

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 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."

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



Garden Seat
1983
Basalt
P1059



Narrow Gate
1981
Basalt
P950



Woman
1983–85
Basalt
P1118



The Stone Within
1982
Basalt
P999



Shiva Pentagonal
1981
Basalt
P997



Venus
1980
Manazuru granite
P940



Spin-off #3 from Chase Manhattan Plaza
1961–64
Naturally-formed Uji River granite
P5143



Brilliance
1982
Basalt
P977



Age
1981
Basalt
P946



Human Sacrifice
1984
Basalt
P1072



The Whole
1984
Granite
P1090



Mountain Breaking Theater
1984
Basalt
P1076



Deepening Knowledge
1969
Basalt
P653



Break Through Capestrano
1982
Basalt
P976



Give and Take
1984
Basalt
P1071



Awa Odori
1982
Mannari granite
P974



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"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."



**Spin-off #2
from Chase
Manhattan
Plaza**
1961-64
Naturally-formed
Uji River granite
Ø 5141



**Spin-off
from Chase
Manhattan
Plaza**
1961-64
Naturally-formed
Uji River granite
Ø 5146



Thebes
1982
Basalt
Ø 1000



**Bench from
California
Scenario**
(80% size)
Designed
1980-1982;
fabricated 2021
Granite,
cement, steel
Ø 942



Garden Table
1983
Granite
Ø 1060



Indian Dancer
1965-66
Mannari granite
Ø 580



**Practice Rocks
in Placement**
1982-83
Aji granite
Ø 994



Tsukubai
1964
Mannari granite,
water
Ø 563



End Pieces
1974
Swedish granite
Ø 737



Bench
1962
Granite
Ø 535



**Core (Cored
Sculpture)**
1978
Basalt
Ø 798



Seeking
1974
Miharu granite
Ø 743



Miharu
1968
Miharu granite
Ø 640



The Well
1982
Basalt, water
Ø 1018



The Big Bang
1978
Granite
Ø 796



**Illusion of
the Fifth Stone**
1970
Aji granite
Ø 681



**Basin and
Range**
1984
Miharu granite
Ø 1070



Unmei
1970
Basalt
Ø 702



**Behind Inner
Seeking Shiva
Dancing**
1976-82
Basalt
Ø 751



To Tallness
1981
Manazuru
stone
Ø 947



Squares
1969
Granite
Ø 671



Dance
1982
Manazuru stone
Ø 984



To Darkness
1965-66
Miharu granite
Ø 583



**Helix of the
Endless**
1985
Aji granite
and basalt
Ø 1119



Uruguayan
1973
Granite
Ø 733



Sea Stone
1979
Rock from
the sea
Ø 922



Tsukubai
1964
Mannari granite
Ø 547



Bench
1966
Roman
travertine
Ø 588

"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
ρ705



Emanation
1971
Granite
ρ718



Transformation of Nature (Shizen No Henka)
1984
Mikage granite
ρ1104



In Silence Walking
1970
Bardiglio
marble
ρ683



To Bring to Life
1979
Basalt
ρ933



Sun at Midnight
1973
Granite
ρ730



The Seeker Sought
1969
Basalt
ρ661



Magic Ring
1970
Persian
travertine
ρ688



End Piece
1974
Basalt,
corten steel
ρ736



Time Thinking
1968
Basalt
ρ699



Resonance
1966-67
Basalt
ρ600



To Intrude on Nature's Way
1971
Basalt
ρ720



Another Land
1968
Granite
ρ629



Magic Mountain
1984
Mikage granite
ρ1075



Untitled
1962
Mannari
granite
ρ549



Study for a Waterfall
1961
Granite
ρ512



Heart of Darkness
1974
Obsidian
ρ741



The Roar
1966
Arni marble
ρ602



Wraith
1985
Andesite
ρ1105



Euripides
1966
Italian marble
ρ592



Walking Void #2
1970
Swedish granite
ρ706



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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).



