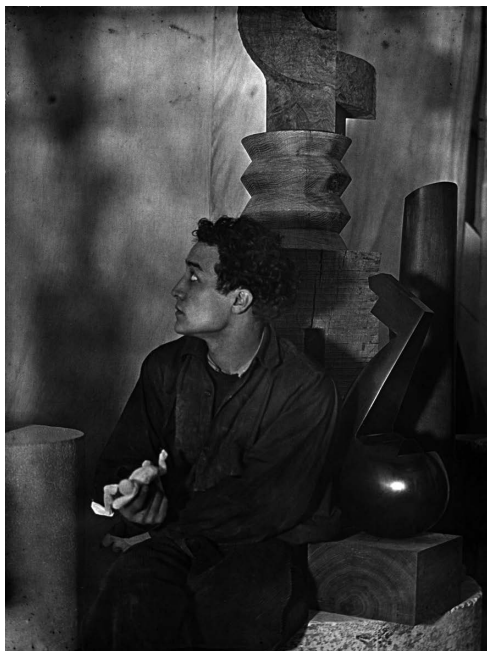


ISAMU NOGUCHI

SCULPTING THE WORLD

15 MARCH - 2 JULY 2023



L@M

Lille Métropole
Musée d'art moderne
d'art contemporain
et d'art brut

Visitor's Guide

EN

“In the creation and existence of a piece of sculpture, individual possession has less significance than public enjoyment. Without this purpose, the very meaning of sculpture is in question.”

DIRECTOR/CURATOR
SÉBASTIEN DELOT

CURATORSHIP
SÉBASTIEN DELOT,
ASSISTED BY GRÉGOIRE PRANGÉ

VISITOR'S GUIDE
LAM AUDIENCE DEVELOPMENT
DEPARTMENT

GRAPHIC DESIGN
PROTOTYPE.PARIS

EXHIBITION DESIGNED
IN PARTNERSHIP WITH
THE **BARBICAN CENTRE** (LONDON),
THE **LUDWIG MUSEUM** (COLOGNE)
AND THE **ZENTRUM PAUL KLEE**
(BERN), IN CLOSE COLLABORATION
WITH THE **ISAMU NOGUCHI**
FOUNDATION AND GARDEN MUSEUM,
NEW YORK, SOURCE OF MOST OF
THE LOANS TO THE EXHIBITION.

It has taken until 2023 for the first retrospective devoted to the American-Japanese artist Isamu Noguchi (1904–1988) to be held in France. Best known as the designer of the iconic Akari lamps, he was first and foremost a sculptor, whose body of work fascinates thanks to his constant inventiveness.

At a junction of varied approaches, he drew on traditions and the most experimental ideas to create forms that synthesise multiple cultures. Noguchi can not be constrained by a single category of art history and was never a prisoner of his time or any other.

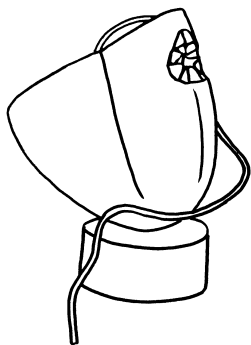
Through his encounters with major artists, inventors and thinkers (including Constantin Brancuși, Martha Graham, R. Buckminster Fuller, Alexander Calder, Diego Rivera and Arshile Gorky), in a century that saw so many upheavals, his work never stopped blurring the lines between sculpture, design, architecture and dance, tradition and innovation, art and craft.

For Noguchi, what mattered wasn't making unique pieces for galleries and museums but designing objects and spaces for society. He spent his life seeking to "broaden the possibilities of sculpture", developing his art in relation to the scale of the object, the body, domestic space and landscape. For him sculpture became a concept, which he used to sculpt the world.

This exhibition, the result of close collaboration with the Barbican Centre in London, the Ludwig Museum in Cologne and the Zentrum Paul Klee in Bern, would not have been possible without the involvement of the Isamu Noguchi Foundation and Garden Museum in New York.

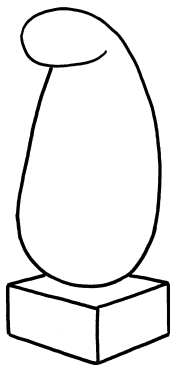
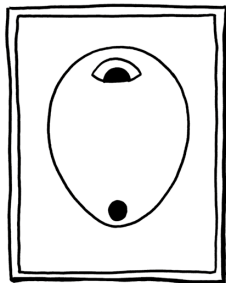
Red Seed, 1928

This work reveals Noguchi's taste for assembling a variety of materials. The diversity of textures and colours serves to highlight lines and shapes, while suggesting the germination of the seed to which the title refers.



