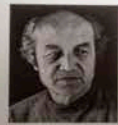






NEW YORK STATE CELEBRATES
ASIAN AMERICAN & PACIFIC ISLANDER
HERITAGE MONTH

G. Noguchi:
Kengo Okada



ISAMU NOGUCHI
1904 - 1988

During his lifetime, Isamu Noguchi, known for his elegant, minimalist, and functional designs, was a pioneer of modern design. He was a pioneer of modern design, and his work was a blend of Japanese and American styles. He was a pioneer of modern design, and his work was a blend of Japanese and American styles. He was a pioneer of modern design, and his work was a blend of Japanese and American styles.



ISAMU NOGUCHI

Isamu Noguchi was a pioneer of modern design. He was a pioneer of modern design, and his work was a blend of Japanese and American styles. He was a pioneer of modern design, and his work was a blend of Japanese and American styles. He was a pioneer of modern design, and his work was a blend of Japanese and American styles.

G. Noguchi:
Kengo Okada

The great things of this world are not made by the hand of man alone. They are made by the hand of man and the hand of nature. They are made by the hand of man and the hand of nature. They are made by the hand of man and the hand of nature.

NEW YORK STATE 2022
PROCLAMATION

Whereas Isamu and Kengo, pioneer designers and architects, have made significant contributions to the field of modern design, and whereas the people of the State of New York desire to honor their memory and the contributions they have made to the State of New York, I, the Governor, do hereby proclaim the month of May 2022 as Asian American and Pacific Islander Heritage Month.



NEW YORK STATE CELEBRATES
ASIAN AMERICAN & PACIFIC ISLANDER
HERITAGE MONTH:

6.6.05 uchi:

Kenzo Okada



KENZO OKADA



HAGOROMO

Purchased from Betty Parsons Gallery in 1970 for accession into the Empire State Plaza Art Collection, *Hagoromo* (1964) is an exceptional example of melding an Eastern and Western approach to art.

The painting, named after one of the most beloved traditional 13th century Japanese Noh plays ("hagoromo" meaning "the feather robe"), exemplifies what Japanese playwright Zsami called the

essence of Noh: "to unite high and low, and bring joy to the hearts of the people." Noh became a literary treasure, and a multi-art form combining architecture, drama, poetry, music, masks, costumes, and dance. Each art form is in an archaic and essential form held together as a whole by energy and silence.

The dance component of a Noh play is abstracted and one of pure forms, like the universe framing dimensions of complete possibility.

In the play, a fisherman is walking with his companions at night when he finds the hagoromo, a magical feather-mantle of a tennin (a Buddhist spiritual being) hanging on a bough. The tennin sees the fisherman taking the hagoromo and demands its return, as she cannot return to heaven without it. The fisherman argues with her, and finally promises to return it, if she will show him her dance. She accepts his offer. The play's chorus explains that the dance is symbolic of the daily changes of the moon. In the finale, the tennin disappears like a mountain slowly hidden in mist.



Kenzo Okada, *Portrait of Kenzo Okada*, 1971, oil on canvas, 100 x 100 cm. Photo: Kenzo Okada

KENZO OKADA

1902 – 1982

Born in Yokohama, Kanagawa, Japan in 1902, Kenzo Okada developed an early interest in Western art, particularly when he studied Western painting at the Tokyo Fine Arts University. After brief schooling in Paris, Okada returned to Japan to teach. During World War II, the artist moved further into the countryside where he painted every day. The experience deepened his sensitivity to nature and influenced his use of a limited color palette and flattened organic forms. In 1948, he returned to Tokyo to exhibit his art publicly for the first time.

Continually drawn to the West and the birth of the postwar Abstract Expressionist art movement, Okada moved to New York in 1950, where he was represented by gallerist Betty Parsons. Okada's paintings from this time continued to reveal subtle changes through the use of imagery constructed with delicate tones of color within the composition. Described as "floating detachment," this consciously Eastern approach to his work reflects Okada's Buddhist values.

During the 1970s, Okada created numerous works considered to be a departure from the decorative effects of traditional Japanese painting. His personal style of abstract expressionism distilled the essence of nature into a painting, making it seem elemental and, thus, sublime.



Isamu Noguchi, *Portrait of Isamu Noguchi*, 1964, oil on canvas, 100 x 100 cm. Photo: Isamu Noguchi

ISAMU NOGUCHI

1904 – 1988

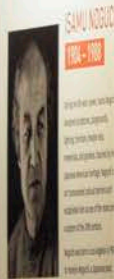
During his 60-year career, Isamu Noguchi designed sculptures, playgrounds, lighting, furniture, theater sets, memorials, and gardens. Inspired by his Japanese American heritage, Noguchi's art transcended cultural barriers and established him as one of the most prolific sculptors of the 20th century.

