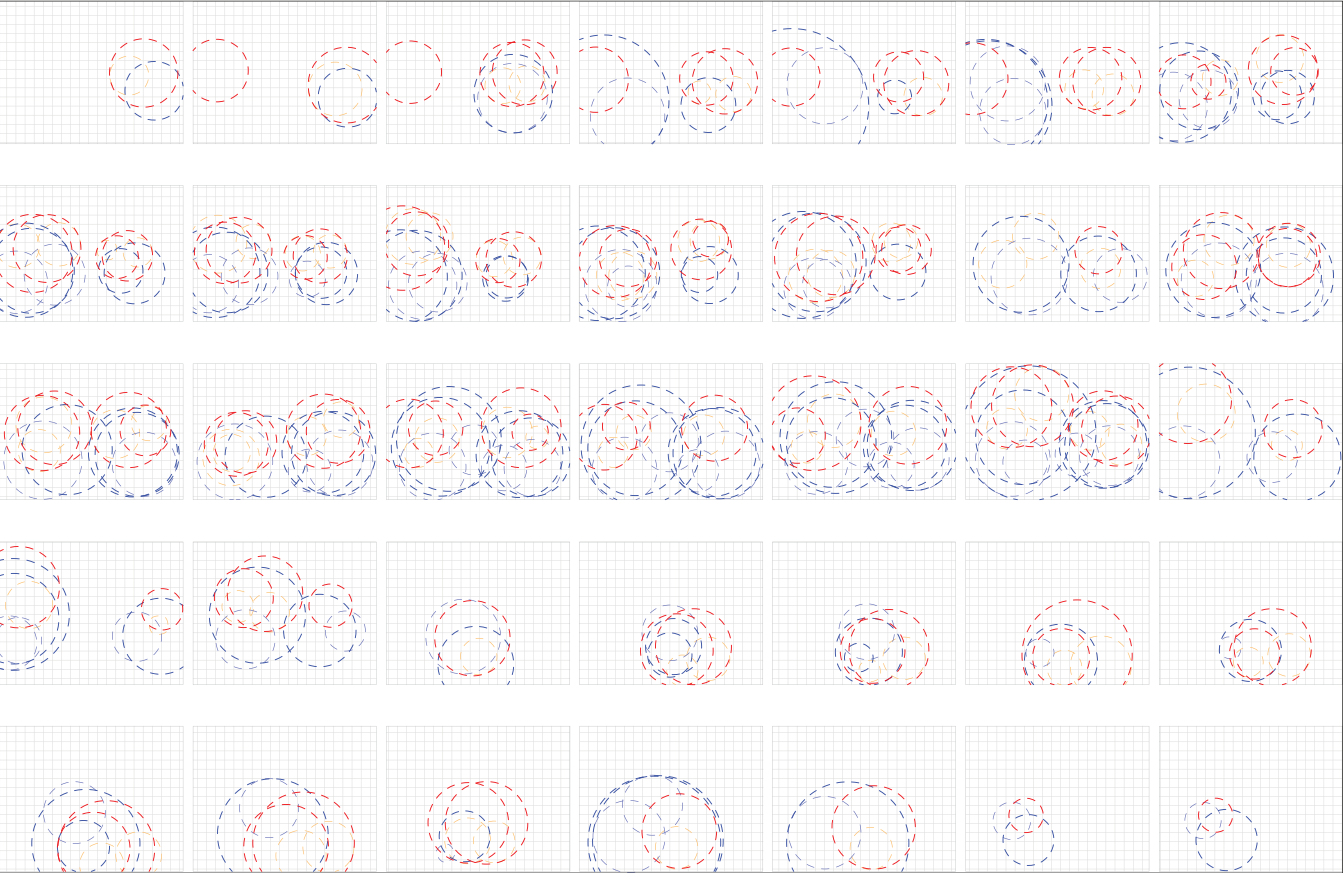


Cornell AAP Department of Architecture
CURATING MODEL BEHAVIOR Arch 4509/6509 Spring 2020 Seminar
Instructor: Naomi Frangos, Visiting Associate Professor in Architecture