Paris Abstraction, 1928

Created in Paris in 1928, these drawings illustrate Noguchi's formal research between abstraction and figuration. Simple shapes, both geometrical and organic, echo the forms of the sculptures also exhibited in this gallery.



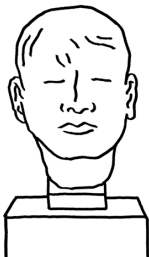
Globular, 1928

This sculpture's curvaceousness inspires a sense of fullness and perfection. The eye dwells on the curves of this abstract yet organic form, losing itself in its infinite reflections. The sculpture extends beyond the boundaries of the object itself.

Respect for the material

“First he [Brancusi] taught me how to correctly cut and true the edges and then by cutting grooves to level the space between, then on to squaring the cube. He was insistent on the right way to handle each tool for the job and material, and on the respect to be accorded to each.”

The Paris years during which Noguchi worked alongside Brancusi were a decisive stage in his artistic career. Among other things, he learned how to carve wood and stone directly. Unlike other carving techniques, which consist of faithfully reproducing a model on the basis of exact measurements and points transferred to the material involved, direct carving requires that the sculptor let himself be guided by the material. It is the shape of the block and the way in which the material reacts that guides the artist's hand. Noguchi was deeply marked by this direct relationship to the material, which sowed the seeds of a notion that was to be of fundamental importance to him: faithfulness to the material and the material's honesty.

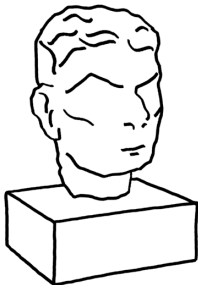


José Clemente Orozco, 1931

Noguchi admired the Mexican painter José Clemente Orozco, in particular for his political engagement on behalf of farmers and workers. Noguchi's interest in politics was to be one of the common threads in his work.

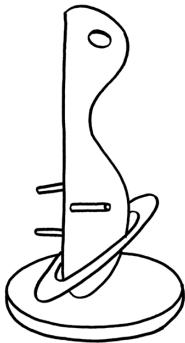
***Uncle Takagi (Portrait of My Uncle)*, 1931**

When he arrived in Japan in 1931, Noguchi was welcomed by his uncle, Totaro Takagi. This terracotta portrait reflects the affection that Noguchi had for him. The artist modelled his material with a concern for realism, learnt during his initial years of training in the United States.



Suzanne Ziegler, 1932

"I don't believe in sticking with one medium. I'm afraid of its dominating me and becoming my trademark." In this portrait of the journalist S. Ziegler, the veins and colours of the wood emphasise the face's distortions in an expressionist rendering.



Leda, 1928/1985

Between abstraction and figuration, aesthetic modernity and literary tradition, this work is an allusive expression of the myth of Leda, Queen of Sparta: Zeus is infatuated with her and turns himself into a swan to seduce her. Their lovemaking results in two children, Helen and Pollux.

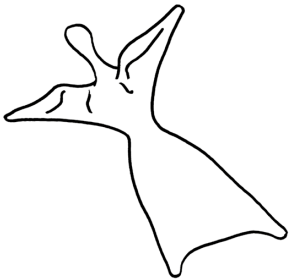
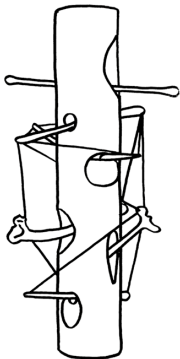
Between figuration and abstraction

“Brancusi told me once: “You belong to this new generation who will directly go to abstraction without having to release itself from nature as mine had to do.” I did not know how to interpret this. Was pure abstraction really a form of progress? In this case, it is not about progress but rather something that keeps going and is imbuing the time.”

It was in Paris, with Brancusi as his mentor, that Noguchi was introduced to the language of abstraction. In many of his works, the attention paid to geometric shapes and lines cutting up space in purely formal fashion seems to be enough in itself. In this respect, Noguchi's research reflects the usual concerns of early 20th century artists, who were gradually abandoning any references to specific subjects and focusing on form and colour instead. Despite everything, though, Noguchi never finally broke with the world around him: figuration and abstraction coexist in his work and are central to his artistic practice. While leaving room for the imagination and personal interpretations, his works always make explicit references to people, places or historical events. Human and animal forms inevitably emerge, along with vegetable curves and land ravaged by bombs.

