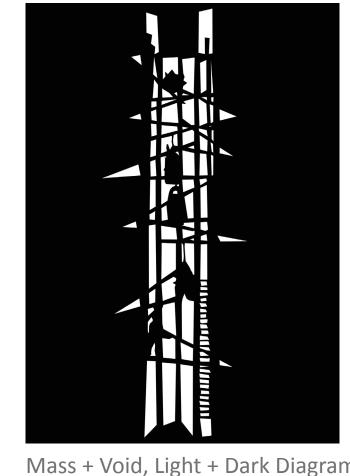
## NOGUCHI RESEARCH: UNDERSTANDING THE BELL TOWER OF HIROSHIMA



asked by Tange to do the Bridge

to do the proposal for the ceno-

taph/ memorial by Tange and the

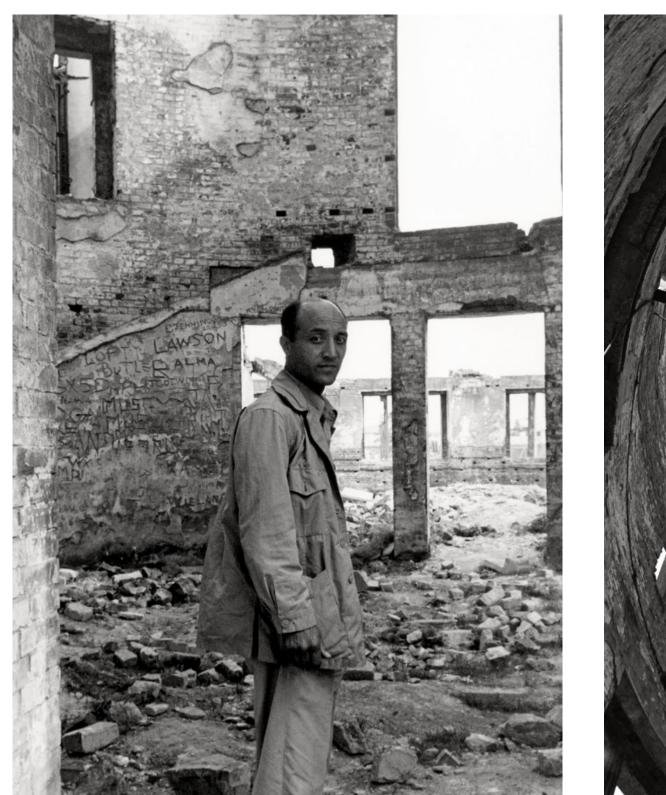
ember 1951. (it was rejected by a

mayor of Hiroshima later in No-

Railings on this trip. He was invited

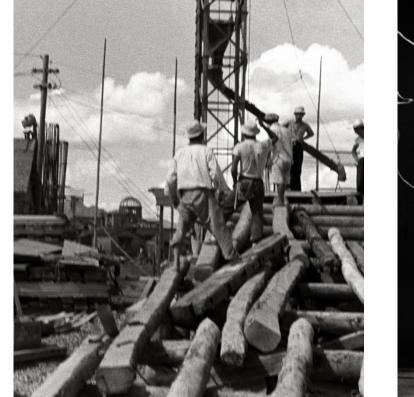
Noguchi's sculpture "Bell Tower of Hiroshima" was never formally proposed. It was another of Noguchi's many unsolicited, unrealized memorials and monuments (he made a number in the 1930s and 1940s). This was shown in the Mitsukoshi Department Store show in August 1950, which was seen by Kenzo Tange and made him consider Noguchi for the projects that followed. It's associated with the period of the bridge railings and cenotaph/memorial proposals for Hiroshima, but was never intended as part of the Peace Park.

