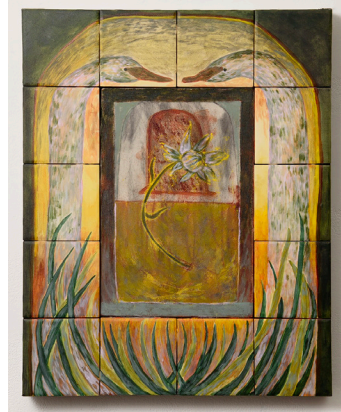


**The Noguchi Museum Presents *A Living Mechanism*,  
a Display of Artworks by Staff**

**June 2–15, 2023**



Left to right: Barbara Leven, *Queensboro Bridge*. Archival pigment print on Epson Velvet Fine Art Paper. 24 x 20 in. Miwa Neishi, *Vanessa*. Ceramic and glaze. 5 x 5 x 5 in. Jen Blaine, *Aestas*. Graphite and acrylic on muslin, ceramic tile, and wood. 19 1/2 x 15 1/4 x 2 in. Orlando Lacro, *i have no home*. Mixed media on wood panel. 4 x 11 x 1 in. Courtesy of the artists.

(New York) — The Isamu Noguchi Foundation and Garden Museum in Long Island City, Queens, New York, will host an exhibition of artworks by its staff from June 2–15, 2023, on view in the Museum’s education studio. Curated by artists Orlando Lacro and Shamysia Waterman, both of whom work as gallery attendants at the Museum, the exhibition highlights the exceptional creativity of the employees of this organization, many of whom are practicing visual or performance artists.

Titled *A Living Mechanism*, the exhibition celebrates The Noguchi Museum as a total work of art and the diverse artistic perspectives of its staff that continuously energize and sustain it. With a memory towards Isamu Noguchi’s own eagerness in collaborating with an astonishing range of other artists, architects, manufacturers, gardeners, photographers, craftspeople, and others in realizing his visions, *A Living Mechanism* nods to how this spirit of collective effort continues today. Explore the exhibition: [noguchi.org/a-living-mechanism](https://noguchi.org/a-living-mechanism)

**Opening Reception & Performance**

**Friday, June 2, 5:30–8 pm**

A public opening reception will take place on the evening of Friday, June 2, coinciding with the Museum’s monthly Free First Fridays (Museum admission is free all day on June 2). All are welcome; no RSVP is required. The opening reception will feature a performance by Madame Maelstrom (aka playwright and Noguchi Museum educator Holly Hepp-Galván),

a psychic comedian who manipulates math and minds. Join her for a magical session where she will demonstrate her unique powers and reveal guests' inner secrets.

#### LOCATION & HOURS

The Noguchi Museum, Education Studio (Level C)  
9-01 33rd Road, at Vernon Boulevard  
Long Island City, NY 11106  
718.204.7088 | [noguchi.org/visit](http://noguchi.org/visit)

The Noguchi Museum is open Wednesdays–Sundays, 11 am–6 pm.

#### MEDIA CONTACTS

**Noguchi Museum Press Office**  
[communications@noguchi.org](mailto:communications@noguchi.org)

**Andrey & Melissa Public Relations**  
Andrey Furmanovich, Melissa Olster  
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#### ABOUT THE NOGUCHI MUSEUM

Founded in 1985 by category-defying artist Isamu Noguchi (1904–1988), The Isamu Noguchi Garden Museum (now known as The Noguchi Museum), was the first museum in the United States to be established, designed, and installed by a living artist to show their own work. Located in Long Island City, Queens, the Museum itself is widely viewed as among the artist's greatest achievements. Holding the world's largest collection of Noguchi's works, it features open air and indoor galleries in a repurposed 1920s industrial building and a serene outdoor sculpture garden. Accompanying the permanent installations placed by Noguchi, the Museum presents temporary exhibitions exploring themes in Noguchi's work, his milieu and collaborators, and his enduring influence today among contemporary practitioners across disciplines. It exhibits a comprehensive selection of Noguchi's material culture, from sculpture, models, and drawings to his personal possessions, and manages the artist's archives and catalog raisonné. Through its rich collection, exhibitions, and programming, the Museum facilitates scholarship and learning for audiences of all ages and backgrounds. [noguchi.org](http://noguchi.org) | [@noguchimuseum](https://www.instagram.com/noguchimuseum)