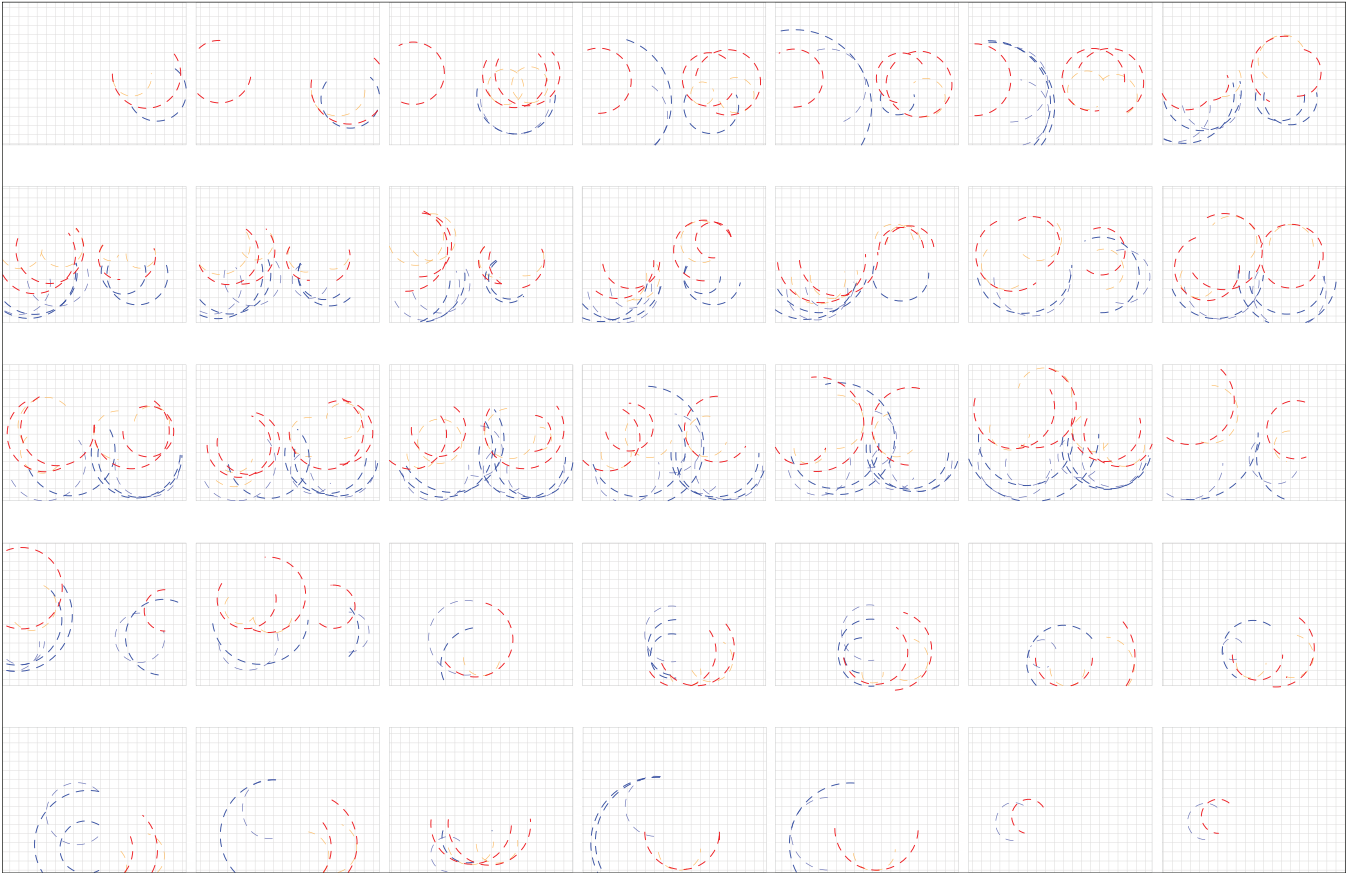


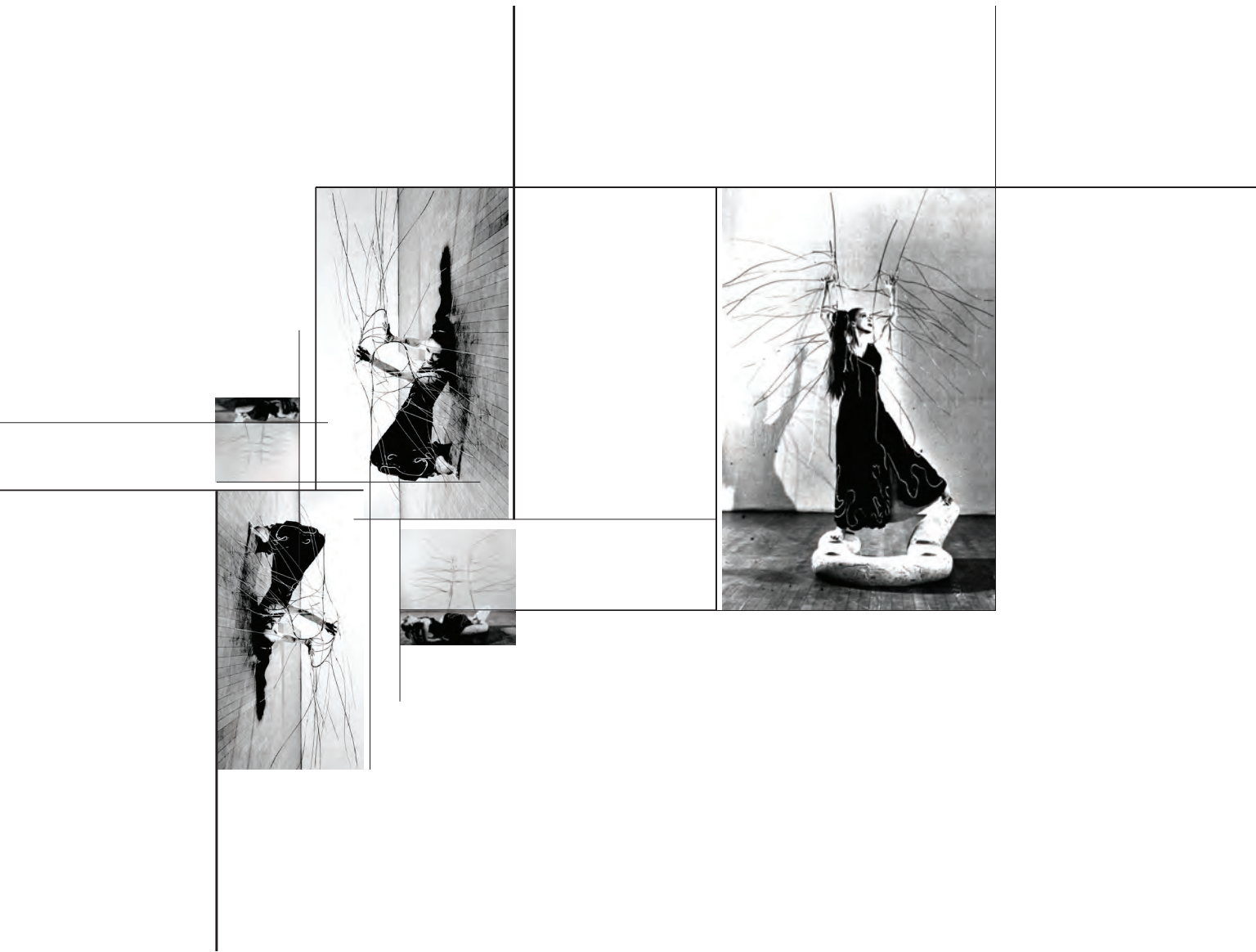
Brendan Fernandes Contract and Release Performance - documented at the Noguchi Museum

