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—or 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.”

“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.”

“Here where opposites finally come together, I see a surprising purity. Stone is the depth, metal the mirror. They do not conflict.”


**Entasis of a Pentagonal Helix**  
1984  
Basalt  
$\$ 1109

**Water Table**  
1968  
Granite, natural granite stone, water  
$\$ 645

**Pylon**  
1980–81  
Hot-dipped galvanized steel  
$\$ 475

**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.”

“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?”
