

# noguchi

## AREA 1

This pavilion occupies the site of a former service station that Isamu Noguchi (1904–1988) bought as part of his plan to create a Museum to present his life's work. The Museum opened in 1985. 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 sculptures, rather than adaptively reused.

Chronologically, these large basalts are Noguchi's last large body of work. As Noguchi described: "Over the years, my sculpture became more and more concentrated on stone, especially the very hard granites and the basalts which are to be found in Japan. There also must have been a process whereby I overcame the difficulties involved in carving these stones and grew to appreciate the endurance and beauty of the results."

"A dialogue ensues—of chance no chance, mistakes no mistakes. No erasing or reproduction is possible, at least not in the way I now work, leaving nature's mark. It is unique and final. As boulders, no two stones can be alike, but there is also the opposite corollary that no stone becomes immutable before its final consecration. Until then, matter remains primal and open."

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



**Narrow Gate**  
1981  
Basalt  
⌀950



**Garden Seat**  
1983  
Basalt  
⌀1059



**Human Sacrifice**  
1984  
Basalt  
⌀1072



**Woman**  
1983–85  
Basalt  
⌀1118



**The Stone Within**  
1982  
Basalt  
⌀999



**Shiva Pentagonal**  
1981  
Basalt  
⌀997



**Venus**  
1980  
Manazuru  
granite  
⌀940



**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  
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

"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 #2**  
from Chase  
Manhattan  
Plaza  
1961-64  
Naturally-formed  
Uji River granite  
⌀5141



**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



**Thebes**  
1982  
Basalt  
⌀1000



**Garden Table**  
1983  
Granite  
⌀1060



**End Pieces**  
1974  
Swedish granite  
⌀737



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



**Emanation**  
1971  
Granite  
Ø 718



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



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



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



**Sun at  
Midnight**  
1973  
Granite  
Ø 730



**Sky Mirror**  
1970  
Basalt  
Ø 697



**The Seeker  
Sought**  
1969  
Basalt  
Ø 661



**Magic Ring**  
1970  
Persian  
travertine  
Ø 688



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



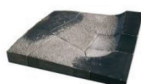
**Time  
Thinking**  
1968  
Basalt  
Ø 699



**Resonance**  
1966–67  
Basalt  
Ø 600



**Gift of  
Stone**  
1982  
Granite  
Ø 1061



**Another  
Land**  
1968  
Granite  
Ø 629



**Untitled**  
1962  
Mannari  
granite  
Ø 549



**Humpty  
Dumpty**  
1973  
Stainless steel  
Ø 484



**Magic  
Mountain**  
1984  
Mikage granite  
Ø 1075



**Heart of  
Darkness**  
1974  
Obsidian  
Ø 741



**Wraith**  
1985  
Andesite  
Ø 1105



**The Roar**  
1966  
Arni marble  
Ø 602



**Euripides**  
1966  
Italian marble  
Ø 592



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

"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

This ground level space was once Noguchi's garage, where he parked his beige Volkswagen Rabbit. When the Museum was renovated in 2002–04 to add the basic amenities required to open year-round, the floor in this gallery was raised, and the picture window, stairs, and ramp above were added.



**Magritte's Stone**  
1982–83  
Hot-dipped  
galvanized steel  
P1038



**Jack in the Box**  
1984  
Hot-dipped  
galvanized steel  
P1049

### Mobile Guide



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AREAS 9/10



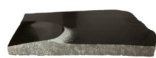
**Bird**  
1966  
Onyx  
P590



**Vertical Man**  
1964  
Serpentine,  
stainless steel  
P573



**Up and Down**  
1984  
Bronze,  
stainless steel  
P5330



**Whet Stone**  
1970  
Granite  
P707



**Core Passages**  
1979  
Basalt  
P908



**Far Land**  
1984  
Andesite  
P1100



**Infant**  
1972  
Miharu granite  
P714



**Night Wind**  
1970  
Basalt  
P689



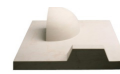
**Mirage**  
1968  
Swedish granite  
P638



**Variation on a Millstone #2**  
1962  
Granite  
P545



**Ziggurat**  
c. 1968  
Seravezza marble  
P639



**Dome of the Rock**  
1968  
Seravezza marble  
P631



**Blackness**  
1967-70  
Basalt  
Private collection  
P614



**Reclining Figure**  
1962  
Botticino marble  
P543



**Eros**  
1966  
Portuguese rose  
Aurora marble,  
aluminum  
P591



**Landscape Sculpture**  
1970  
Granite  
P634



**Childhood**  
1970  
Aji granite  
P675



**The Footstep**  
1958  
Mannari  
granite, pine  
P454



**To Love**  
1970  
Portuguese rose  
Aurora marble,  
Austrian black  
Porticoi marble  
P700



**Seeker Variation**  
1969  
Granite  
P662



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



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



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



**The Kiss**  
1945  
Alabaster  
P225



**Tongue**  
1982-83  
Hot-dipped  
galvanized steel  
P1045



**Black Hills**  
1970  
Granite  
P677



**Untitled (Core)**  
1982  
Basalt  
P1006



**Suspended Not Suspended**  
1981  
Obsidian,  
aluminum, wood  
P966



**Young Mountain**  
1970  
Aji granite  
#686



**The Philosopher's Stone**  
1982  
Granite, steel  
#992



**The Letter One**  
1969  
Basalt  
P659



**Torso**  
1982  
Granite,  
hot-dipped  
galvanized steel  
P1001



**Pink Jizō**  
1960  
Portuguese  
marble, brass,  
limestone  
P603



**Radiant Square**  
1979  
Granite  
P919



**Floor Frame (Remembering India)**  
1970  
Yellow Sienna marble,  
black Petit Granite  
P680



“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