Movement Analysis

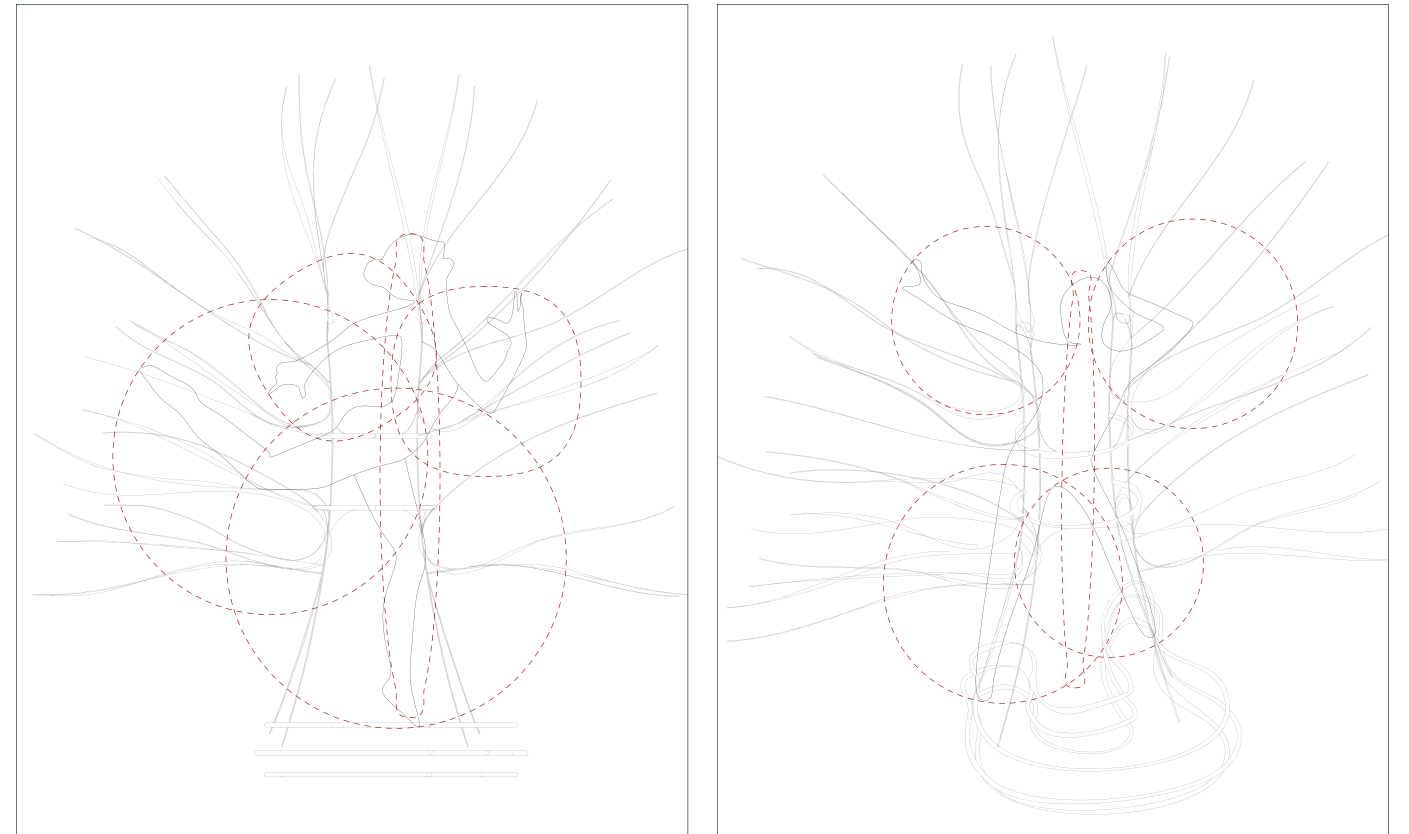


Movement Analysis

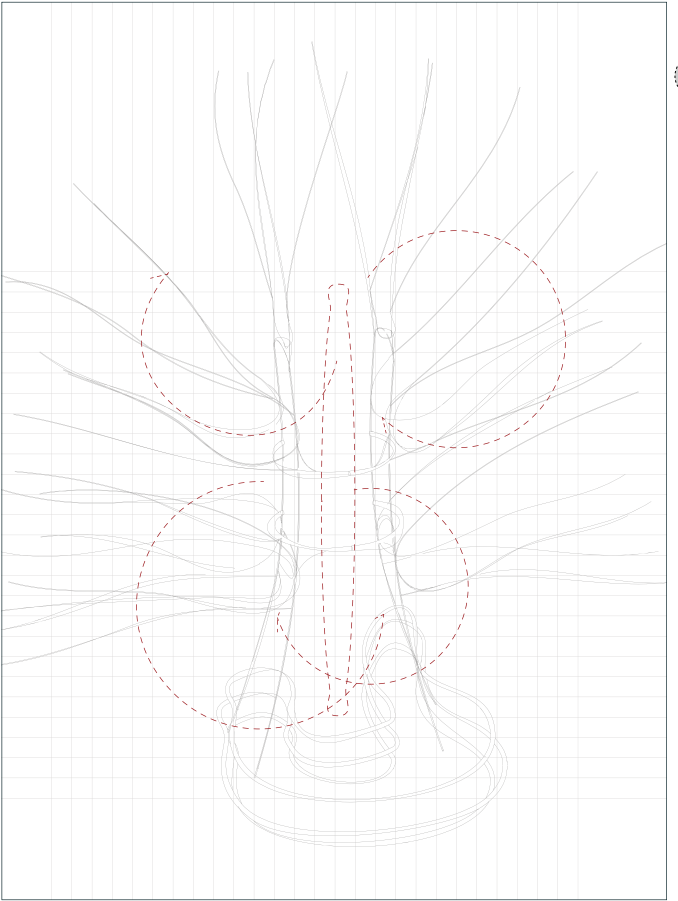
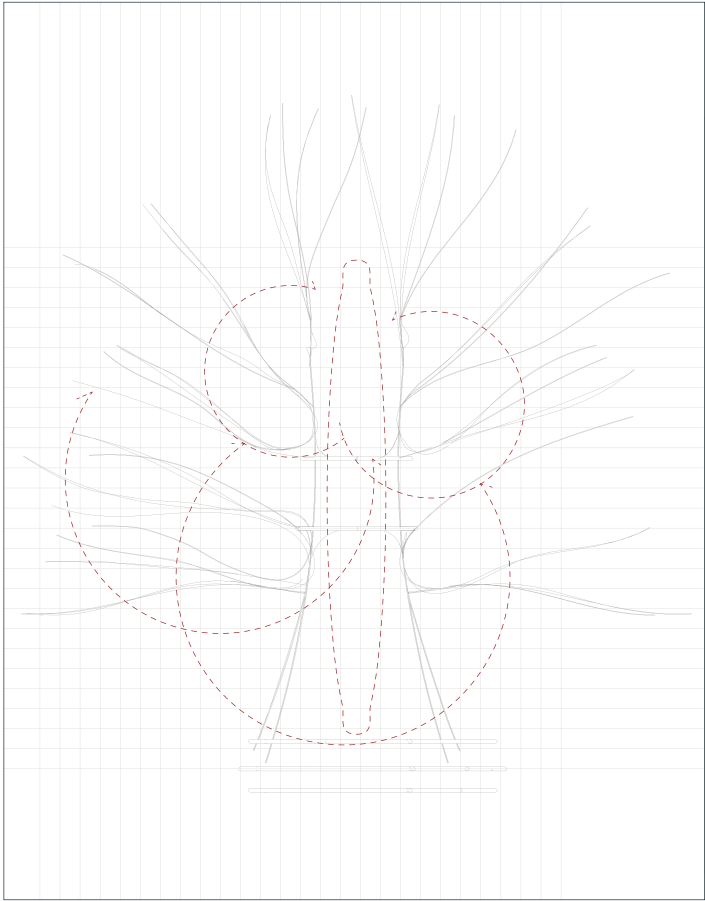
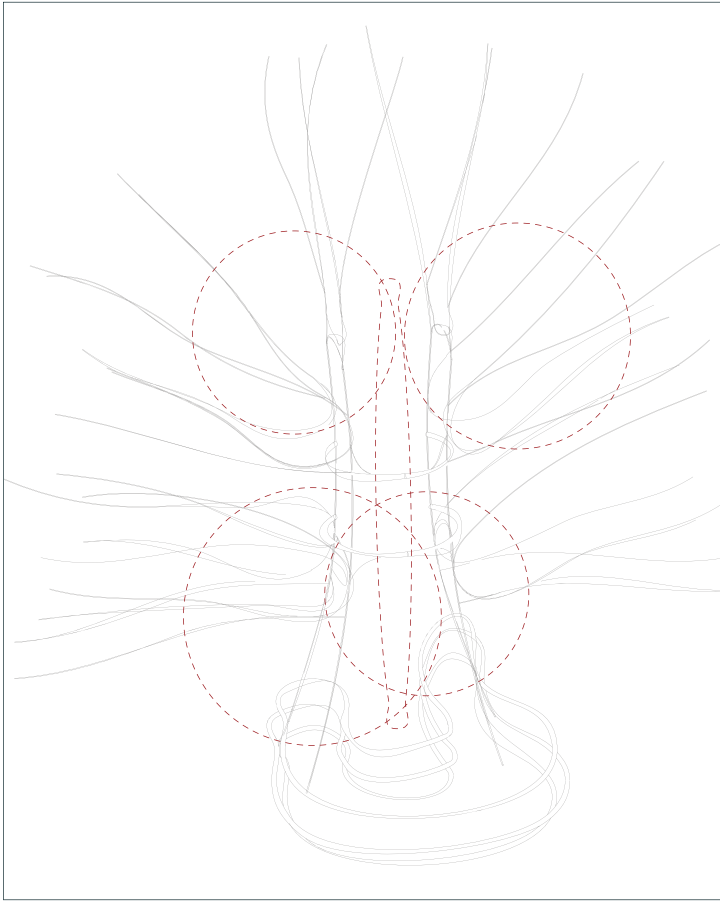
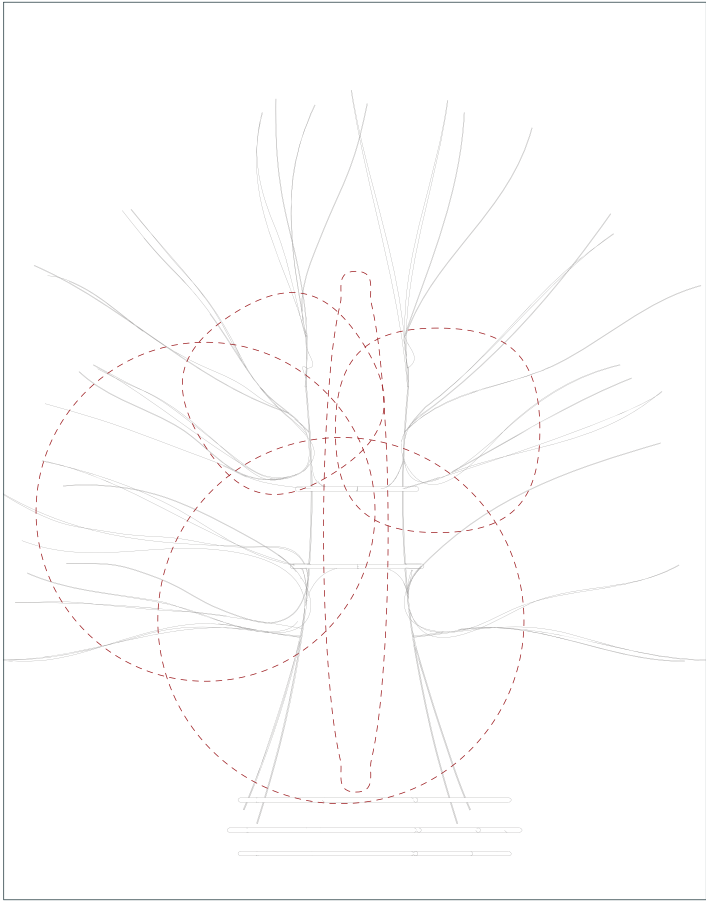


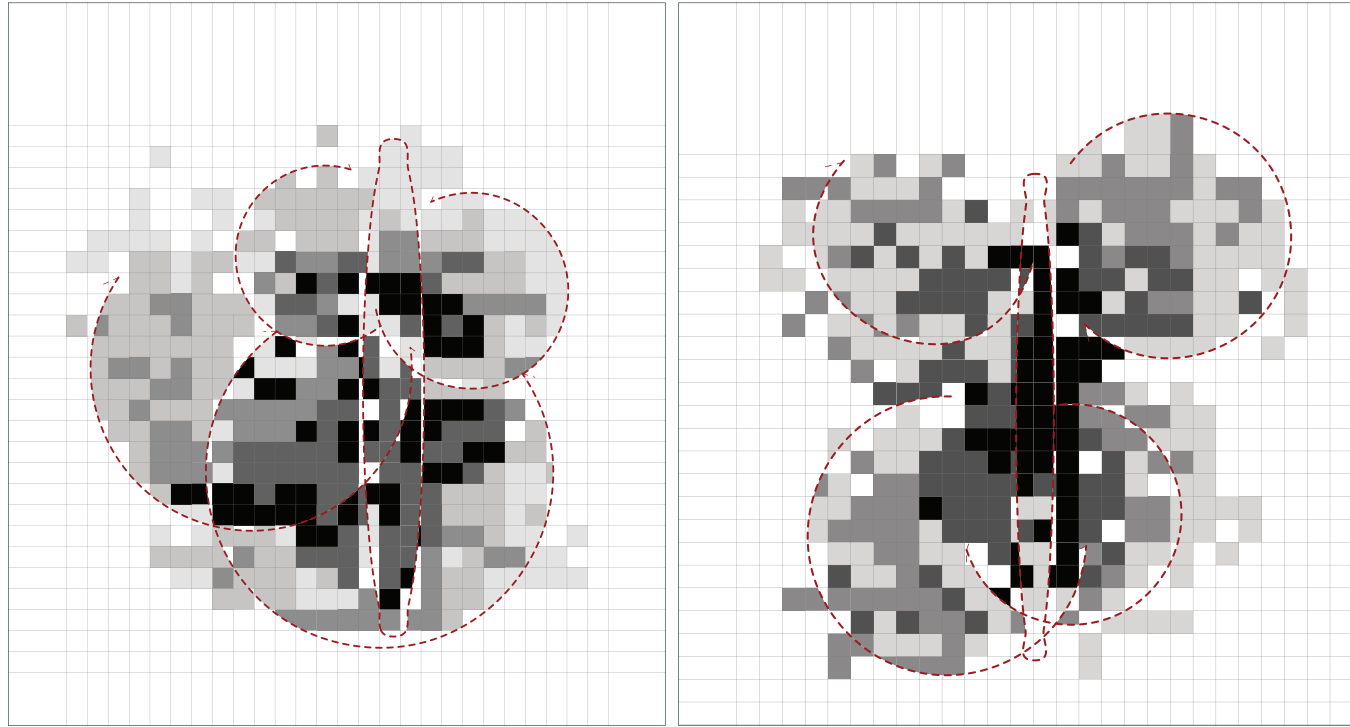


Static Motion : Cave of the Heart, 1946



*“But beyond the reach of industrially realizable design or architecturally applied sculpture was, I felt a larger more fundamentally sculptural purpose for sculpture, a more direct expression of **Man’s relation to the earth and his environment.**”*
Isamu Noguchi: A Sculptor’s World