**Monument to
Heroes, 1943-1978**

Unlike heroic monuments that glorify soldiers, this monument to heroes resembles a modern ossuary. Here, war sucks in bodies and tears them to shreds; it reduces human beings to puppets, symbolised by these bones hanging from strings.



Miss Expanding Universe, 1932/2021

This aluminium shape resembling a flying machine is a depiction of the American dancer and choreographer Ruth Page. Fascinated by the body in motion and the power of science, Noguchi created a machine-body capable of conquering space.



**Lunar Landscape
(Woman), 1944**

Noguchi produced the Lunars series following his voluntary internment in the Poston camp in Arizona for Americans of Japanese origin. Struck by the light of its surroundings, he incorporated it into his works, as he did in this wall relief contoured like a woman's body.



Remembrance, 1944

"Among my experiments at this time, I made many sculptures combining incongruous elements such as bones and found objects of various sorts. I was also entranced by lightness and hanging. This last interest is well shown in the mahogany sculpture I then made which I later named *Remembrance*."

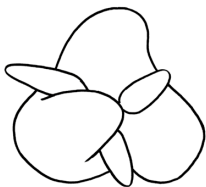
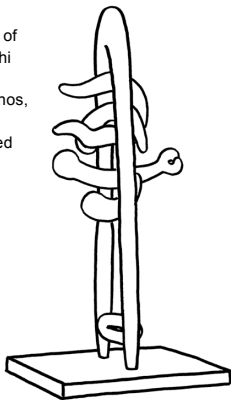
Noguchi and Surrealism

The works that Noguchi produced in the 1940s are strongly influenced by surrealism. The movement developed in Europe in 1920s around the poet and writer André Breton, and included such artists as Salvador Dalí, Giorgio De Chirico, Max Ernst, Joan Miró and Man Ray, along with many others. It went on to reach the United States, where numerous artists had sought refuge during the Second World War. The surrealist aesthetic lingered on across the Atlantic, taking on new forms through the works of Willem de Kooning, Robert Rauschenberg and Louise Bourgeois.

Although he never claimed to belong to the surrealist movement, Noguchi was very close to it. He and its members shared a fascination for assembling disparate components that seem to combine in playful, haphazard fashion. We also find Noguchi, like Dalí, producing entanglements of limp organic shapes, tipping us into a dreamlike world that is also disturbingly strange. Noguchi's sculptures bristling with aggressive spikes, such as *Trinity* (1945), can look truly scary, reminiscent of the tormented figures that the surrealists imposed on the art scene during the same years. In 1947, Noguchi's works would be exhibited twice alongside the surrealists: at the Hugo Gallery (New York) and then at the International Exhibition of Surrealism at the Maeght Gallery (Paris).

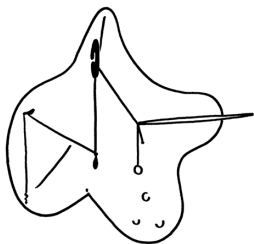
Cronos, 1947

Marked by the horrors of the recent war, Noguchi saw the mythological figure of the Titan Cronos, son of the Sky and the Earth who devoured his children at birth, as the embodiment of humankind's power of destruction. The suspended forms evoke the fragility of living beings.



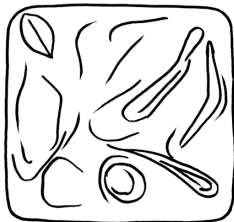
Red Lunar Fist, 1944

Belonging to the *Lunars* series, whose works allude to moonscapes and Noguchi's experiments with light, *Red Lunar Fist* is characterised by its intense light and agonisingly dangerous grip.



Yellow Landscape, 1943/1995

This landscape is a direct reference to the Poston internment camp where Noguchi spent six months. The landscape oscillates between object and sculpture: its assembly of disparate suspended components comes close to the surrealists' dreamlike aesthetic.



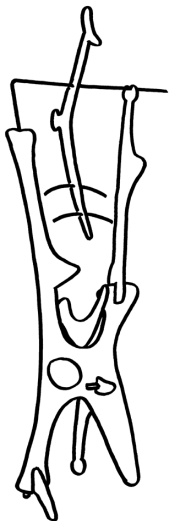
This Tortured Earth, 1942-43

"This Tortured Earth was my concept for a large area to memorialize the tragedy of war. There is injury to the earth itself."