Noguchi returned to Japan for the first time since the war (and for the first time since 1931) in May 1950. He didn't make a trip to see Hiroshima until summer 1951, when he traveled there with Kenzo Tange. He was

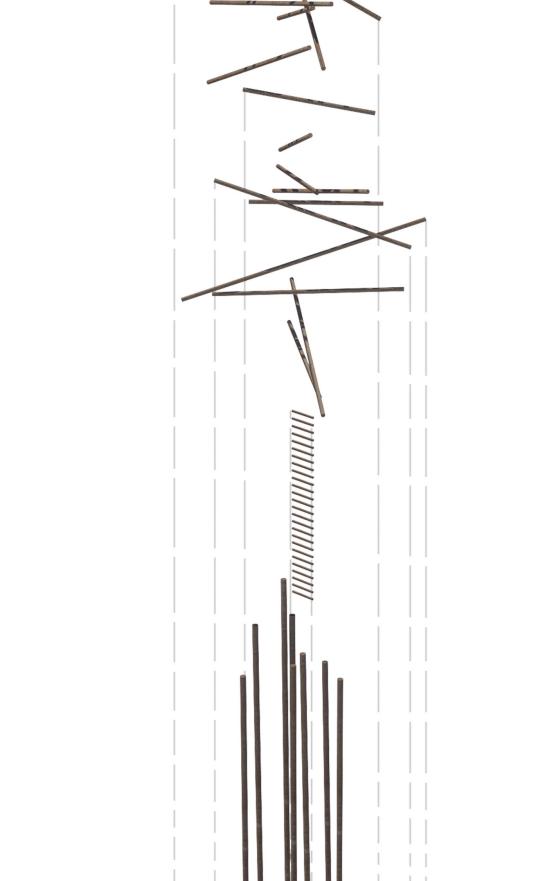








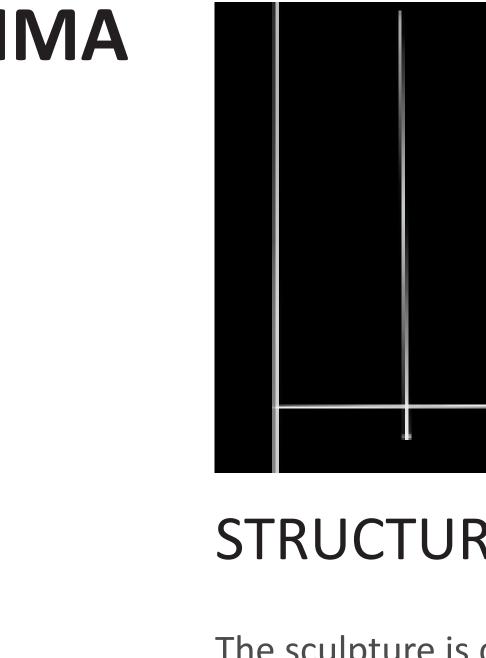




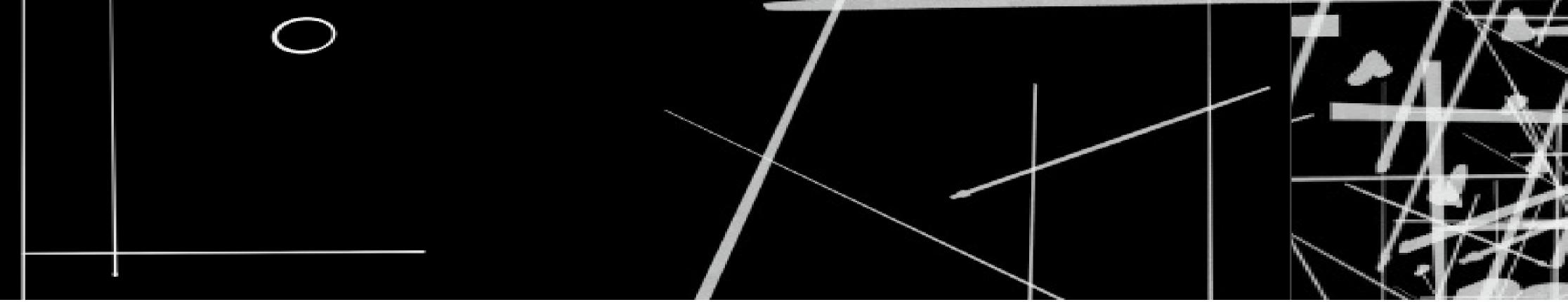
municipal committee in 1952).