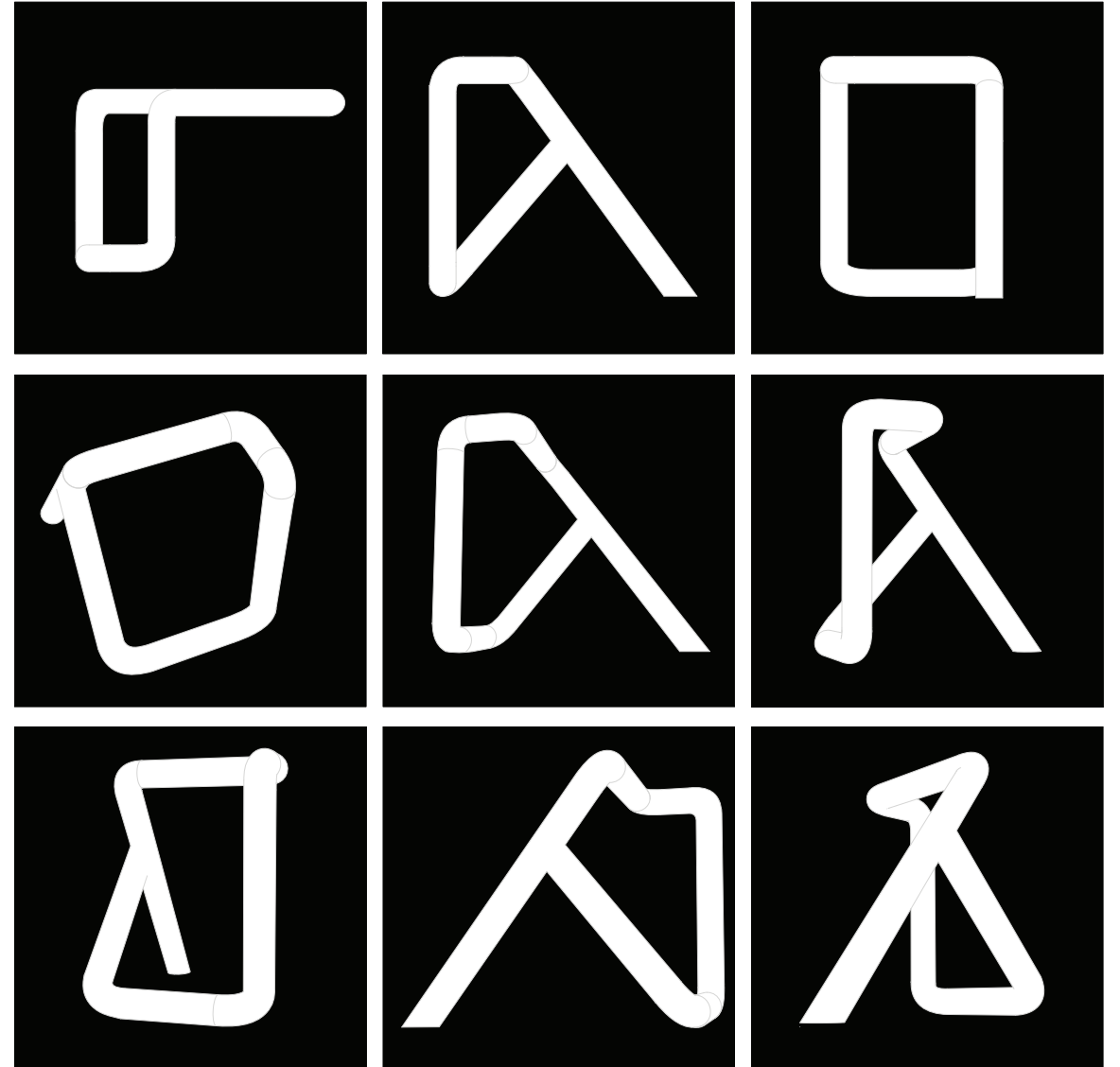
Martha Graham and Isamu Noguchi: Cave of the Heart Dance Performance

The dress embodies the connection between the human and its surrounding environment. It becomes an instrument of expression, when it's filled with a living body. The sculpture is a manifestation of the human condition ~ fluid and trans-formative as well as chaotic and emotive. It is an apparatus or container of human emotion, either intensifying the reaction of the performer when worn or emanating power when left with a void. In this manner, the spider dress is directly expressing the human's relation to itself, and the surrounding environment.