Noguchi was born in Los Angeles in 1904 to Yonejiro Noguchi, a Japanese poet, and Lennie Gilmore, an American writer and editor, but he spent most of his

childhood in Japan. Noguchi moved to New York City in 1922 to study medicine at Columbia University but left shortly after to become a full-time sculptor. Throughout his career, he traveled to Europe and Japan and incorporated Western and Eastern styles inspired by his travels into his sculpture.

World War II had a significant impact on Noguchi. In solidarity with Japanese Americans facing anti-Japanese racism in the United States, Noguchi founded the Nisei Writers and Artists for Democracy and went voluntarily to the Poston Internment Camp in Arizona, where he was not allowed to leave for seven months.

In 1985, Noguchi opened The Noguchi Museum in Long Island City. Now known as the Isamu Noguchi Foundation and Garden Museum, it is the first museum founded, designed, and installed by an artist of their own work in the United States.



ISAMU NOGUCHI
1896 - 1972

Isamu Noguchi was born in New York City in 1896. He was the son of a Japanese immigrant and an American woman. He studied architecture at the University of California, Berkeley, and then at the University of Pennsylvania. He was a pioneer in the field of organic architecture, which is a style of architecture that is inspired by the natural world. He was also a sculptor, designer, and landscape architect. He is best known for his work in the field of organic architecture, which is a style of architecture that is inspired by the natural world. He was a pioneer in the field of organic architecture, which is a style of architecture that is inspired by the natural world. He was also a sculptor, designer, and landscape architect. He is best known for his work in the field of organic architecture, which is a style of architecture that is inspired by the natural world.

ISAMU NOGUCHI



Isamu Noguchi, *Studies for the Sun*, 1960-1961

STUDIES FOR THE SUN

Studies for the Sun are smaller scale studies made from travertine, iron, and bronze. The 3 sculptures are studies for Noguchi's finalized Sun sculpture in the public garden he designed for Yale University.

When he worked on *Studies of the Sun*, Noguchi stated that he was attempting to find a type, shape, or look of the sun that was both harmonious and disharmonious in order to create a feeling of energy buzzing around the circular shape.



Isamu Noguchi, *The Sunken Garden*, 1960-1961

THE SUNKEN GARDEN

Noguchi's *Sunken Garden* design at Yale University was influenced by the ancient palazzos of Italy and Japanese contemplation gardens. Three white marble sculptures make up the garden: a sun, a pyramid, and a cube.

Inspired by Japanese concepts of Zen Buddhism, Noguchi believed the sun was both the beginning and the end of nothingness; the void, "the absolute zero, the decimal point, the halfway point of nothingness from which we emerge, by which we return."

ZO OKADA



HOGOROMO

Purchased from Betty Parsons Gallery in 1970 for accession into the Empire State Plaza Art Collection, *Hogoromo* (1964) is an exceptional example of melding an Eastern and Western approach to art.

The painting, named after one of the most beloved traditional 13th century Japanese Noh plays ("hogoromo" meaning "the feather robe"), exemplifies what Japanese playwright Zeami called the

hi: "to unite high and low, and bring joy to the hearts of the people." Noh, a rare treasure, and a multi-art form combining architecture, drama, poetry, costumes, and dance. Each art form is in an archaic and essential form held whole by energy and silence.

One component of a Noh play is abstracted and one of pure forms, like the universe's notions of complete possibility.

A fisherman is walking with his companions at night and finds the hogoromo, a magical feather-mantle (Buddhist spiritual being) hanging on a bough. He asks the fisherman taking the hogoromo and returns, as she cannot return to heaven without her. The fisherman argues with her, and finally promises to show her her dance. She accepts his promise. The chorus explains that the dance is symbolic of the moon. In the finale, the tennin (celestial being) appears and a mountain slowly hidden in mist.



Performance of Noh play, Hogoromo, 1964



KENZO OKADA

1902 – 1982

Born in Yokohama, Kanagawa, Japan in 1902, Kenzo Okada developed an early interest in Western art, particularly when he studied Western painting at the Tokyo Fine Arts University. After brief schooling in Paris, Okada returned to Japan to teach. During World War II, the artist moved further into the countryside where he painted every day. The experience deepened his sensitivity to nature and influenced his use of a limited color palette and flattened organic forms. In 1948, he returned to Tokyo to exhibit his art publicly for the first time.