**Barbara Leven**

*Queensboro Bridge*

Archival pigment print on

Epson Velvet Fine Art Paper

iPhone 13 Pro

16 x 12 in. (24 x 20 in. framed)

\$1100



**Cayla Blachman**

*fire (i), fire (ii), fire (iii), fire (iv)*

Charcoal and pastel on paper,

framed

16 x 16 in.

\$250 each or \$900 for the set



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## ***A Living Mechanism***

Noguchi Museum Staff Exhibition

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[Images \[Dropbox\]](#)



### **Danielle Draik**

*Instructions (Five and Six)*

Acrylic on plaster slab,  
cradled in reclaimed wood

18.25 x 23.5 in.

Price upon request



### **Harumi Ori**

*I am Here@Green St & Spring  
St, New York, NY, November 9,  
2021, 3:33 pm*

Plastic mesh

78 x 98 x 2 in.





**Jared Friedman**

*Withdrawal (Automated Teller Machine 1)*

Acrylic and colored gesso on  
AstroTurf

21 x 21 in.

\$2600



**Jen Blaine**

*Aestas*

Graphite and acrylic on muslin,  
ceramic tile, and wood

19.5 x 15.25 x 2 in.

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[Images \[Dropbox\]](#)



### **Joe Tokumasu Field**

*The Zero Hour, 2023*

Silver “20-20” Rising boombox

Manufactured in Japan, c. 1984

16 x 24 x 7 in.

*Space Travel Serial, 2023*

Audio

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[Images \[Dropbox\]](#)



**Jonathan Glass**

*Robert Glasper's Dinner Party*

Pen and ink

20.5 x 26.5 in.

\$4500



**Jonathan Glass**

*Jim Ridd Trio at Deer Head Inn*

Pen and ink

20.5 x 26.5 in.

\$3000





**Larry Giacoletti**

*Snowfall*

Linoleum cut print

6 x 4 in. (12 x 10 in. framed)



**Lindy Chiu**

*Flowerbed*

Photograph, giclée print from  
film scan on archival paper

5 x 7 in.

Price upon request

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[Images \[Dropbox\]](#)



**Milly Skellington**

*Solid\_As\_A\_Rock!*

Faux thinking machine,  
flooring from The Noguchi  
Museum, on panel

34 x 26 x 4 in.



**Miwa Neishi**

*Vanessa*

Ceramics and glaze

5 x 5 x 5 in.

\$850





**Orlando Lacro**

*i have no home*

Mixed media on wood panel

14 x 11 x 1 in.



**Patricia Abrego**

*Metas*

Acrylic and color pencil  
on panel

7 x 5 in.



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[Images \[Dropbox\]](#)



**Quinn Chen**

*Listening Device*

2021

Metal, silk, photo paper

Dimensions variable



**Shamysia Waterman (Mutant)**

*Nix*

2020

Photograph of acrylic on adhesive

Print on Plexiglass, silver frame

20 x 30 in.

Price upon request

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[Images \[Dropbox\]](#)



**Shane Harrington**

*Skeleton Key*

Archival print

17 x 13 in.

\$100



**Shinsuke Aso**

*Getting out of a rut*

Acrylic, found papers, found objects

42.5 x 26 x 1 in.