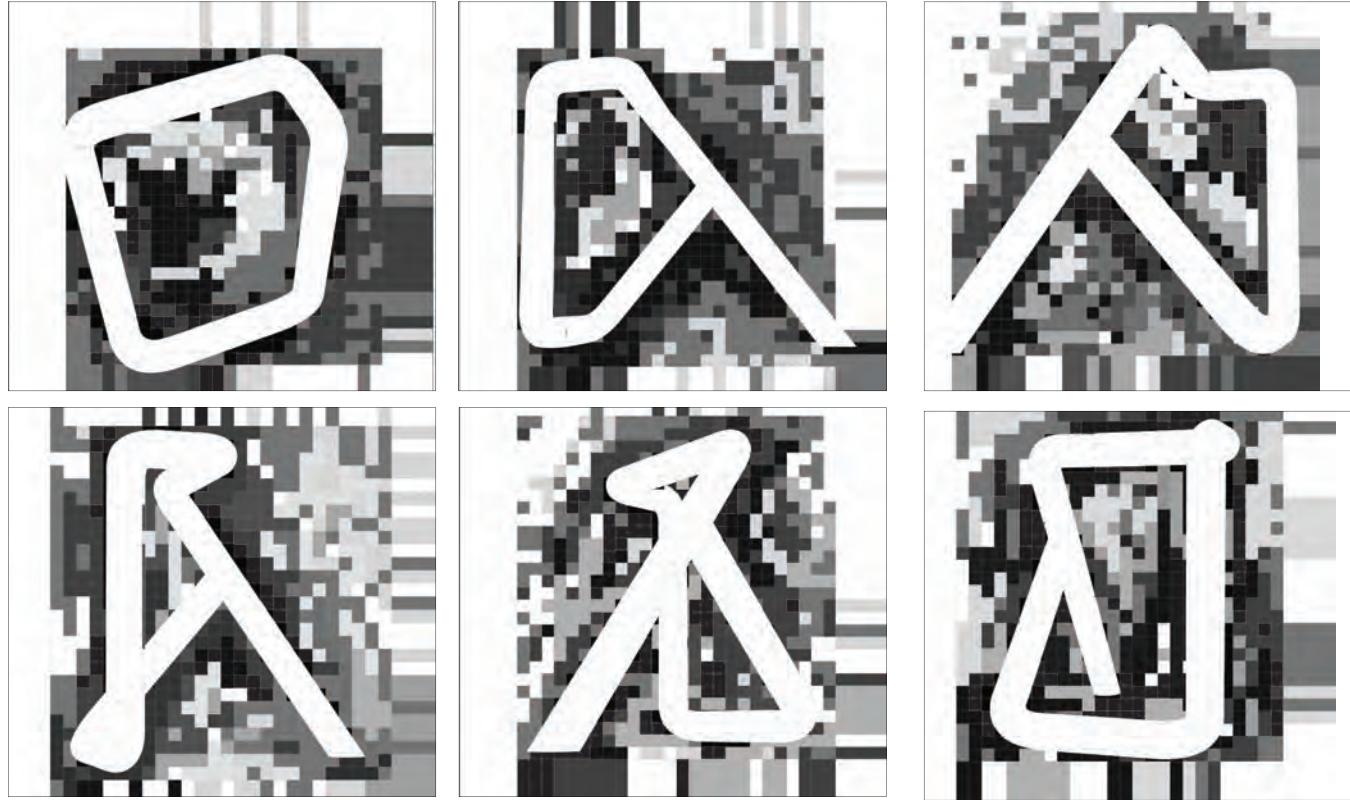
1946



Static Motion : Portal, 1976



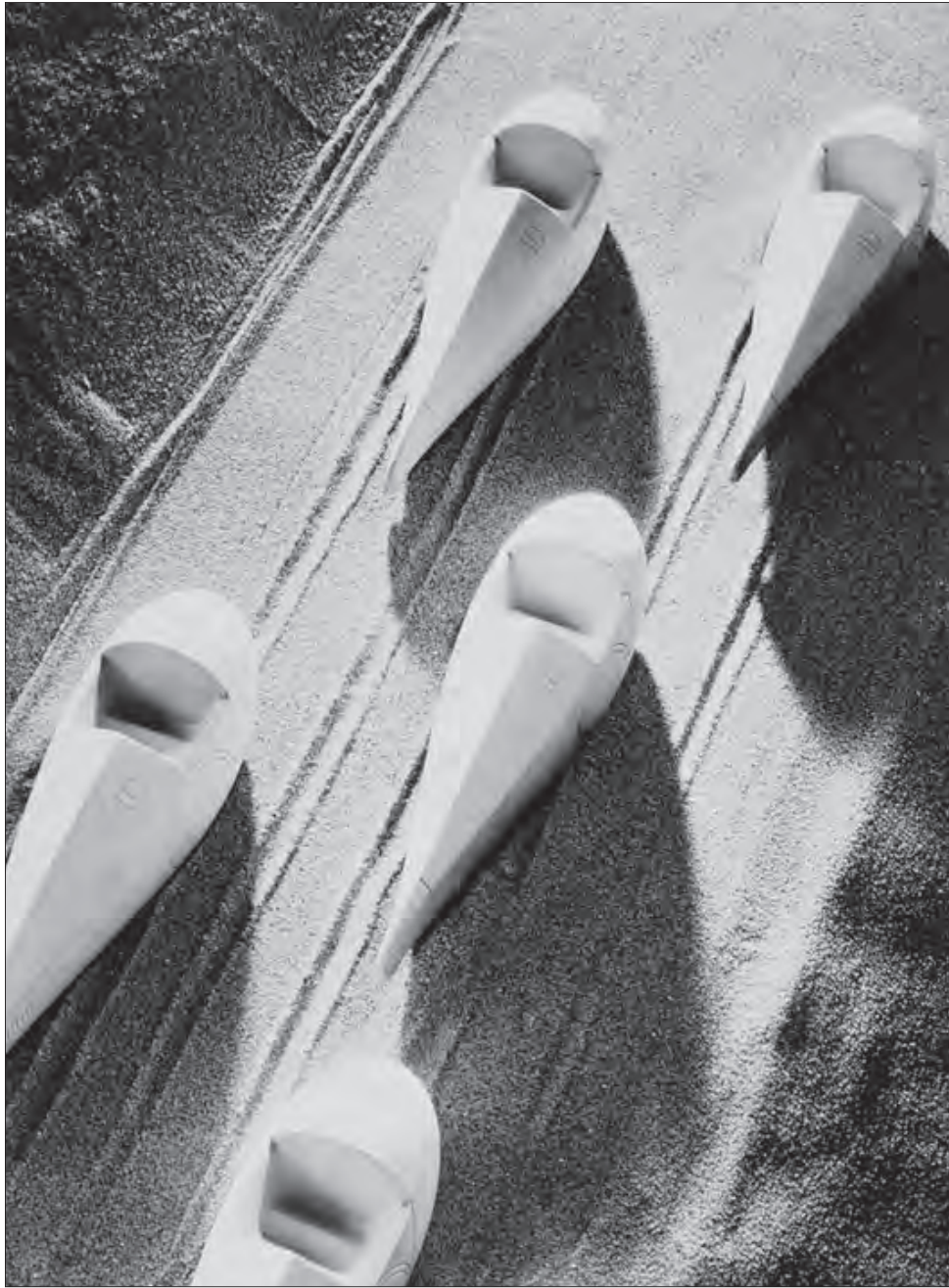
"The free found sculpture at least avoids some compromise, although it is a question not of whether a work is made for the purpose , but whether it lives and gives life to its surrounding air."
Isamu Noguchi: A Sculptor's World



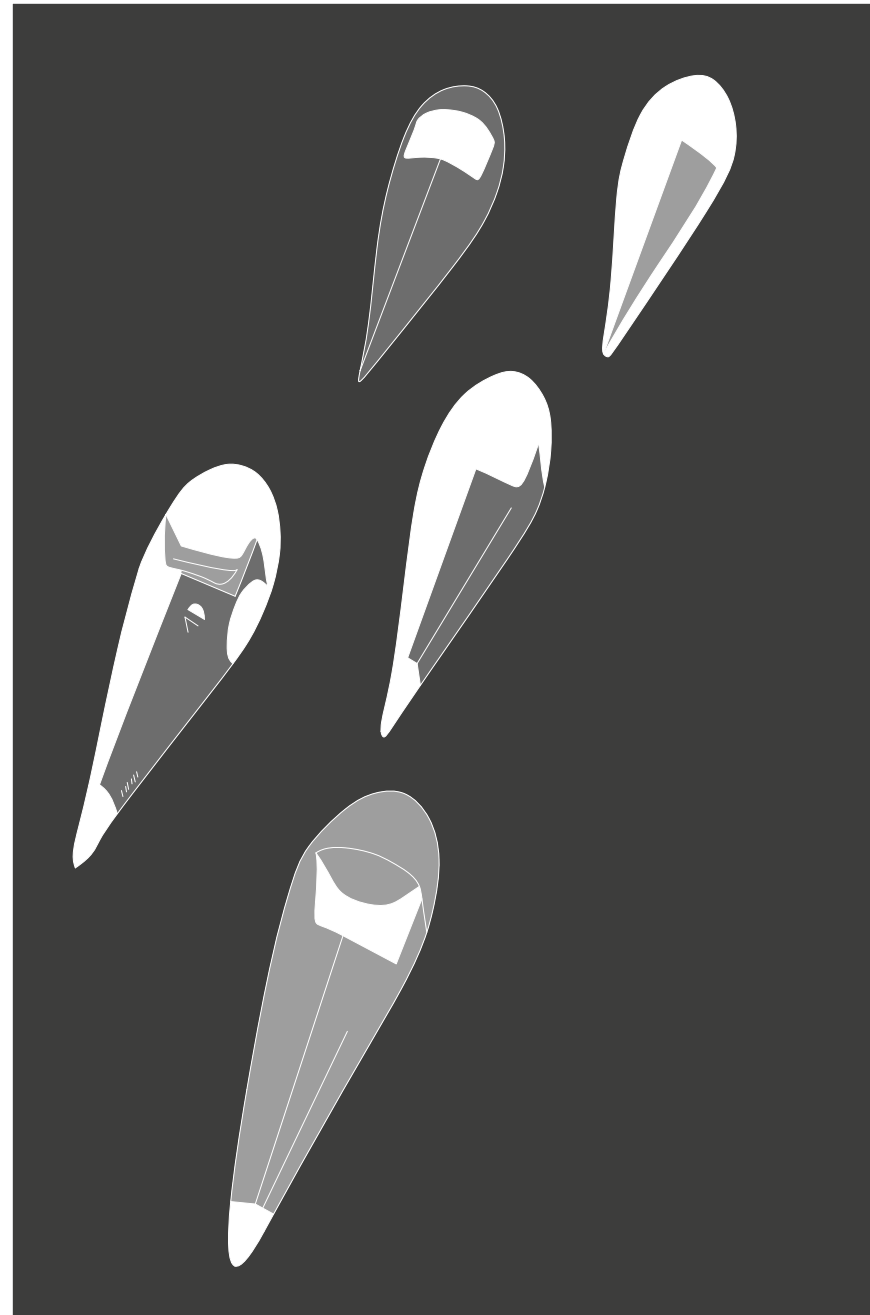
Isamu Noguchi : Portal

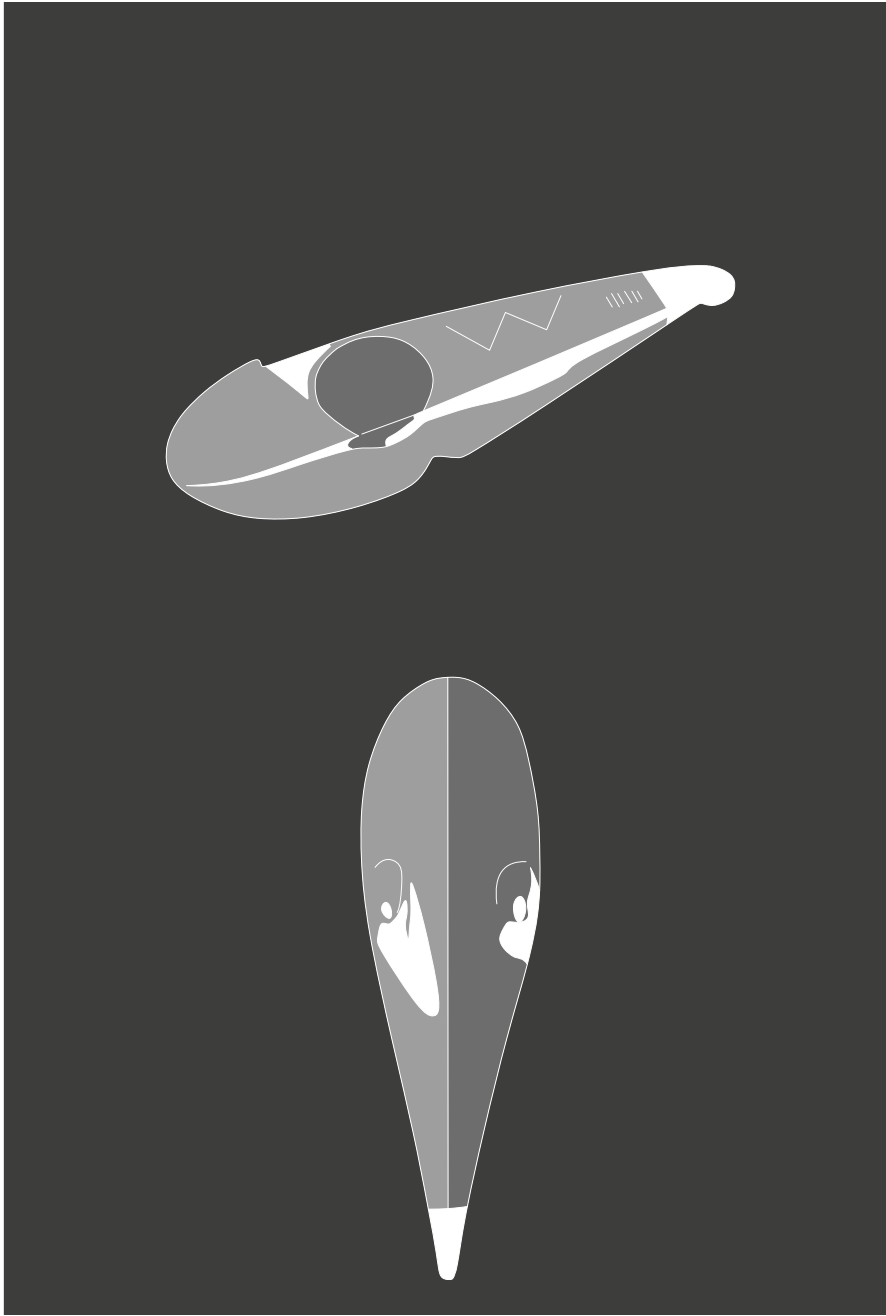
Noguchi's idea was to wed the void within this urban fabric. It created a simple space that had infinite volume contained around and within it (the pedestrian being a large part of it too). It is a sculptural piece that truly “ gives life to its surrounding air” creating an object that activates the void that surrounds it through its massive scale/monumental personality on the street.

