

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 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. Noguchi stated: "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  
ρ950



**Woman**  
1983–85  
Basalt  
ρ1118



**Garden Seat**  
1983  
Basalt  
ρ1059



**The Stone Within**  
1982  
Basalt  
ρ999



**Shiva Pentagonal**  
1981  
Basalt  
ρ997



**Venus**  
1980  
Manazuru granite  
ρ940



**Spin-off #3 from Chase Manhattan Plaza**  
1961–64  
Naturally-formed Uji River granite  
ρ5143



**Brilliance**  
1982  
Basalt  
ρ977



**Untitled**  
1987  
Basalt  
ρ1161



**Human Sacrifice**  
1984  
Basalt  
ρ1072



**The Whole**  
1984  
Granite  
ρ1090



**Deepening Knowledge**  
1969  
Basalt  
ρ653



**Break Through Capestrano**  
1982  
Basalt  
ρ976



**Give and Take**  
1984  
Basalt  
ρ1071



**Awa Odori**  
1982  
Mannari granite  
ρ974



**Mountain Breaking Theater**  
1984  
Basalt  
ρ1076

"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  
ρ5141



**Spin-off**  
from Chase  
Manhattan  
Plaza  
1961-64  
Naturally-formed  
Uji River granite  
ρ5146



**Indian Dancer**  
1965-66  
Mannari granite  
ρ580



**Practice Rocks**  
in Placement  
1982-83  
Aji granite  
ρ994



**Thebes**  
1982  
Basalt  
ρ1000



**Garden Table**  
1983  
Granite  
ρ1060



**End Pieces**  
1974  
Swedish granite  
ρ737



**Bench**  
1962  
Granite  
ρ535



**Core (Cored Sculpture)**  
1978  
Basalt  
ρ798



**Seeking**  
1974  
Miharu granite  
ρ743



**Miharu**  
1968  
Miharu granite  
ρ640



**The Well**  
(Variation on  
a Tsukubai)  
1982  
Basalt, water  
ρ1018



**The Big Bang**  
1978  
Granite  
ρ796



**Illusion of  
the Fifth Stone**  
1970  
Aji granite  
ρ681



**Unmei**  
1970  
Basalt  
ρ702



**Behind Inner  
Seeking Shiva  
Dancing**  
1976-82  
Basalt  
ρ751



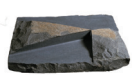
**To Tallness**  
1981  
Manazuru stone  
ρ947



**Squares**  
1969  
Granite  
ρ671



**Dance**  
1982  
Manazuru stone  
ρ984



**Basin and  
Range**  
1984  
Miharu granite  
ρ1070



**To Darkness**  
1965-66  
Miharu granite  
ρ583



**Uruguayan**  
1973  
Granite  
ρ733



**Helix of the  
Endless**  
1985  
Aji granite  
and basalt  
ρ1119



**Sea Stone**  
1979  
Rock from  
the sea  
ρ922



**Sparrow**  
1984  
Bronze plate  
ρ1023

“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  
Ø 440



**The Mountain**  
1964  
Persian travertine  
Ø 569



**Sun at Noon**  
1969  
French red marble,  
Spanish Alicante  
marble  
Ø 664



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



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



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



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



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



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



**The Opening**  
1970  
French rose marble,  
Italian white marble  
Ø 690

“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?”

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**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



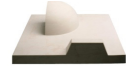
**Mirage**  
1968  
Swedish granite  
P638



**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