Continually drawn to the West and the birth of the postwar Abstract Expressionist art movement, Okada moved to New York in 1950, where he was represented by gallerist Betty Parsons. Okada's paintings from this time continued to reveal subtle changes through the use of imagery constructed with delicate tones of color within the composition. Described as "floating detachment," this consciously Eastern approach to his work reflects Okada's Buddhist values.

During the 1970s, Okada created numerous works considered to be a departure from the decorative effects of traditional Japanese painting. His personal style of abstract expressionism distilled the essence of nature into a painting, making it seem elemental and, thus, sublime.

ISAMU NOGUCHI



Isamu Noguchi, *Studies for the Sun*, 1959-1964

STUDIES FOR THE SUN

Studies for the Sun are smaller scale studies made from travertine, iron, and bronze. The 3 sculptures are studies for Noguchi's finalized Sun sculpture in the public garden he designed for Yale University.

When he worked on *Studies of the Sun*, Noguchi stated that he was attempting to find a type, shape, or look of the sun that was both harmonious and disharmonious in order to create a feeling of energy buzzing around the circular shape.

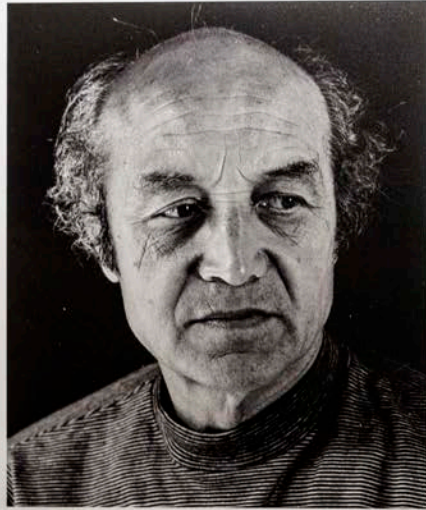


Sunken Garden for the Beinecke Rare Book and Manuscript Library. Images courtesy of The Noguchi Museum Archives, ©The Isamu Noguchi Foundation and Garden Museum, New York / ARS.

THE SUNKEN GARDEN

Noguchi's *Sunken Garden* design at Yale University was influenced by the ancient palazzos of Italy and Japanese contemplation gardens. Three white marble sculptures make up the garden: a sun, a pyramid, and a cube.

Inspired by Japanese concepts of Zen Buddhism, Noguchi believed the sun was both the source of life and a symbol of nothingness; he said, "the circle is zero, the decimal zero, or the zero of nothingness from which we come, to which we return."



Portrait of Isamu Noguchi. Images courtesy of The Noguchi Museum Archives, ©The Isamu Noguchi Foundation and Garden Museum, New York / ARS.

ISAMU NOGUCHI

1904 – 1988

During his 60-year career, Isamu Noguchi designed sculptures, playgrounds, lighting, furniture, theater sets, memorials, and gardens. Inspired by his Japanese American heritage, Noguchi's art transcended cultural barriers and established him as one of the most prolific sculptors of the 20th century.

Noguchi was born in Los Angeles in 1904 to Yonejiro Noguchi, a Japanese poet, and Léonie Gilmour, an American writer and editor, but he spent most of his

childhood in Japan. Noguchi moved to New York City in 1922 to study medicine at Columbia University but left shortly after to become a full-time sculptor. Throughout his career, he traveled to Europe and Japan and incorporated Western and Eastern styles inspired by his travels into his sculpture.

World War II had a significant impact on Noguchi. In solidarity with Japanese Americans facing anti-Japanese racism in the United States, Noguchi founded the Nisei Writers and Artists for Democracy and went voluntarily to the Poston Internment Camp in Arizona, where he was not allowed to leave for seven months.

In 1985, Noguchi opened The Noguchi Museum in Long Island City. Now known as the Isamu Noguchi Foundation and Garden Museum, it is the first museum founded, designed, and installed by an artist of their own work in the United States.



Arthur Mones, Kenzo Okada, 1981. Gelatin silver photograph. Image courtesy of Brooklyn Museum

KENZO OKADA

1902 – 1982

Born in Yokohama, Kanagawa, Japan in 1902, Kenzo Okada developed an early interest in Western art, particularly when he studied Western painting at the Tokyo Fine Arts University. After brief schooling in Paris, Okada returned to Japan to teach. During World War II, the artist moved further into the countryside where he painted every day. The experience deepened his sensitivity to nature and influenced his use of a limited color palette and flattened organic forms. In 1948, he returned to Tokyo to exhibit his art publicly for the first time.