1976

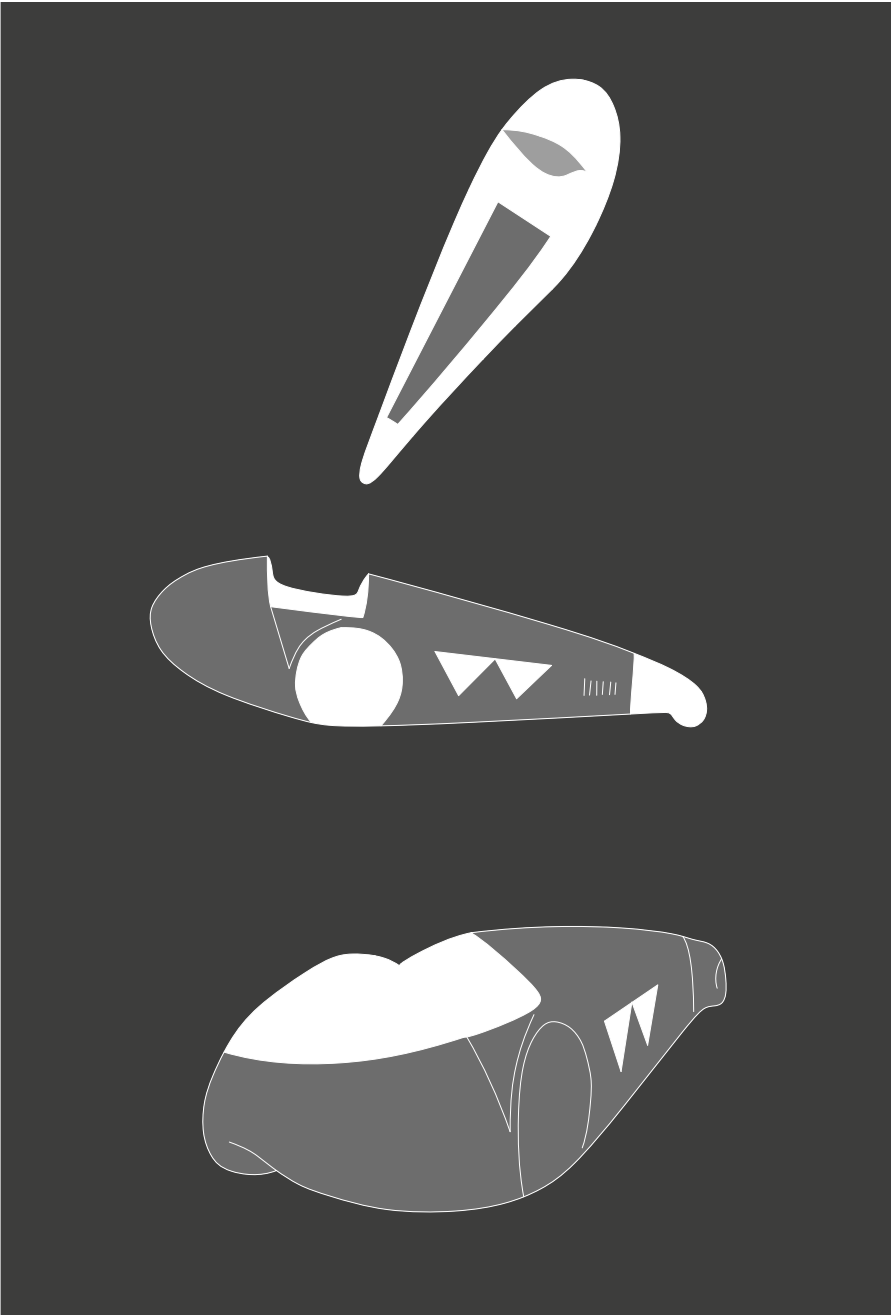


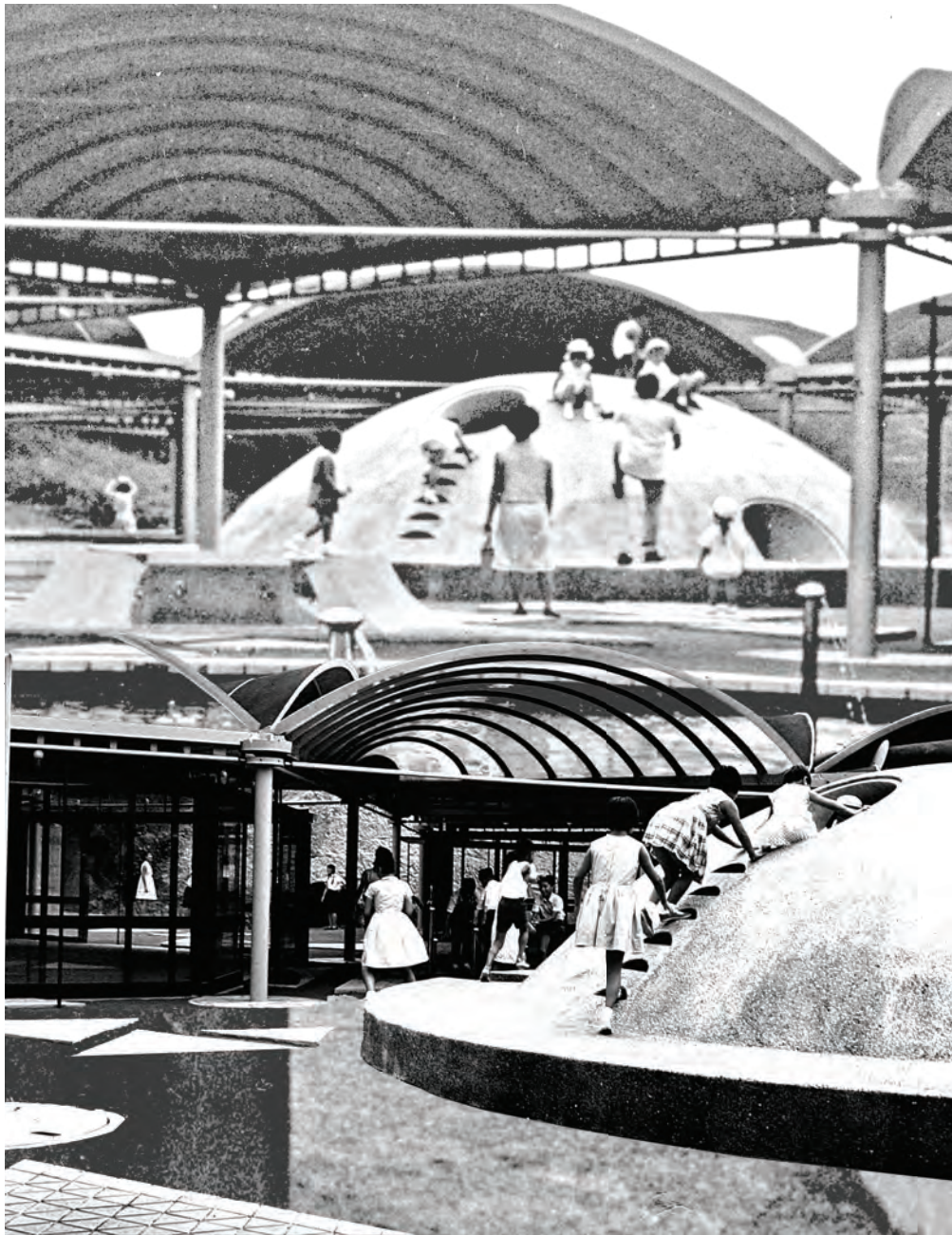
Static Motion : Dymaxian Car, 1932 (collaboration with Buck-minster Fuller



