

This concrete pavilion occupies the site of a former automobile service station that Isamu Noguchi bought as part of his plan to turn the industrial building that adjoins it into this Museum. This space and the galleries directly above it (Areas 9/10), are the only ones in the Museum designed and built specifically around Noguchi's works, rather than adaptively reused.

Chronologically, the basalts are Noguchi's last large body of work. Visible on their surfaces are at least four different "hands." The orange oxidation is nature at work. The almond shaped holes were drilled by masons who split the stone using bamboo wedges and water pressure. The pitted surface was produced by Noguchi working with a point chisel; the polished areas by Noguchi and his assistants working with softer grinding stones and electric grinders.



**Woman**  
1983–85  
Basalt  
#1118



**The Stone Within**  
1982  
Basalt  
#999



**Narrow Gate**  
1981  
Basalt  
#950



**Shiva Pentagonal**  
1981  
Basalt  
#997



**Garden Seat**  
1983  
Basalt  
#1059



**Venus**  
1980  
Manazuru  
granite  
#940



**Human Sacrifice**  
1984  
Basalt  
#1072



**Spin-off #3  
from Chase  
Manhattan Plaza**  
1961–64  
Naturally-formed  
Uji River granite  
#5143



**Brilliance**  
1982  
Basalt  
#977



**Age**  
1981  
Basalt  
#946



**The Whole**  
1984  
Granite  
#1090



**Deepening  
Knowledge**  
1969  
Basalt  
#653



**Break Through  
Capestrano**  
1982  
Basalt  
#976



**Give and Take**  
1984  
Basalt  
#1071



**Awa Odori**  
1982  
Mannari granite  
#974



**Mountain  
Breaking Theater**  
1984  
Basalt  
#1076



**Duo**  
1982–84  
Hot-dipped  
galvanized steel  
#1040

# noguchi

## AREA 2

“The garden area is a continuation of Area 1, as is the rest of the ground floor. The difference comes from the surroundings, the open sky, the plants, and the suitability of scale.

It is apparent that stone lives outdoors, especially the hard stones, real stones, such as granite and basalt ... There is a time passage to stone not unlike our own.”

Isamu Noguchi, *The Isamu Noguchi Garden Museum* (New York: Harry N. Abrams, Inc., 1987).



**Spin-off #1  
from Chase  
Manhattan  
Plaza**  
1961–64  
Naturally-formed  
Uji River granite  
#5141



**Thebes**  
1982  
Basalt  
#1000



**Spin-off  
from Chase  
Manhattan  
Plaza**  
1961–64  
Naturally-formed  
Uji River granite  
#5146



**Bench**  
1966  
Roman travertine  
#588



**Indian Dancer**  
1965–66  
Mannari granite  
#580



**Practice Rocks  
in Placement**  
1982–83  
Aji granite  
#994



**Tsukubai**  
1964  
Mannari granite,  
water  
#563



**Garden Table**  
1983  
Granite  
#1060



**Bench**  
1962  
Granite  
#535



**Core (Cored  
Sculpture)**  
1978  
Basalt  
#798



**Seeking**  
1974  
Miharu granite  
#743



**Miharu**  
1968  
Miharu granite  
#640



**The Well  
(Variation on  
a Tsukubai)**  
1982  
Basalt, water  
#1018



**The Big Bang**  
1978  
Granite  
#796



**Illusion of  
the Fifth Stone**  
1970  
Aji granite  
#681



**Unmei**  
1970  
Basalt  
#702



**Behind Inner  
Seeking Shiva  
Dancing**  
1976–82  
Basalt  
#751



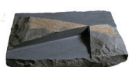
**To Tallness**  
1981  
Manazuru stone  
#947



**Squares**  
1969  
Granite  
#671



**Dance**  
1982  
Manazuru stone  
#984



**Basin and  
Range**  
1984  
Miharu granite  
#1070



**To Darkness**  
1965–66  
Miharu granite  
#583



**Uruguayan**  
1973  
Granite  
#733



**Helix of the  
Endless**  
1985  
Aji granite  
and basalt  
#1119



**Sea Stone**  
1979  
Rock from  
the sea  
#922



**Mountains  
Forming**  
1982–83  
Hot-dipped  
galvanized steel  
#1034

“A museum is, I suppose, a repository against time. Fragile objects need protection, but even without this need there is a semblance of eternity, a sense of permanence that is implied by a museum, and a removal from time’s passage. Is it the enclosure, roofed or unroofed, that creates this impression?”

