

# 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  
ρ1059



**Narrow Gate**  
1981  
Basalt  
ρ950



**Woman**  
1983–85  
Basalt  
ρ1118



**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



**Human Sacrifice**  
1984  
Basalt  
ρ1072



**The Whole**  
1984  
Granite  
ρ1090



**Mountain Breaking Theater**  
1984  
Basalt  
ρ1076



**Give and Take**  
1984  
Basalt  
ρ1071



**Deepening Knowledge**  
1969  
Basalt  
ρ653



**Break Through Capestrano**  
1982  
Basalt  
ρ976



**Awa Odori**  
1982  
Mannari granite  
ρ974



**Mobile Guide**  
Open the Noguchi Museum guide in Bloomberg Connects. Enter the lookup number to learn more about works on view.

"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 #1**  
from Chase  
Manhattan  
Plaza  
1961-64  
Naturally-formed  
Uji River granite  
ϕ5141



**Spin-off**  
from Chase  
Manhattan  
Plaza  
1961-64  
Naturally-formed  
Uji River granite  
ϕ5146



**Thebes**  
1982  
Basalt  
ϕ1000



**Bench from**  
*California*  
*Scenario*  
(80% size)  
Designed  
1980-1982;  
fabricated 2021  
Granite,  
cement, steel  
ϕ942



**Garden Table**  
1983  
Granite  
ϕ1060



**Indian Dancer**  
1965-66  
Mannari granite  
ϕ580



**Practice Rocks**  
**in Placement**  
1982-83  
Aji granite  
ϕ994



**Tsukubai**  
1964  
Mannari granite,  
water  
ϕ563



**End Pieces**  
1974  
Swedish granite  
ϕ737



**Bench**  
1962  
Granite  
ϕ535



**Core (Cored**  
**Sculpture)**  
1978  
Basalt  
ϕ798



**Seeking**  
1974  
Miharu granite  
ϕ743



**Miharu**  
1968  
Miharu granite  
ϕ640



**The Well**  
1982  
Basalt, water  
ϕ1018



**The Big Bang**  
1978  
Granite  
ϕ796



**Illusion of**  
**the Fifth Stone**  
1970  
Aji granite  
ϕ681



**Basin and**  
**Range**  
1984  
Miharu granite  
ϕ1070



**Unmei**  
1970  
Basalt  
ϕ702



**Behind Inner**  
**Seeking Shiva**  
**Dancing**  
1976-82  
Basalt  
ϕ751



**To Tallness**  
1981  
Manazuru  
stone  
ϕ947



**Squares**  
1969  
Granite  
ϕ671



**Dance**  
1982  
Manazuru stone  
ϕ984



**To Darkness**  
1965-66  
Miharu granite  
ϕ583



**Helix of the**  
**Endless**  
1985  
Aji granite  
and basalt  
ϕ1119



**Uruguayan**  
1973  
Granite  
ϕ733



**Sea Stone**  
1979  
Rock from  
the sea  
ϕ922



**Tsukubai**  
1964  
Mannari granite  
ϕ547



**Bench**  
1966  
Roman  
travertine  
ϕ588

"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  
Swedish granite,  
corten steel  
ρ736



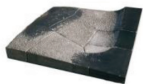
**From Mud  
Mountain**  
1967  
Basalt  
ρ616



**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



**Downward Pulling #2**  
c. 1972  
Spanish Alicante  
marble, Marquina  
marble  
P678



**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.)

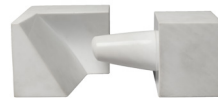
This ground level space was once Noguchi's garage, where he parked his Volkswagen Rabbit. When the Museum was renovated in 2002–04 to add the basic amenities required to open year-round, the floor in this gallery was raised, and the picture window, stairs, and ramp above were added.



**Slide Mantra  
Maquette**  
c. 1985  
Botticino marble  
P605



**Slide Mantra  
Maquette**  
c. 1985  
Carrara marble  
P6051



**White  
Composition**  
1970  
White statuary  
marble  
P708



**Woman**  
1969  
White Seravezza  
marble  
P657



**Mobile Guide**  
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## AREAS 9/10



**Bird**  
1966  
Onyx  
ø 590



**Blackness**  
1967-70  
Basalt  
Private collection  
ø 614



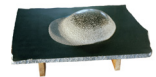
**Vertical Man**  
1964  
Serpentine,  
stainless steel  
ø 573



**Core Passages**  
1979  
Basalt  
ø 908



**Whet Stone**  
1970  
Granite  
ø 707



**Planet in Transit #1**  
1968-72  
Swedish granite  
ø 646



**Night Wind**  
1970  
Basalt  
ø 689



**Infant**  
1972  
Miharu granite  
ø 714



**Mirage**  
1968  
Swedish granite  
ø 638



**Ziggurat**  
c. 1968  
Seravezza marble  
ø 639



**Dome of the Rock**  
1968  
Seravezza marble  
ø 631



**Variation on a Millstone #2**  
1962  
Granite  
ø 545



**Fudo**  
1966-67  
Granite,  
stainless steel  
ø 593



**Slowly Slowly**  
1966-67  
Basalt  
ø 606



**Eros**  
1966  
Portuguese rose  
Aurora marble,  
aluminum  
ø 591



**Landscape Sculpture**  
1970  
Granite  
ø 634



**Childhood**  
1970  
Aji granite  
ø 675



**The Footstep**  
1958  
Mannari  
granite, pine  
ø 454



**To Love**  
1970  
Portuguese rose  
Aurora marble,  
Austrian black  
Porticoi marble  
ø 700



**Seeker Variation**  
1969  
Granite  
ø 662



**Warlord**  
1978  
Granite  
ø 777



**Core Piece #1**  
1974  
Basalt  
ø 734



**Core Piece #2**  
1974  
Basalt  
ø 735



**Black Hills**  
1970  
Granite  
ø 677



**Floor Frame**  
1962 (cast 1985)  
Bronze  
ø 519



**The Philosopher's Stone**  
1982  
Granite, steel  
ø 992



**Untitled**  
1982  
Aji granite,  
hot-dipped  
galvanized steel  
ø 1009



**Untitled (Core)**  
1982  
Basalt  
ø 1006



**Emergent**  
1971  
Aji granite  
ø 711



**Suspended Not Suspended**  
1981  
Obsidian,  
aluminum, wood  
ø 966



**Young Mountain**  
1970  
Aji granite  
ø 686



**The Letter One**  
1969  
Basalt  
ø 659



**Torso**  
1982  
Granite,  
hot-dipped  
galvanized steel  
ø 1001



**Pink Jizō**  
1960  
Portuguese  
marble, brass,  
limestone  
ø 603



**Double Red Mountain**  
1969  
Persian  
travertine  
ø 654



**Floor Frame (Remembering India)**  
1970  
Yellow Sienna marble,  
black Petit Granite  
ø 680