Political engagement

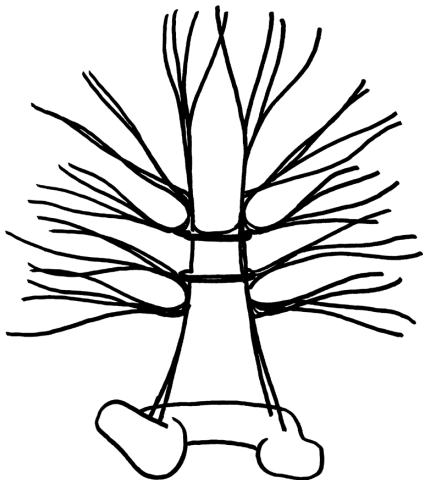
Some of the works presented in this section are marked by Noguchi's political engagement and fight against the racist laws that followed the attack on Pearl Harbor.

In 1941, the Japanese attack on the American naval base near Hawaii brought the United States into the Second World War alongside the Allies. Noguchi was in San Francisco at the time and witnessed the emergence of extreme distrust of Americans of Japanese origin. In February 1942, over 110,000 Japanese and Japanese Americans were herded into internment camps known as "War Relocation Centers". On 12 May 1942, Noguchi placed himself voluntarily in the Poston camp in Arizona. He aimed to improve its internees' surroundings by creating a park, a recreation area and a cemetery, testimony to his political engagement in a divided country.



**Component of the set
for Martha Graham's
Herodiade: Mirror, 1944**

For *Herodiade*, Noguchi created three intricate sculptures serving as mirror, chair and a clothes rack. "In the performance, Salome dances before the mirror. She sees her bones, the potential skeleton of her body. The chair acts as an extension of her vertebrae. The clothes rack evokes the demarcated bones on which her skin is hung."



**Components of the set
for Martha Graham's *Cave
of the Heart: Spider Dress
and Serpent*, 1946/1983**

For *Cave of the Heart*, a performance devoted to the character of Medea, Noguchi created a "Spider Dress" whose protruding wires extended the dancer's body. Inhabited by the body in motion, the garment-sculpture revealed, in Martha Graham's words, her "strange beauty [...], as if come from another world".

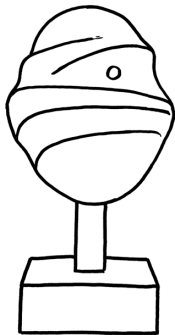
Martha Graham

Martha Graham (1894-1991) was one of the 20th century's most innovative dancers and choreographers.

As a leading light in Modern Dance, a whole generation of dancers trained in her wake, including Sophie Maslow, Anna Sokolow, Jean Erdman, Yuriko Kikuchi, Merce Cunningham and Erick Hawkins, who became her husband. She trained in Los Angeles in the 1910s and obtained her first major role in 1920, going on to found her own company in 1926. She developed a unique style in resonance with modern art movements while relating to subjects from ancient mythology.

Introduced to each other by Alexander Calder, Isamu Noguchi and Martha Graham worked together on more than 20 projects over the course of three decades, including *Frontier* in 1935, *Herodiade* in 1944, *Serpent Heart* in 1946, *Voyage* in 1953, *Phaedra* in 1962 and *Cortege of Eagles*, their final collaboration, in 1967.

At the crossroads of theatre and dance, Modern Dance developed in reaction to classical ballet, which was regarded as too elitist. Initially known as "Free Dance", Modern Dance was pioneered by such performers as Isadora Duncan and Loïe Fuller, who refused to wear corsets and pointe shoes. Thanks to his sculptures' and costumes' avant-garde designs, Noguchi inspired Ruth Page and Martha Graham with a new vision of staging their work, a choreographic language brought to life by the dancers' instincts and breathing.



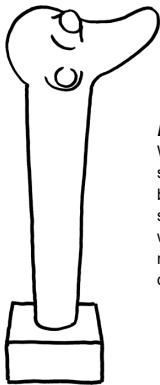
**Okame (Atomic Head)
(Hiroshima Mask), 1954**

This iron sculpture resembles a modern-day cyclops. The masklike face enveloped in bandages is the face of a human being suffering from the atom bomb's effects.



**Endless
Coupling, 1957**

Just before Brancusi's death, Noguchi exchanged with the artist at length on the subject of his *Colonne sans fin* (Endless Column - 1938), which fascinated him. Here, the rounded shapes provide the work with a measure of sensuality as it springs vertically upwards like a building game.



Bird B, 1958

With its streamlined aerodynamic shape, this polished white marble bird is reminiscent of Brancusi's stylised birds "For Brancusi, works were both abstract and non-abstract. He was wary of geometry for its own sake."