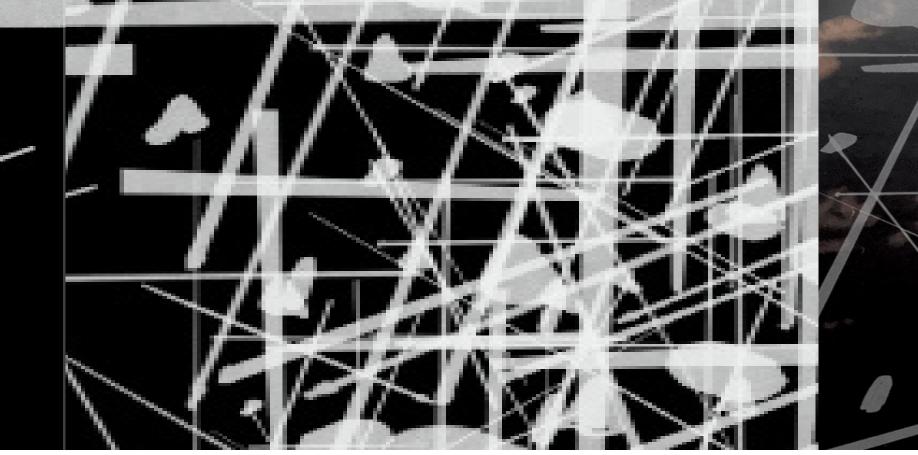












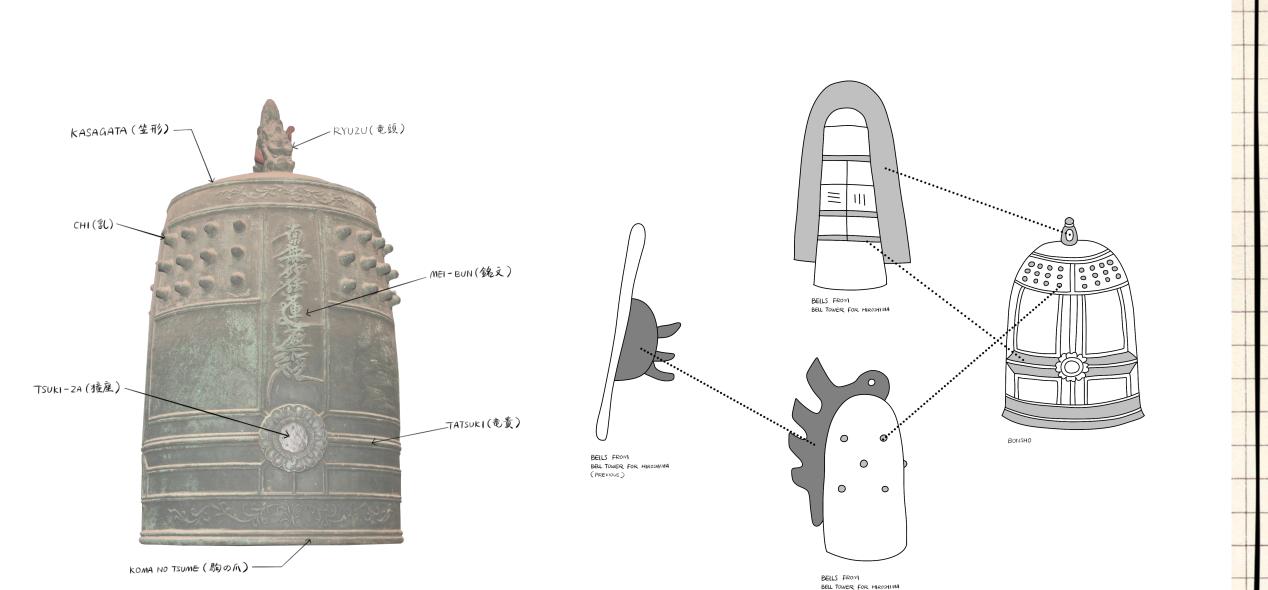