Isamu Noguchi, *The Isamu Noguchi Garden Museum* (New York: Harry N. Abrams, Inc., 1987).



**The Void**  
1970  
Portuguese  
Rose Aurora  
marble  
#705



**Emanation**  
1971  
Granite  
#718



**Transformation  
of Nature  
(Shizen No  
Henka)**  
1984  
Mikage granite  
#1104



**In Silence  
Walking**  
1970  
Bardiglio  
marble  
#683



**To Bring  
to Life**  
1979  
Basalt  
#933



**Sun at  
Midnight**  
1973  
Granite  
#730



**Sky Mirror**  
1970  
Basalt  
#697



**The Seeker  
Sought**  
1969  
Basalt  
#661



**Magic Ring**  
1970  
Persian  
travertine  
#688



**End Piece**  
1974  
Basalt,  
corten steel  
#736



**Time  
Thinking**  
1968  
Basalt  
#699



**Resonance**  
1966–67  
Basalt  
#600



**Messenger 2B**  
1960–87  
(fabricated  
2020)  
Silicon bronze  
plate  
#724



**To Intrude on  
Nature’s Way**  
1971  
Basalt  
#720



**Another  
Land**  
1968  
Granite  
#629



**Magic  
Mountain**  
1984  
Mikage granite  
#1075



**Untitled**  
1962  
Mannari  
granite  
#549



**Solar**  
1958  
Aluminum  
#471



**Worm  
Pyramid**  
1965  
Granite  
#581



**Heart of  
Darkness**  
1974  
Obsidian  
#741



**Wraith**  
1985  
Andesite  
#1105



**The Roar**  
1966  
Arni marble  
#602



**Euripides**  
1966  
Italian marble  
#592



**Walking Void #2**  
1970  
Swedish granite  
#706

"In 1958 I was told of the advantages of working at Henraux, a quarrying company in Querceta, Italy. Four years later I was in Rome, where some of my wood sculptures were being cast in bronze. It must have been a year later, in 1963, that I began the practice of carving marble in Querceta during the summer.

"At that time, I had become intrigued by post-tensioning as a way of making large sculptures out of smaller elements held in tension by a rod or wire. Working in this manner, it seemed only natural to use different materials and color. I was not trying to simulate the layers of colored marble in Tuscan churches, nor did I think of color as a decorative conceit. A way of working runs its course of interest. My research into the structuring of stone remained, but not my concern with color variations."

Isamu Noguchi, *The Isamu Noguchi Garden Museum*  
(New York: Harry N. Abrams, Inc., 1987).



**The Spirit's Flight**  
1969  
Serpentinite  
#663



**The Mountain**  
1964  
Persian travertine  
#569



**Elbow**  
1970  
Marble,  
stainless steel  
#703



**Sun at Noon**  
1969  
French red marble,  
Spanish Alicante  
marble  
#664



**The Bow**  
1973  
Yellow Sienna  
marble, black  
Petit granite  
#674



**She**  
1970-71  
Austrian black  
Porticoi marble,  
Portuguese rose  
Aurora marble  
#6951



**She #2**  
1970-71  
Austrian black  
Porticoi marble,  
Portuguese rose  
Aurora marble  
#6952



**Ding Dong Bat**  
1968  
White statuary  
marble, pink  
Portuguese marble  
#630



**Green Essence**  
1966  
Serpentinite,  
aluminum  
#594



**The Opening**  
1970  
French rose marble,  
Italian white marble  
#690



**Downward Pulling  
#2**  
c. 1972  
Spanish Alicante  
marble, Marquina  
marble  
#678

The installation in Area 8, which was once a garage where Noguchi parked his beige Volkswagen Rabbit, is an extension of the Museum's forthcoming collection exhibition *Noguchi: Useless Architecture* (May 19, 2021–May 8, 2022). The centerpiece of the installation is *End Pieces* (1974), a closed house of cards made from four waste slabs of the granite from which Noguchi made many sculptures. It has been temporarily relocated from Area 2 (Garden).