The Spirit's Flight
1969
Carrara marble,
serpentine
P663



The Mountain
1964
Persian travertine
P569



Sun at Noon
1969
French red marble,
Spanish Alicante
marble
P664



The Bow
1973
Yellow Sienna
marble, black
Petit granite
P674



Green Essence
1966
Serpentine,
aluminum
P594



Elbow
1970
Marble,
stainless steel
P703



Ding Dong Bat
1968
Pink Portuguese
marble, white
statuary marble
P630



The Opening
1970
French rose marble,
Italian white marble
P690



She
1970-71
Austrian black
Porticoi marble,
Portuguese rose
Aurora marble
P6951



She #2
1970-71
Austrian black
Porticoi marble,
Portuguese rose
Aurora marble
P6952



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"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



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This installation is a variation on Isamu Noguchi's original selection for Area 8, which was once located directly above. That original space, as we know from Noguchi's catalogue *The Isamu Noguchi Garden Museum*, was dedicated to *Slide Mantra*, the centerpiece of his exhibition *What is Sculpture?* for the U.S. Pavilion at the 1986 Venice Biennale. (The full-scale *Slide Mantra* is now sited in Bayfront Park in Miami.)

This ground level space was once Noguchi's garage, where he parked his 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.



**Slide Mantra
Maquette**
c. 1985
Botticino marble
Ø605



**White
Composition**
1970
White statuary
marble
Ø708



Woman
1969
White Seravezza
marble
Ø657



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“A group of sculptures was carved from balsawood and taken to Italy for casting in bronze. The largest of these is *Victim*. Tragedy is implied by the tension of weight, the tangle of limbs.”

On *Folded Torso*: “The use of bends and slots serves the purpose of visually explaining the possibility of juxtaposing metal without welding.”

On *Giacometti’s Shadow*: “...from a group of twenty-six which were made in collaboration with Gemini G.E.L. in Los Angeles. The idea of multiple sculptures available to many with a limited budget appealed to me. These sculptures were thus made to help support the museum.”

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



Victim
1962 (cast 1984)
Bronze
ø533



**Giacometti’s
Shadow**
1982–83
Hot-dipped
galvanized steel
ø1032



Folded Torso
1959
Aluminum
ø461



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AREA 6

In the original installation for the Museum, Isamu Noguchi devoted this gallery to his unrealized *Memorial to the Atomic Dead*.

In 1951, Noguchi was invited by Kenzo Tange, architect for Hiroshima Peace Memorial Park, to design the central cenotaph honoring the victims of the atomic bombing of the city by the United States. Noguchi intended for this parabolic form's massive legs to plunge through the plaza's surface into an underground chamber where they served as piers, framing a cantilevered trapezoidal box that would serve as a repository for ashes of Hiroshima's dead within a place of solace for survivors. Noguchi's proposal was ultimately rejected, in part because he was American.

In 1982, Noguchi reworked his concept as a memorial to be placed in Washington, DC as a protest against nuclear weapons and to inspire contemplation of responsibility and conscience in the first nation to have used atomic weapons against civilians. Noguchi never lost hope that this memorial might one day be realized and devoted this gallery to a scale model in black granite, the intended material for the memorial arch.



**Memorial to the Dead,
Hiroshima (Memorial to
the Atomic Dead)**

1952 / model c.1982

Brazilian granite,
stainless steel, wood
ø 400



Vertical View

1973

Miharu granite
ø 643



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AREAS 9/10



Bird
1966
Onyx
P590



Vertical Man
1964
Serpentine,
stainless steel
P573



Planet in Transit #1
1968-72
Swedish granite
P646



Core Passages
1979
Basalt
P908



Whet Stone
1970
Granite
P707



Night Wind
1970
Basalt
P689



Infant
1972
Miharu granite
P714



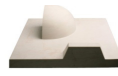
Mirage
1968
Swedish granite
P638



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



Black Hills
1970
Granite
P677



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



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



Black Planet
1973
Basalt
P731



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



Double Red Mountain
1969
Persian
travertine
P654



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