\$500

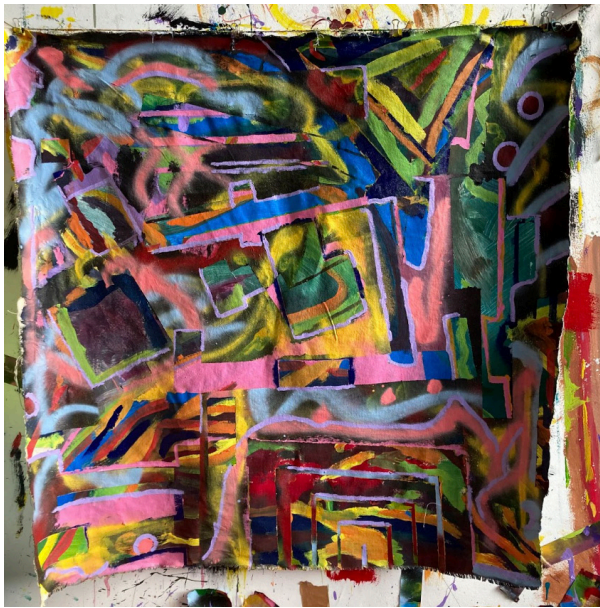
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## *A Living Mechanism*

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[Images \[Dropbox\]](#)



### **Trasonia Abbott**

#### *Big Softie*

Latex, acrylic, spray paint on  
unstretched canvas, suspended  
on twine via binder clips

27.25 x 39 in.

\$600



### **Yali Romagoza**

#### *Pain of Cuba, Body I am*

Garment with video projection

47 x 18 in.



*From the depth of time-consuming hardness to find the lasting and essential, by using modern tools on the oldest medium, there is an attempt to push the discovery of sculpture onward a notch.*  
— Isamu Noguchi, *The Isamu Noguchi Garden Museum* (1987)

What inner workings in your life deserve a moment to shine?

Not one to miss a chance to learn and rise in his level of being, Isamu Noguchi (1904–1988) was constantly exploring his sense of self through investigation of spatial awareness. This was made known by his ability to create artworks using a variety of tools, processes, and fellow colleagues to evoke the abstract visions that inhabited Noguchi’s conscience.

Believing in a collective effort throughout his entire career, his widespread artistic endeavors ranged from interning under Constantin Brancusi, to creating set designs for Martha Graham, to designing furniture with Herman Miller, partnering with a Japanese workhouse in the creation of Akari, and so on. As The Noguchi Museum came into creation there were many figures that were in the process such as Shoji Sadao and Masatoshi Izumi, just to name a few. Even during the later years of Noguchi’s life he became reliant on his right hand man and carving assistant, Masami Sasao, as well as Priscilla Morgan, personal manager of Noguchi who guided some of his best business decisions.

When the opportunity to create the exhibition *A Living Mechanism* presented itself, the initial goal was to draw inspiration from one of The Noguchi Museum’s missions to remain a place for the exploration of individual artistic endeavor and creative collaboration through exposure to Noguchi’s wide-ranging practice. Collaboration was crucial and arguably pertinent to Noguchi’s ever evolving career; by uplifting and representing the artists that aid in the functioning of the museum’s current standing, there is an embodiment of Noguchi’s ethos. As two front-facing staff curate the exhibition, there is a desire to remain current by listening and giving space to those that help support The Noguchi Museum’s existence. The conceptual approach became The Noguchi Museum as a sculpture itself, with its staff as the instruments that transform the work into a beautiful art piece. The instrument is the first step in creating an art piece, as it allows the artist to have their vision materialize right before their eyes. The instrument is in symbiosis with the art piece itself, much like the staff are an ineffable part of the museum.

Just as many instruments, artists, and friends aided in the creation of Noguchi’s works and career, many individuals with their own creative practices share a love of Noguchi and dedication to furthering his legacy. With a wide range of artists being represented, all with unique backgrounds and living experiences, we are determined to evoke an awareness we hope that other museums will gain—validating their staff as artists whose voices should be heard and represented to further transform this field into an equitable place for all who join it.

— Orlando Lacro and Shamysia Waterman, Curators