

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.



Narrow Gate
1981
Basalt
P 950



Shiva Pentagonal
1981
Basalt
P 997



Garden Seat
1983
Basalt
P 1059



Venus
1980
Manazuru
granite
P 940



The Stone Within
1982
Basalt
P 999



Human Sacrifice
1984
Basalt
P 1072



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



Brilliance
1982
Basalt
P 977



Untitled
1987
Basalt
P 1161



The Whole
1984
Granite
P 1090



**Deepening
Knowledge**
1969
Basalt
P 653



**Break Through
Capestrano**
1982
Basalt
P 976



Give and Take
1984
Basalt
P 1071



Awa Odori
1982
Mannari granite
P 974



**Mountain
Breaking Theater**
1984
Basalt
P 1076



Duo
1982-84
Hot-dipped
galvanized steel
P 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
Ø5141



Thebes
1982
Basalt
Ø1000



**Spin-off
from Chase
Manhattan
Plaza**
1961-64
Naturally-formed
Uji River granite
Ø5146



Indian Dancer
1965-66
Mannari granite
Ø580



**Practice Rocks
in Placement**
1982-83
Aji granite
Ø994



Tsukubai
1964
Mannari granite,
water
Ø563



Garden Table
1983
Granite
Ø1060



Untitled
1986
Basalt
Ø1136



Bench
1962
Granite
Ø535



**Core (Cored
Sculpture)**
1978
Basalt
Ø798



Seeking
1974
Miharu granite
Ø743



Miharu
1968
Miharu granite
Ø640



**The Well
(Variation on
a Tsukubai)**
1982
Basalt, water
Ø1018



The Big Bang
1978
Granite
Ø796



**Illusion of
the Fifth Stone**
1970
Aji granite
Ø681



Unmei
1970
Basalt
Ø702



**Behind Inner
Seeking Shiva
Dancing**
1976-82
Basalt
Ø751



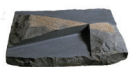
To Tallness
1981
Manazuru stone
Ø947



Squares
1969
Granite
Ø671



Dance
1982
Manazuru stone
Ø984



**Basin and
Range**
1984
Miharu granite
Ø1070



To Darkness
1965-66
Miharu granite
Ø583



Uruguayan
1973
Granite
Ø733



**Helix of the
Endless**
1985
Aji granite
and basalt
Ø1119



Sea Stone
1979
Rock from
the sea
Ø922



Sparrow
1984
Bronze plate
Ø1023

"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
Ø1109



Pylon
1980-81
Hot-dipped
galvanized steel
Ø475



Water Table
1968
Granite, natural
granite stone, water
Ø645



Rain Mountain
1982-83
Hot-dipped
galvanized steel
Ø1031



Feminine
1970
Miharu granite
Ø679

"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
P 440



The Mountain
1964
Persian travertine
P 569



'Big' Id
c. 1970
Black Belgian
marble, Bianco
P. marble,
stainless steel
P 6871



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



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



Elbow
1970
Marble,
stainless steel
P 703



Ground Wind #2
1969
Granite
P 655



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



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



Green Essence
1966
Serpentinite,
aluminum
P 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
P 705



Emanation
1971
Granite
P 718



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



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



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



**Sun at
Midnight**
1973
Granite
P 730



Sky Mirror
1970
Basalt
P 697



**The Seeker
Sought**
1969
Basalt
P 661



Magic Ring
1970
Persian
travertine
P 688



End Piece
1974
Basalt,
corten steel
P 736



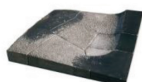
**Time
Thinking**
1968
Basalt
P 699



Resonance
1966–67
Basalt
P 600



**Gift of
Stone**
1982
Granite
P 1061



**Another
Land**
1968
Granite
P 629



Untitled
1962
Mannari
granite
P 549



**Humpty
Dumpty**
1973
Stainless steel
P 484



**Worm
Pyramid**
1965
Granite
P 581



**Magic
Mountain**
1984
Mikage granite
P 1075



**Heart of
Darkness**
1974
Obsidian
P 741



Wraith
1985
Andesite
P 1105



The Roar
1966
Arni marble
P 602



Euripides
1966
Italian marble
P 592



Void
1971 (cast 1980)
Bronze
P 712

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AREAS 9 & 10



Night Bird
1966–67
Basalt,
stainless steel
ρ597



Vertical Man
1964
Serpentine,
stainless steel
ρ573



Up and Down
1984
Bronze,
stainless steel
ρ5330



Core Passages
1979
Basalt
ρ908



Whet Stone
1970
Granite
ρ707



Infant
1972
Miharu granite
ρ714



Radiant Square
1979
Granite
ρ919



Night Wind
1970
Basalt
ρ689



Mirage
1968
Swedish granite
ρ638



Variation on a Millstone #2
1962
Granite
ρ545



Untitled
1970
Trani marble
ρ2053



Dome of the Rock
1968
Seravezza marble
ρ631



Fudo
1966–67
Granite,
stainless steel
ρ593



Eros
1966
Portuguese rose
Aurora marble,
aluminum
ρ591



Slowly Slowly
1966–67
Basalt
ρ606



Landscape Sculpture
1970
Granite
ρ634



Jack in the Box
1984
Hot-dipped
galvanized steel
ρ1049



The Footstep
1958
Mannari
granite, pine
ρ454



Floor Frame
1962 (cast 1985)
Bronze
ρ519



Seeker Variation
1969
Granite
ρ662



Sentinel
1973
Stainless steel
ρ729



Black Hills
1970
Granite
ρ677



The Kiss
1945
Alabaster
ρ225



Black Planet
1973
Basalt
ρ731



Untitled (Core)
1982
Basalt
ρ1006



Binary Practice
1978
Aji granite
ρ763



Suspended Not Suspended
1981
Obsidian,
aluminum, wood
ρ966



The Letter One
1969
Basalt
ρ659



Little Id
1970
Black Belgian
marble, Bianco
P. marble,
stainless steel
ρ687



Torso
1982
Granite, hot-dipped
galvanized steel
ρ1001



To Love
1970
Portuguese rose
Aurora marble,
Austrian black
Porticoi marble
ρ700



Pink Jizō
1960
Portuguese
marble, brass,
limestone
ρ603



Far Land
1984
Andesite
ρ1100



Floor Frame (Remembering India)
1970
Yellow Sienna marble,
black Petit Granite
ρ680