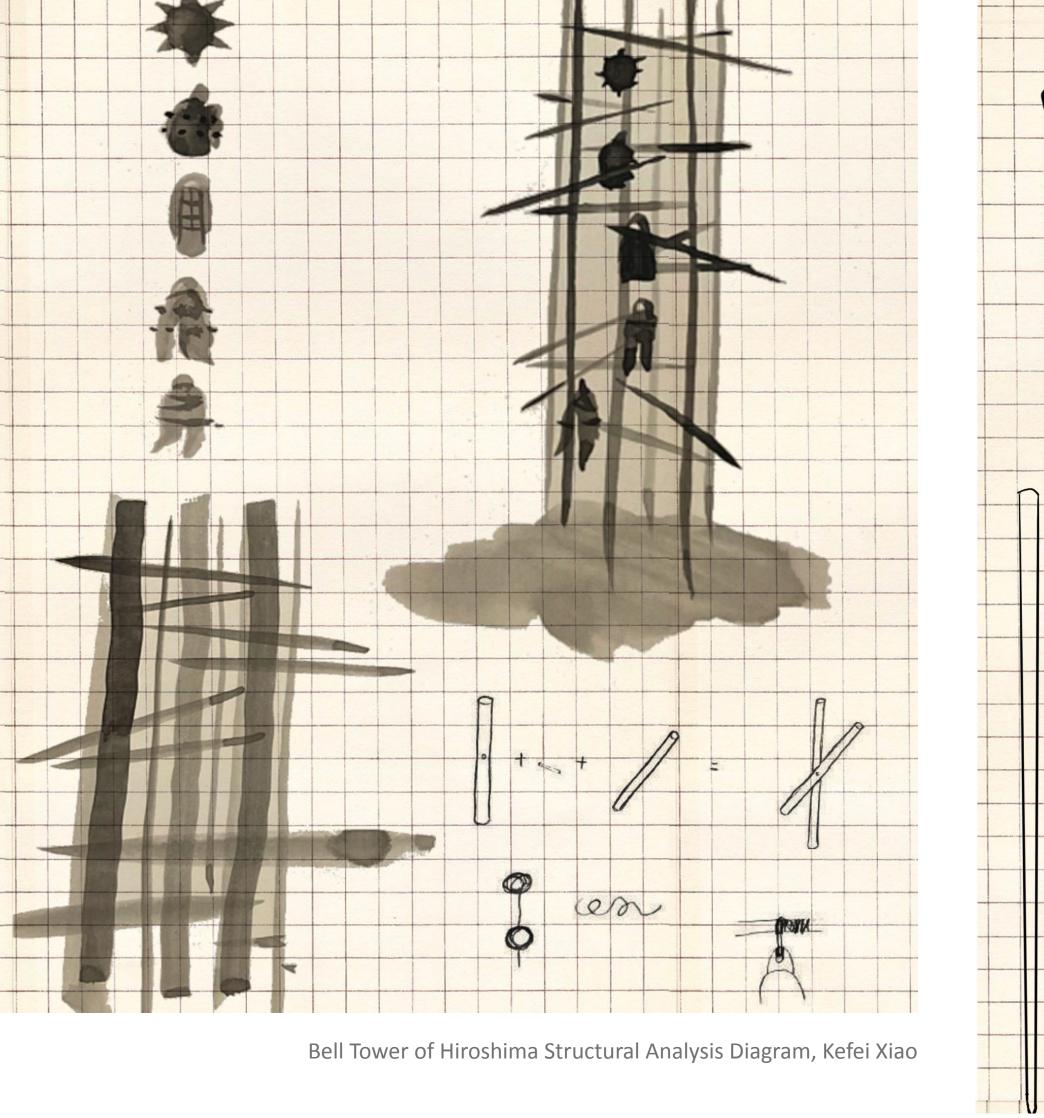
Chaos Diagram & Destruction Diagram, Hannah Hemmerly

