

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



Untitled
1987
Basalt
#1161



The Whole
1984
Granite
#1090



Deepening Knowledge
1969
Basalt
#653



Break Through Capistrano
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



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



Untitled
1986
Basalt
#1136



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



Sparrow
1984
Bronze plate
#1023

“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



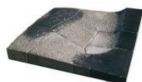
**Time
Thinking**
1968
Basalt
#699



Resonance
1966–67
Basalt
#600



**Gift of
Stone**
1982
Granite
#1061



**Another
Land**
1968
Granite
#629



Untitled
1962
Mannari
granite
#549



Solar
1958
Aluminum
#471



**Worm
Pyramid**
1965
Granite
#581



**Magic
Mountain**
1984
Mikage granite
#1075



**Heart of
Darkness**
1974
Obsidian
#741



Wraith
1985
Andesite
#1105



The Roar
1966
Arni marble
#602



Euripides
1966
Italian marble
#592

"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 Mountain
1964
Persian travertine
#569



Little Id
c. 1970
Black Belgian
marble, Bianco
P. marble,
stainless steel
#6871



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



Bird Song
1952 (cast 1985)
Bronze
#440



Elbow
1970
Marble,
stainless steel
#703



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



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



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



Green Essence
1966
Serpentine,
aluminum
#594

The installation in Area 8, a space that was once a garage where Noguchi parked his beige Volkswagen Rabbit, is an extension of the 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



Secret
1982–83
Hot-dipped
galvanized steel
#1047

noguchi

AREAS 9 & 10



Night Bird
1966–67
Basalt,
stainless steel
#597



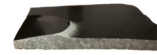
Vertical Man
1964
Serpentine,
stainless steel
#573



Up and Down
1984
Bronze,
stainless steel
#5330



**Core
Passages**
1979
Basalt
#908



Whet Stone
1970
Granite
#707



Infant
1972
Miharu granite
#714



Radiant Square
1979
Granite
#919



Night Wind
1970
Basalt
#689



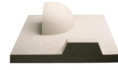
Mirage
1968
Swedish granite
#638



**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



**Landscape
Sculpture**
1970
Granite
#634



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



The Footstep
1958
Mannari
granite, pine
#454



Floor Frame
1962 (cast 1985)
Bronze
#519



**Seeker
Variation**
1969
Granite
#662



Sentinel
1973
Stainless steel
#729



Black Hills
1970
Granite
#677



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



**Black
Planet**
1973
Basalt
#731



The Kiss
1945
Alabaster
#225



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



**Binary
Practice**
1978
Aji granite
#763



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



Far Land
1984
Andesite
#1100



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



**The Letter
One**
1969
Basalt
#659



Torso
1982
Granite, hot-dipped
galvanized steel
#1001



Pink Jizō
1960
Portuguese
marble, brass,
limestone
#603



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

“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