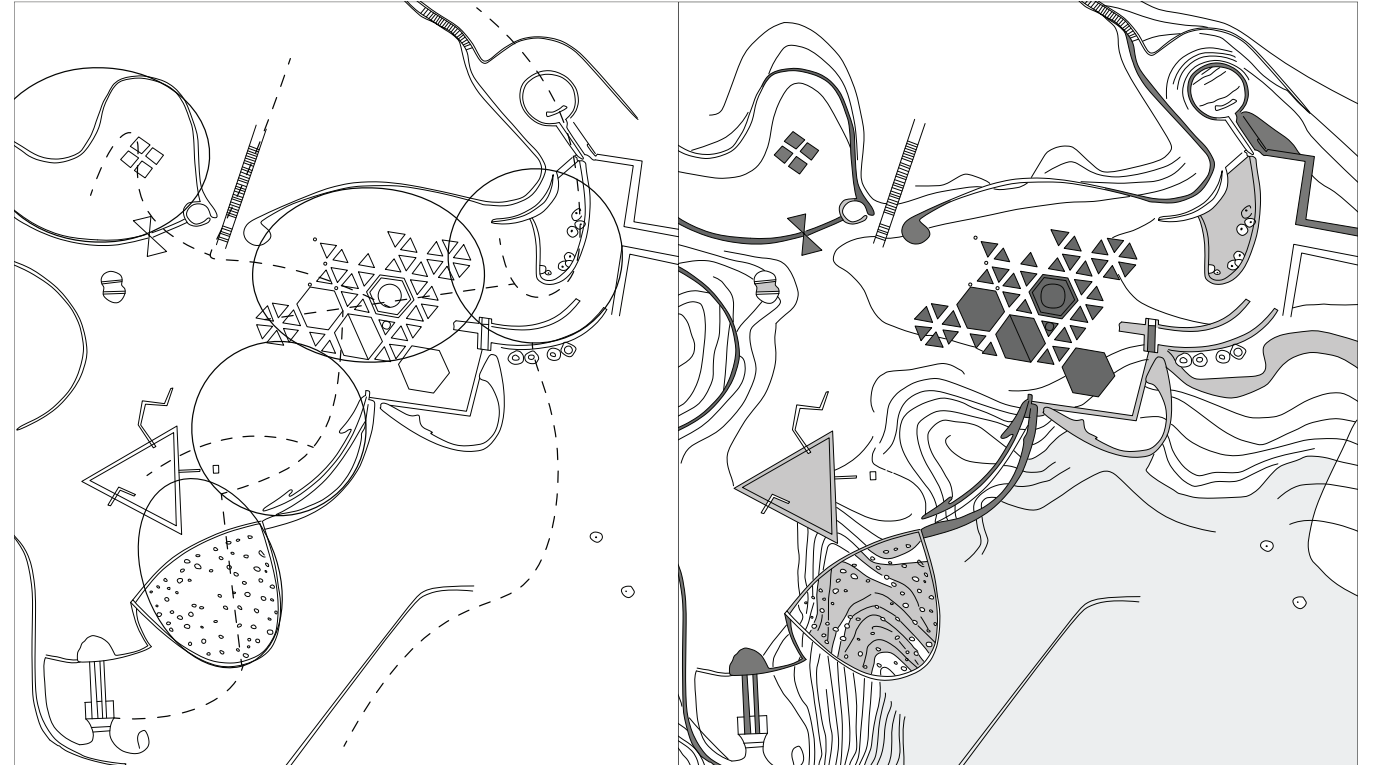


Static Motion : Dymaxian Car, 1932 (collaboration with Buck-minster Fuller





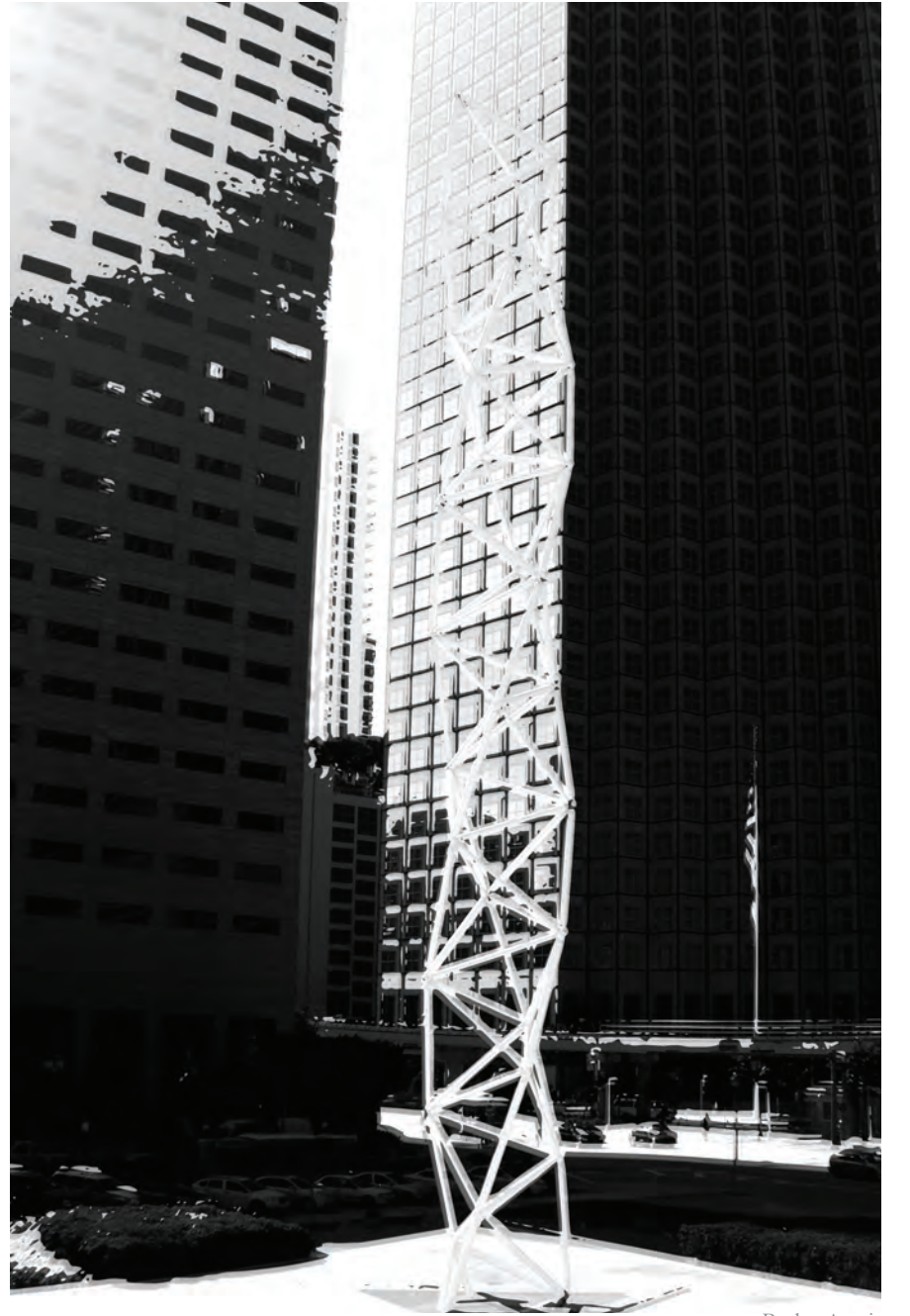
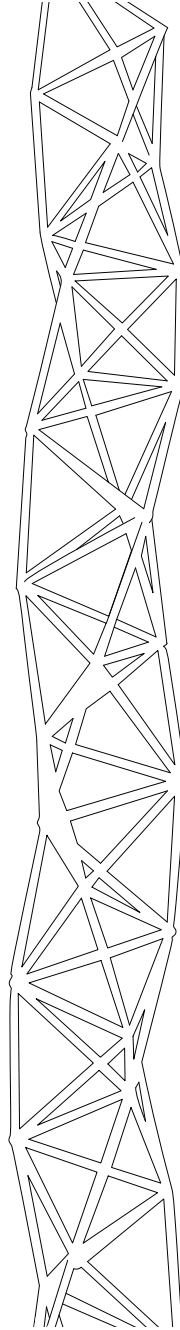
Static Motion : Kodomo No Kuni, 1965-66



