

# noguchi

## AREA 1

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

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## 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

"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

"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).



**Bird Song**  
1952 (cast 1985)  
Bronze  
#440



**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



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



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



**Ground Wind #2**  
1969  
Granite  
#655



**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



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

"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



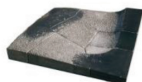
**Time  
Thinking**  
1968  
Basalt  
#699



**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



**Void**  
1971 (cast 1980)  
Bronze  
#712

“The mortal remains of skin and bones,  
the tears of things. Hanging weight is where  
bronze functions. Our pendulous and  
precarious existence is shaped by gravity.”

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



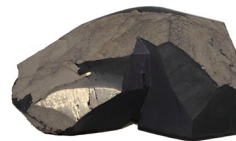
**Ghost**  
1952  
Seto stoneware  
#348



**Mortality**  
1959 (cast 1965)  
Bronze, black patina  
#497

*Untitled* (1145) is half of an end of one of  
the large, generally hexagonal columns in  
which basalt stone forms. Of working with  
stones such as this, Isamu Noguchi said,  
“It is a direct link to the heart of matter—a  
molecular link. When I tap it, I get the echo  
of that which we are—in the solar plexus—in  
the center of gravity of matter. Then, the  
whole universe has a resonance!”

Quotation: Isamu Noguchi and John Gruen,  
“The Artist Speaks: Isamu Noguchi,”  
*Art in America* 56 (March–April 1968): 29.  
The Noguchi Museum Archives,  
BM\_JOU\_0292\_1968



**Untitled**  
1986  
Basalt  
#1145

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



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## 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



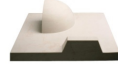
**Mirage**  
1968  
Swedish granite  
#638



**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