Continually drawn to the West and the birth of the postwar Abstract Expressionist art movement, Okada moved to New York in 1950, where he was represented by gallerist Betty Parsons. Okada's paintings from this time continued to reveal subtle changes through the use of imagery constructed with delicate tones of color within the composition. Described as "floating detachment," this consciously Eastern approach to his work reflects Okada's Buddhist values.

During the 1970s, Okada created numerous works considered to be a departure from the decorative effects of traditional Japanese painting. His personal style of abstract expressionism distilled the essence of nature into a painting, making it seem elemental and, thus, sublime.

KENZO OKADA



Kenzo Okada, *Hagoromo*, 1964, oil on canvas

HAGOROMO

Purchased from Betty Parsons Gallery in 1970 for accession into the Empire State Plaza Art Collection, *Hagoromo* (1964) is an exceptional example of melding an Eastern and Western approach to art.

The painting, named after one of the most beloved traditional 13th century Japanese Noh plays ("hagoromo" meaning "the feather robe"), exemplifies what Japanese playwright Zeami called the

essence of Noh: "to unite high and low, and bring joy to the hearts of the people." Noh became a literary treasure, and a multi-art form combining architecture, drama, poetry, music, masks, costumes, and dance. Each art form is in an archaic and essential form held together as a whole by energy and silence.

The dance component of a Noh play is abstracted and one of pure forms, like the universe framing dimensions of complete possibility.

In the play, a fisherman is walking with his companions at night when he finds the hagoromo, a magical feather-mantle of a tennin (a Buddhist spiritual being) hanging on a bough. The tennin sees the fisherman taking the hagoromo and demands its return, as she cannot return to heaven without it. The fisherman argues with her, and finally promises to return it, if she will show him her dance. She accepts his offer. The play's chorus explains that the dance is symbolic of the daily changes of the moon. In the finale, the tennin disappears like a mountain slowly hidden in mist.



Performance of Noh play, *Hagoromo*, 1940.



Proclamation

Whereas, New York State is proud to join in the national celebration of Asian American and Pacific Islander Heritage Month, observed annually during the month of May; we welcome the opportunity to celebrate the rich culture and heritage of Asian Americans and Pacific Islanders through events that invite New Yorkers of all backgrounds to experience these cultures and develop a deeper understanding and appreciation of the role Asian Americans and Pacific Islanders have played in our nation's history and continue to have in today's society; and

Whereas, first designated in 1978 with the passage of a Joint Congressional Resolution, Asian American and Pacific Islander Heritage Month highlights two significant milestones in the history of Asian Americans and Pacific Islanders: the immigration of the first Japanese individuals to the United States in May of 1843, and the completion of the transcontinental railroad in May of 1869, an achievement largely attributable to the Chinese immigrant workers who laid its tracks; and

Whereas, over 1.4 million New Yorkers are part of the Asian American and Pacific Islander community and they continue to find success in many endeavors, such as business, finance, education, law, public service, science and technology, the arts, and sports, and we honor the generations of Asian Americans and Pacific Islanders who have given so much to this state and nation; and

Whereas, throughout our history, New York State has been a champion of human rights and condemns all forms of violence, bullying, discrimination, and hate crimes based on race, religion, and nationality; we are appalled by the increasing number of these incidents against the Asian American and Pacific Islander community that has been the target of physical and verbal assaults; and

Whereas, New York State is dedicated to eliminating racial, cultural, and social barriers fueled by hatred and ignorance, and building bridges of understanding and respect within our diverse society; we remain committed to providing leadership in confronting this critical issue and to stopping acts of violence against Asian American and Pacific Islander communities through measures that strengthen their safety and security, and through other public safety and criminal justice reforms that address or prevent an increase in hate-motivated attacks; and

Whereas, during this month-long observance, our Asian American and Pacific Islander communities will hold cultural events and educational programs that add to our state's reputation as a cultural capital of the world, and all New Yorkers join in these celebrations and express appreciation for the contributions of our families, friends, and neighbors of Asian American and Pacific Islander heritages

Now, Therefore, I, Kathy Hochul, Governor of the State of New York, do hereby proclaim May 2022 as
ASIAN AMERICAN & PACIFIC ISLANDER HERITAGE MONTH
in the Empire State.



Kathy Hochul
GOVERNOR

Karen Persichilli Keough
Secretary to the Governor
Karen Persichilli Keough