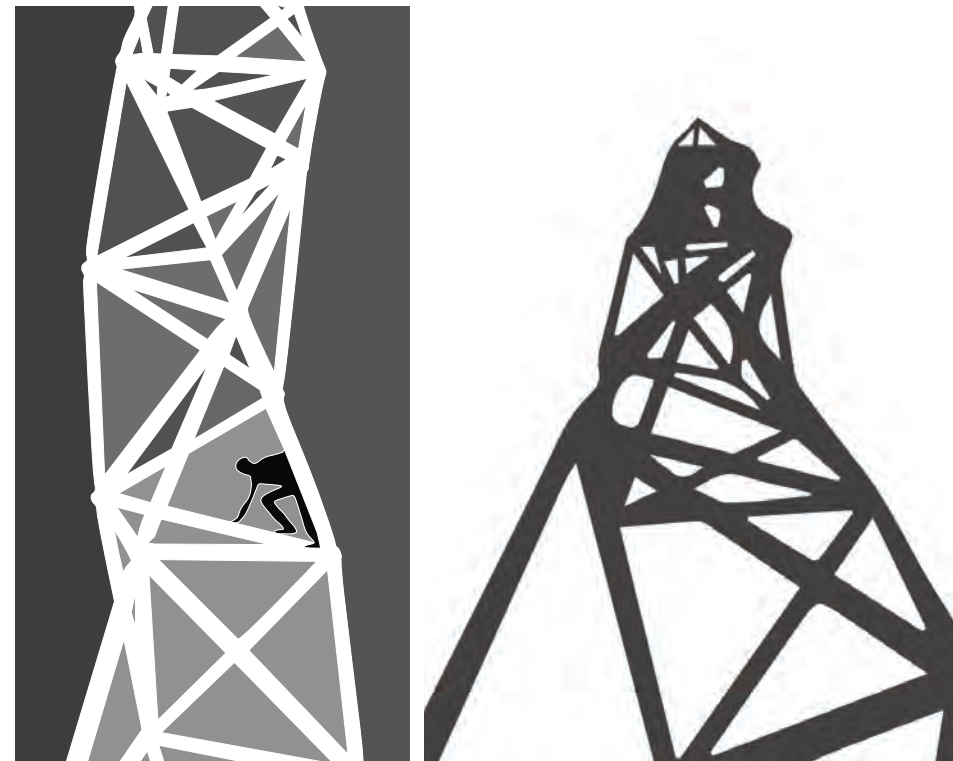
*"I like to think of playgrounds as a primer of shapes and functions; **simple, mysterious and evocative**: thus educational."*
Isamu Noguchi: A Sculptor's World



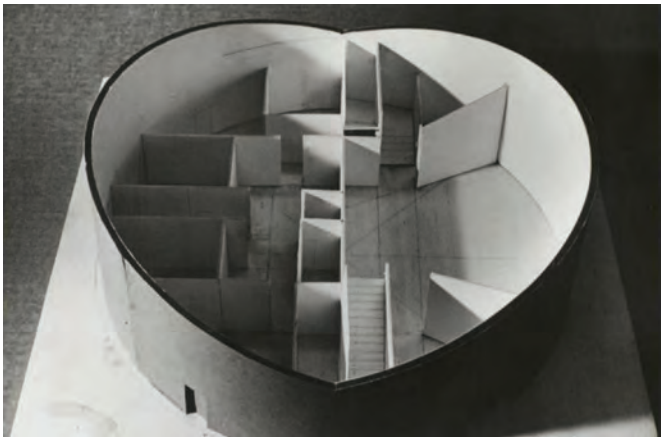
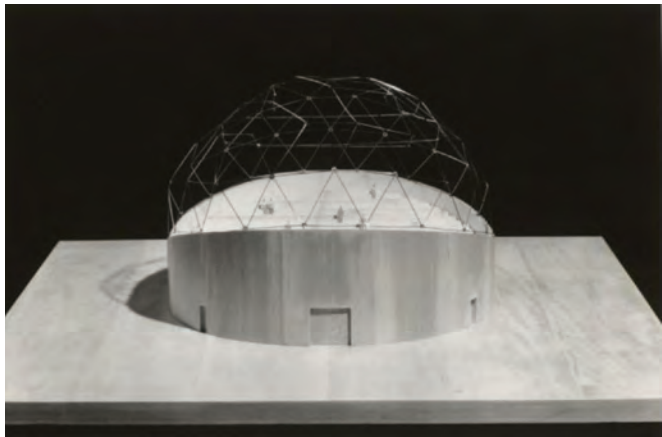
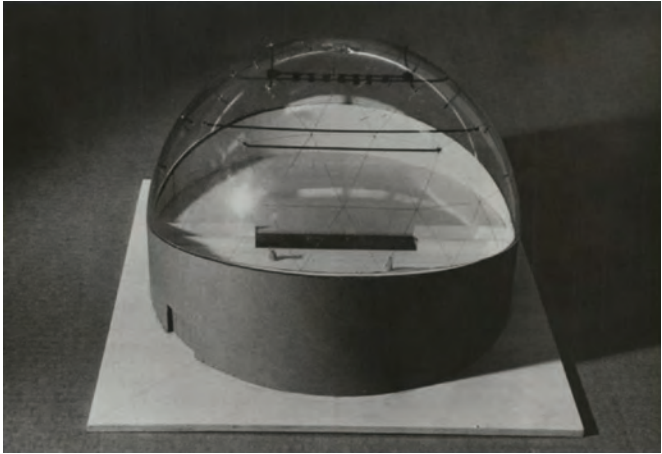
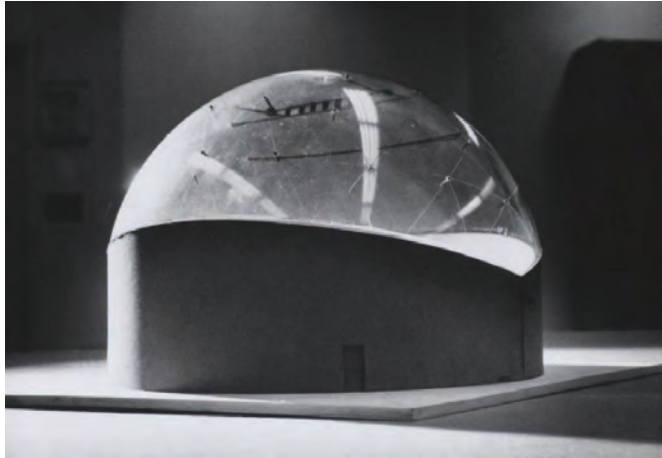
Static Motion : Challenger Memorial, 1986



Bushra Aumir

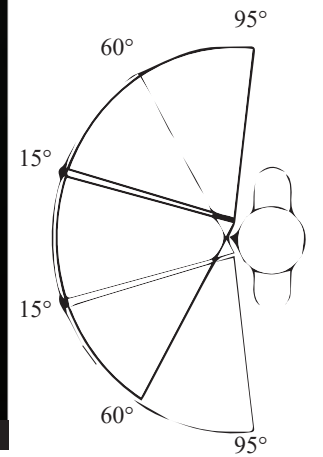
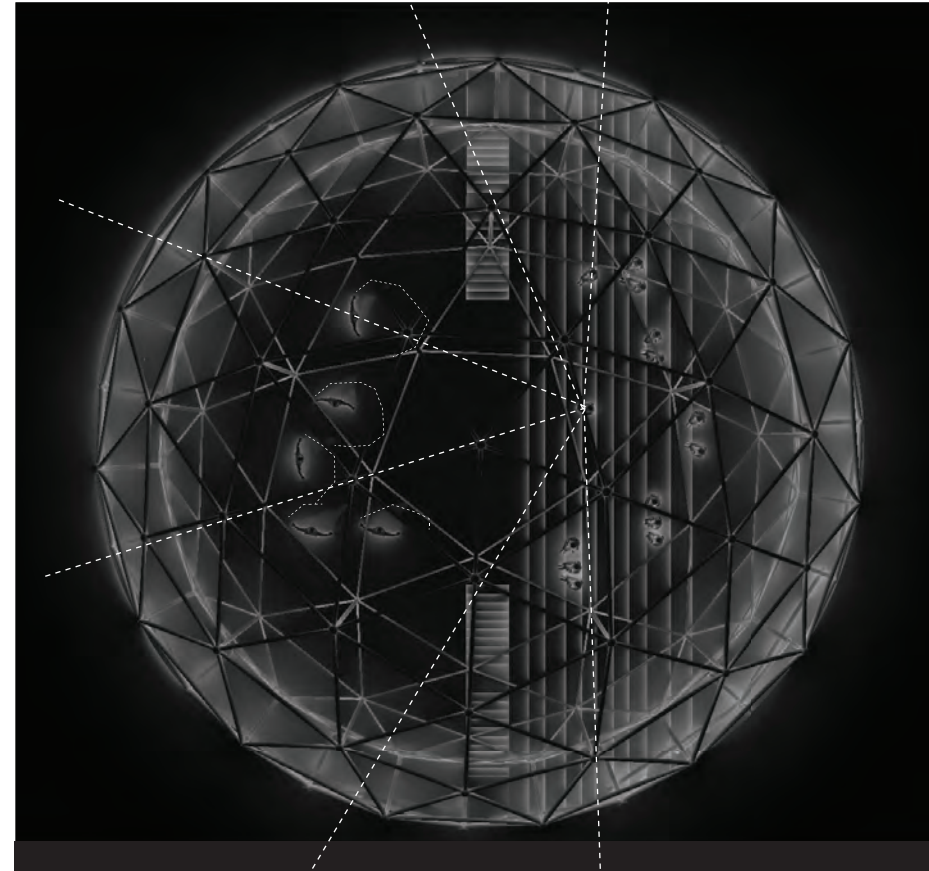


“Scale and meaning enter when some thoughtful object or line is introduced. This is why sculptures, or rather sculptural objects create space. Their function is illusionist. The size and shape of each element is entirely relative to all the others and the given space. What may be in-complete as sculptural entities of significance to the whole.”



Original Model - Courtesy of Isamu Noguchi Archive

Static Motion : Martha Graham Dance Theater, 1970 (collaboration with Buckminster Fuller)



Bushra Aumir

