

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



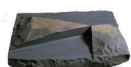
To Tallness
1981
Manazuru stone
⌀947



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

“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

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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"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



Sun at Noon
1969
French red marble,
Spanish Alicante
marble
P 664



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



Green Essence
1966
Serpentine,
aluminum
P 594



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

“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
P705



Emanation
1971
Granite
P718



**Transformation
of Nature
(Shizen No
Henka)**
1984
Mikage granite
P1104



**In Silence
Walking**
1970
Bardiglio
marble
P683



**To Bring
to Life**
1979
Basalt
P933



**Sun at
Midnight**
1973
Granite
P730



**The Seeker
Sought**
1969
Basalt
P661



End Piece
1974
Basalt,
corten steel
P736



**Time
Thinking**
1968
Basalt
P699



Resonance
1966–67
Basalt
P600



**Gift of
Stone**
1982
Granite
P1061



**Magic
Mountain**
1984
Mikage granite
P1075



Untitled
1962
Mannari
granite
P549



**Humpty
Dumpty**
1973
Stainless steel
P484



Wraith
1985
Andesite
P1105



**Heart of
Darkness**
1974
Obsidian
P741



The Roar
1966
Arni marble
P602



Euripides
1966
Italian marble
P592



Void
1971
(cast 1980)
Bronze
P712

noguchi

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



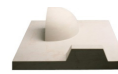
Mirage
1968
Swedish granite
P638



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
P447



Core Piece #1
1974
Basalt
P734



Core Piece #2
1974
Basalt
P735



Black Hills
1970
Granite
P677



This Earth, This Passage
1962 (cast 1963)
Bronze
P532



The Kiss
1945
Alabaster
P225



Tongue
1982-83
Hot-dipped
galvanized steel
P1045



Untitled (Core)
1982
Basalt
P1006



Suspended Not Suspended
1981
Obsidian,
aluminum, wood
P966



Young Mountain
1970
Aji granite
P686



The Philosopher's Stone
1982
Granite, steel
P992



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