Tribute to Brancusi

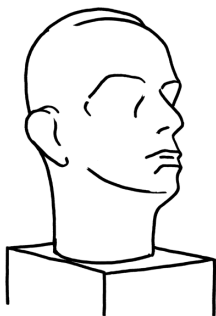
Noguchi's collaboration with Brancusi marked his work during his years in Paris. It was through him that Noguchi was introduced to abstraction and adopted a new formal language. Following in his wake, he worked with a variety of materials and set his sculptures on different types of bases so as to confront them with each other. Their works drew inspiration from often very similar subjects, such as Leda, which both artists tackled a couple of years apart (Brancusi in 1926, Noguchi in 1928). They were also united by their relationship with photography: they both saw it as an area resembling the artist's studio, in which works dialogue with each other through their dimensions, light, proportions and materials.

In the late 1950s, Noguchi paid tribute to Brancusi by trying his hand at the subjects that had been dear to him – birds in particular, which Noguchi, like his mentor, did not depict in realistic fashion but whose essence he succeeded in capturing. It is the idea of the bird's flight and lightness that emanates from their works. Noguchi also took up the motif of Brancusi's *Colonne sans fin* (Endless Column) in his *Endless Coupling*: it has the same vertical momentum, that fascination for endless repetition of simple shapes, and the same attention to rhythm and scansion.



***Radio Nurse and
Guardian Ear, 1937***

With its sleek design, this baby monitor introduces Brancusi's uncluttered forms into the domestic realm. Made of bakelite, the first synthetic plastic, the object is uncompromisingly modern, even though its shape is reminiscent of a samurai's fencing mask.

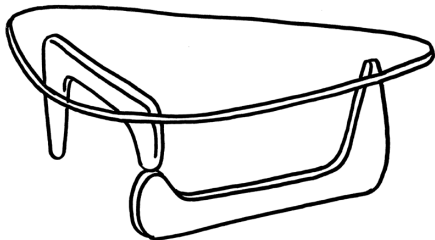


R. Buckminster Fuller, 1929

Created in chrome-plated bronze, this futuristic-looking portrait oscillates between design object and sculpture. It reflects R. Buckminster Fuller's innovative spirit and unwavering focus on modern technologies in every way.

Coffee Table

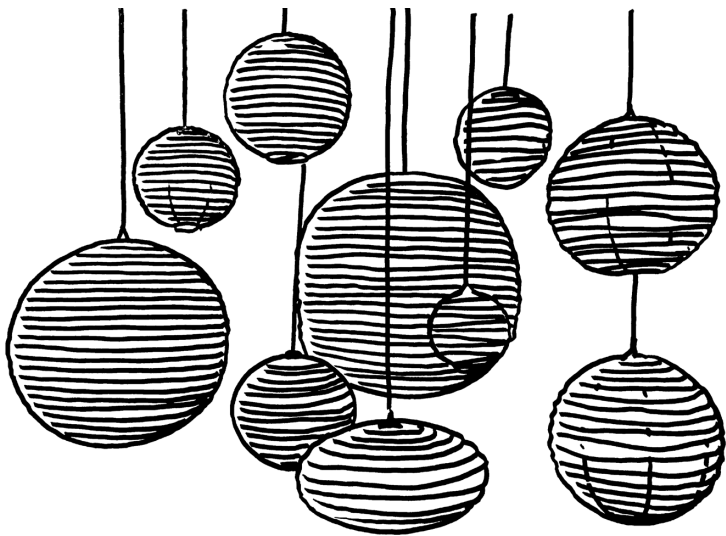
Produced in 1944, the *Coffee Table* is undoubtedly Noguchi's most famous design piece. It transposes the organic forms he deployed in his intertwined marble and bronze sculptures at the time to the world of furniture.



Richard Buckminster Fuller

Richard Buckminster Fuller (1895-1983) was one of the 20th century's most important American architects, designers and theorists. In the late 1920s, he lived in New York and was a regular customer at the café run by Romany Marie, a longstanding friend of Brancusi's, who introduced him to Noguchi in 1929. They soon started working together and their friendship was to last the rest of their lives.

A futuristic inventor, he was one of the first thinkers to develop a systemic vision of the world. Famous for his popularisation of the geodesic dome, his research also resulted in more than thirty books, 28 patents filed and a good many lectures delivered at the University. His best-known inventions were in the fields of housing and transport. He stressed the importance of renewable energies as far back as the 1960s.