The sculpture is composed of dowells and ceramic bells that are meant to look like streaking bombs blasting buildings. The abstracted references speak to maimed bodies, explosives, and environmental destruction of atomic weaponry. This sculpture is an ode to that historic event, and a representation of Noguchi's political interests and involvement within his work and life.

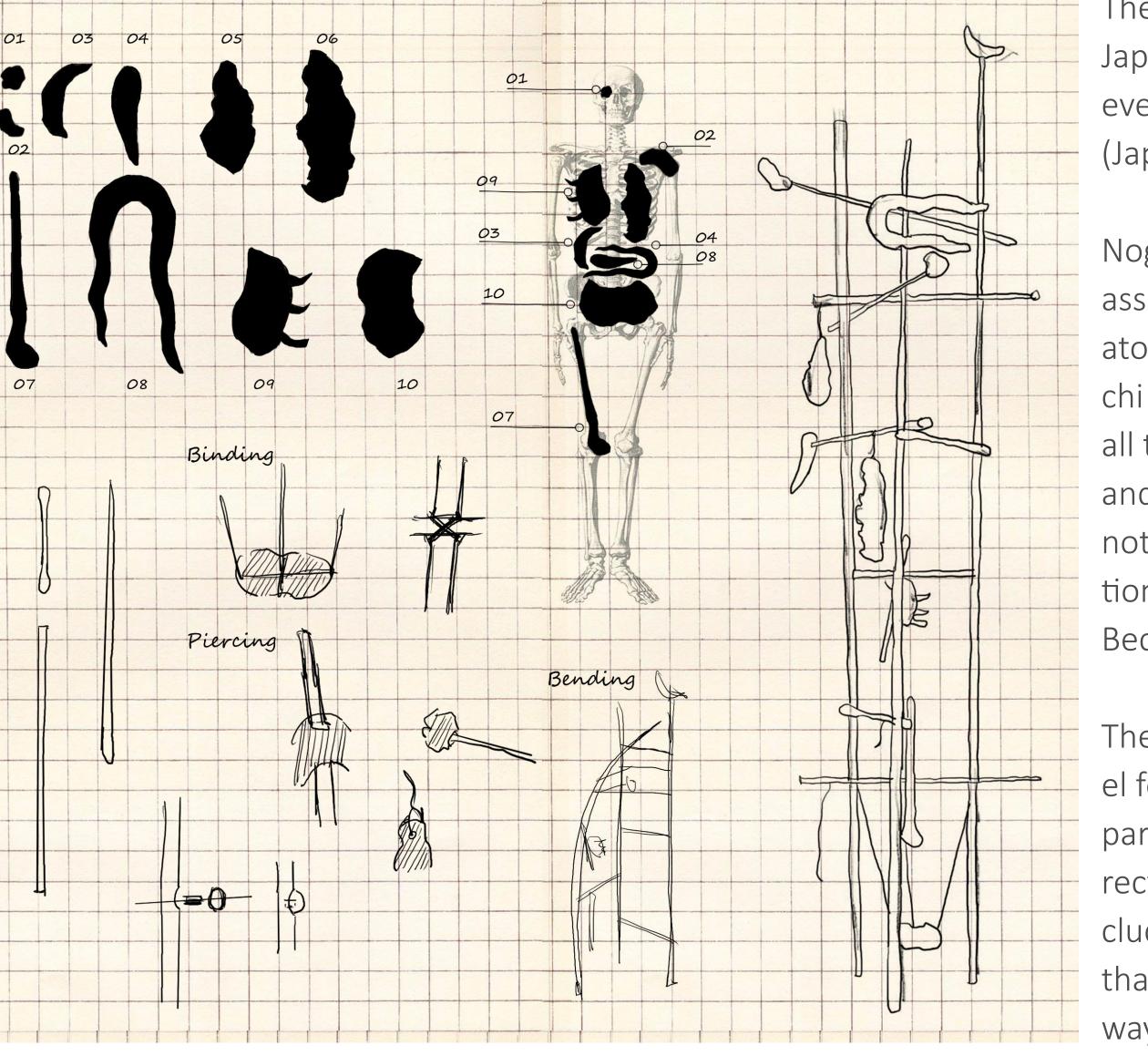
> Words by, Hannah Hemmerly Matt Kirsch, Curator & Director of Research at The Noguchi Museum