**End Pieces**  
1974  
Swedish granite  
#737



**This Tortured Earth**  
1942-43 (cast 1977)  
Bronze  
#195



# noguchi

## AREAS 9 & 10



**Night Bird**  
1966–67  
Basalt,  
stainless steel  
#597



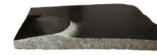
**Vertical Man**  
1964  
Serpentine,  
stainless steel  
#573



**Up and Down**  
1984  
Bronze,  
stainless steel  
#5330



**Core Passages**  
1979  
Basalt  
#908



**Whet Stone**  
1970  
Granite  
#707



**Infant**  
1972  
Miharu granite  
#714



**Planet in Transit #1**  
1968–72  
Swedish granite  
#646



**Night Wind**  
1970  
Basalt  
#689



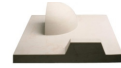
**Mirage**  
1968  
Swedish granite  
#638



**Variation on a Millstone #2**  
1962  
Granite  
#545



**Untitled**  
1970  
Trani marble  
#2053



**Dome of the Rock**  
1968  
Seravezza marble  
#631



**Fudo**  
1966–67  
Granite,  
stainless steel  
#593



**Eros**  
1966  
Portuguese rose  
Aurora marble,  
aluminum  
#591



**Slowly Slowly**  
1966–67  
Basalt  
#606



**Jack in the Box**  
1984  
Hot-dipped  
galvanized steel  
#1049



**Landscape Sculpture**  
1970  
Granite  
#634



**The Footstep**  
1958  
Mannari  
granite, pine  
#454



**Black Hills**  
1970  
Granite  
#677



**Floor Frame**  
1962 (cast 1985)  
Bronze  
#519



**Seeker Variation**  
1969  
Granite  
#662



**Small Torso**  
1958–62  
Greek marble  
#447



**Core Piece #1**  
1974  
Basalt  
#734



**Core Piece #2**  
1974  
Basalt  
#735



**To Love**  
1970  
Portuguese  
rose Aurora  
marble,  
Austrian black  
Porticoi marble  
#700



**Black Planet**  
1973  
Basalt  
#731



**Untitled (Core)**  
1982  
Basalt  
#1006



**Little Id**  
1970  
Black Belgian  
marble, Bianco P.  
marble, stainless  
steel  
#687



**Suspended Not Suspended**  
1981  
Obsidian,  
aluminum, wood  
#966



**Young Mountain**  
1970  
Aji granite  
#686



**The Letter One**  
1969  
Basalt  
#659



**Torso**  
1982  
Granite,  
hot-dipped  
galvanized steel  
#1001



**Pink Jizō**  
1960  
Portuguese  
marble, brass,  
limestone  
#603



**Double Red Mountain**  
1969  
Persian  
travertine  
#654



**Floor Frame (Remembering India)**  
1970  
Yellow Sienna marble,  
black Petit Granit  
#680

“The quality of Akari is very much related to the materials of its origin: *washi*, the hand-made paper from the inner bark of the mulberry tree, so superb for the purpose of transmitting light, and *higo*, the bamboo ribbing, which can be bent and shaped in numerous ways.

For me, function was only an initial consideration; my main purpose has always been art as it relates to life. I work with the gamut of possibilities. Inherent in Akari are lightness and fragility. They seem to offer a magical unfolding away from the material world.”

Isamu Noguchi, *The Isamu Noguchi Garden Museum*  
(New York: Harry N. Abrams, Inc., 1987).

This space originally functioned as an Akari showroom. Recalling those days, we have installed a range of Noguchi’s light sculptures, along with a ceramic portrait of the haiku poet Buson in a structure with a skylight under starlight. Buson is famous for enjoining his followers to “employ the commonplace in order to transcend the worldly.”



**Buson**  
1952  
Karatsu  
stoneware  
#319



**Akari 25A**  
c. 1953  
Paper, bamboo,  
metal  
#820



**Red Lunar Fist**  
1944  
Magnesite,  
plastic, resin  
#208



**Floating Lunar**  
1945  
Magnesite  
Private collection  
#222



**Space Blot**  
1982–83  
Hot-dipped  
galvanized steel  
#1041

**Lap**  
1984  
Basalt  
#1089



**Akari 39S (on  
BB2 base)**  
1986  
Paper, wood,  
bamboo, cast iron  
#8239

“Here where opposites finally come together, I see a surprising purity.  
Stone is the depth, metal the mirror. They do not conflict.”

Isamu Noguchi, *The Isamu Noguchi Garden Museum*  
(New York: Harry N. Abrams, Inc., 1987).



**Entasis of a  
Pentagonal Helix**  
1984  
Basalt  
#1109



**Pylon**  
1980–81  
Hot-dipped  
galvanized steel  
#475



**Water Table**  
1968  
Granite, natural  
granite stone, water  
#645



**Rain Mountain**  
1982–83  
Hot-dipped  
galvanized steel  
#1031



**Feminine**  
1970  
Miharu granite  
#679