## NOTES ON PEACE



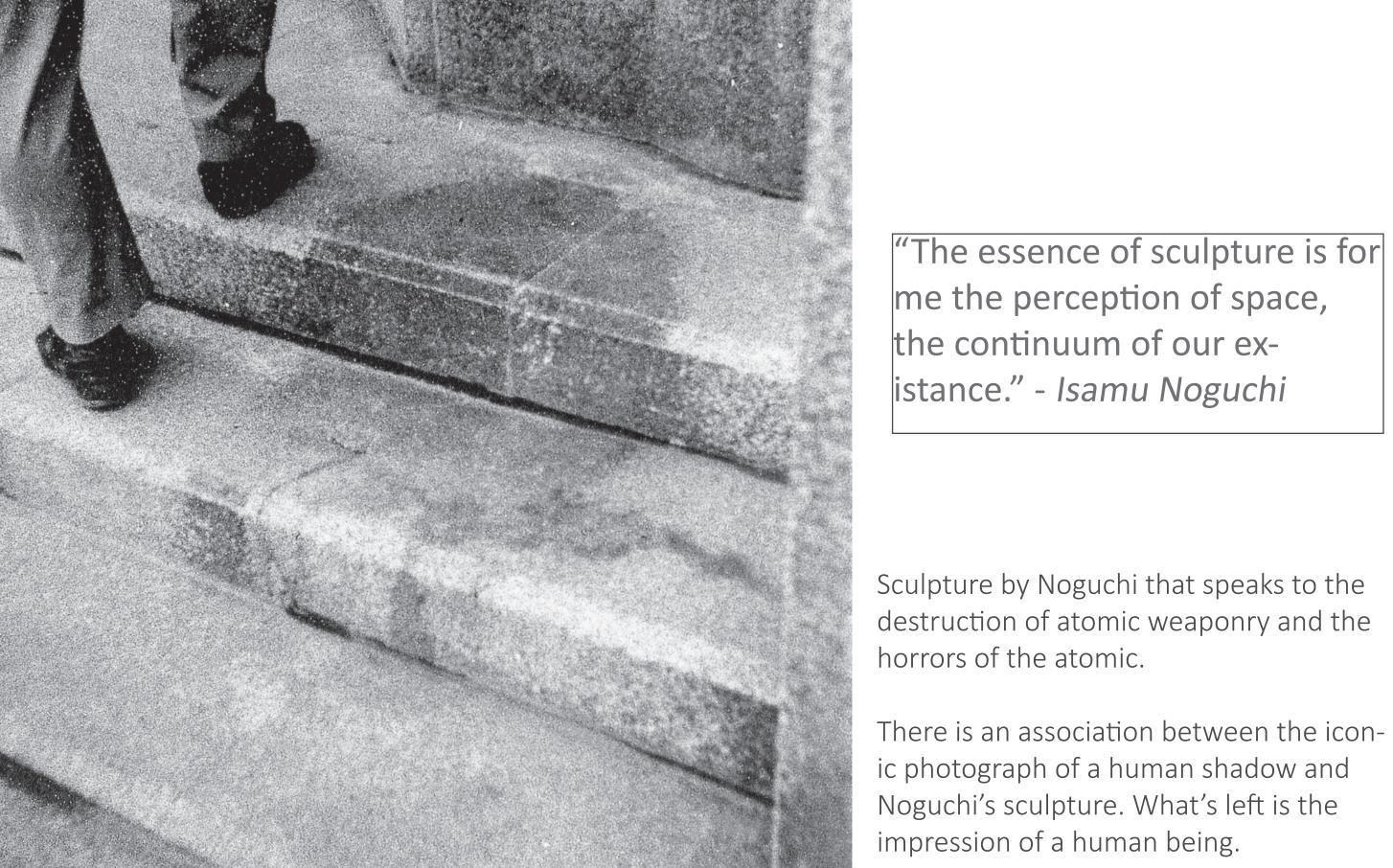
Unrealized Bell Tower of Hiroshima Sketch, Wenda Song

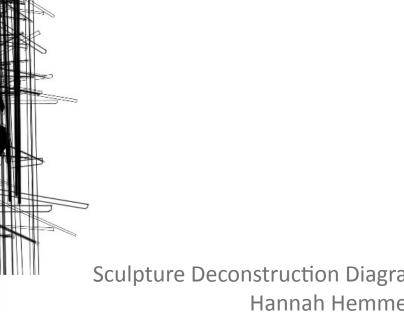
The atomic bombing of Hiroshima and Nagasaki (1945) completely decimated those two Japanese cities. The world has been faced with the reality and gravitas of atomic weaponry ever since World War II. Noguchi, in particular, felt torn between the stifling tension of East (Japan) & West (United States). Thus, the artist explored these emotions in his work.

atomic weaponry, these sculptures are a commentary on peace. More specifically, Noguchi is exploring the notion of peace through the portrayal of destruction. At the end of war, all that we are left with is the rubble, the remnants of lives lost. But, Noguchi dove deeper and created artworks that were evocative, alluding to the motion of catastrophe. These are not static sculptures and in so doing, the sculptures moves its viewers to think on the notion of aftermath. This conversation of aftermath begs the simple question: what is next? Because the world keeps turning, so the question becomes: How do we rebuild?

destruction of atomic weaponry and the horrors of the atomic. There is an association between the icon-

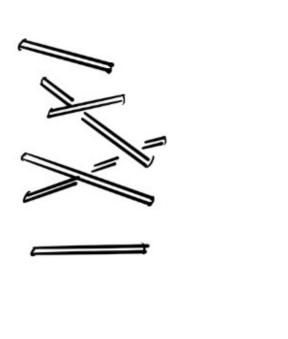






BELL TOWER OF HIROSHIMA: DECONSTRUCTED



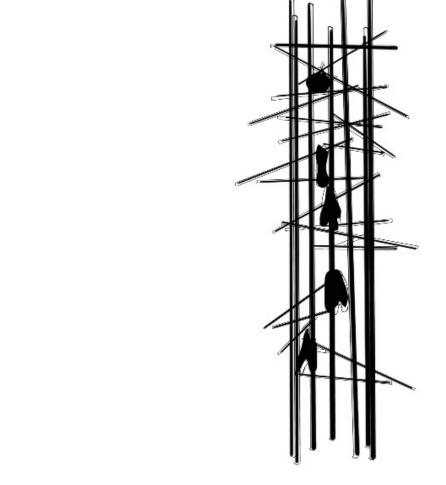












Matt Kirsch, Curator & Director of Research at The Noguchi Museum



"We are a landscape of all we have seen." - Isamu Noguchi

"To order space is to give it

A requiem for all of us who live with

the atom bomb." - Isamu Noguchi