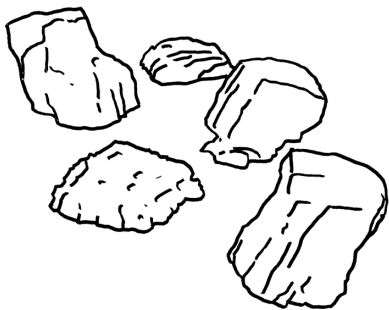
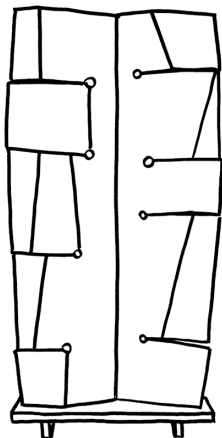
In 1987, in his New York museum's inaugural catalogue, Noguchi wrote "The quality of Akari is very much related to the materials of its origin: 'washi', the hand-made paper from the inner bark of the mulberry tree, so superb for the purpose of transmitting light, and 'higo', the bamboo ribbing, which can be bent and shaped in numerous ways. For me, function was only an initial consideration; my main purpose has always been art as it relates to life. I work with the gamut of possibilities. Inherent in Akari are lightness and fragility. They seem to offer a magical unfolding away from the material world."

It was following his return from Gifu, a Japanese city famed for the manufacture of paper umbrellas and lanterns, that Noguchi created the first prototypes of his *Akari* lamp, which has become an icon of global design. They were to be followed up by a hundred or more models developed over the course of more than thirty years in a range of typologies, including table lamps, floor lamps and ceiling lamps.

Each of the *Akari* lamps exhibited in this gallery, in the form of a constellation of planets, is handcrafted. It is composed of a bamboo framework and strips of washi paper, made from mulberry bark, adapted to the lamp's shape.

Orpheus, 1958

In order to incarnate the figure of Orpheus, the poet and musician of Greek mythology who had the gift of being able to charm all living things with his lyre, Noguchi chose to work in metal: "What I wanted was a timely and weightless way of expression."



Lessons of Musokokushi, 1962

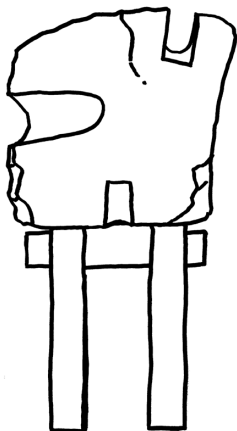
These five rocks cast in bronze introduce us to the world of Japanese gardens. Created in tribute to Muso Kokushi, a 14th-century Zen Buddhist monk, they are at the crossroads between landscape composition and sculpture, between natural object and manmade object, between Japanese tradition and minimalist art.

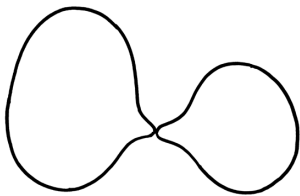
***Walking Void #2, 1970***

Named *Walking Void*, this work evokes the famous walking figures of Greek Antiquity, left foot forward, known as Kouroi. Noguchi takes up the theme but refines the form: the work imposes its monumental presence and imperturbable movement, the air is swallowed up by the sculpture's void, revealing the space surrounding it at the same time.

The Inner Stone, 1973

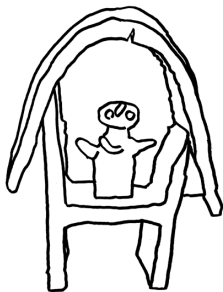
"If you break a piece of stone, it's stone revealed. And if you polish it, another quality is revealed." With *Inner Stone*, Noguchi testifies to his affection for matter to the full; each action the sculptor carried out had the single purpose of revealing the stone's forms, textures and colours, so that its polished surfaces coexist with the parts he left untouched.





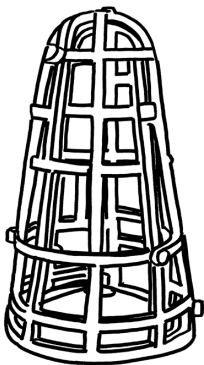
Mitosis, 1962

Through this extraordinarily delicate sculpture, Noguchi depicts a fundamental biological principle: cell division. His interest in science permeated his life and work, whether it be space exploration or observation of living things at microscopic level.



Buson, 1952

This simple, crudely modelled little character sheltering under a makeshift roof is inspired by the "haniwa" terracotta figurines produced in Japan in the 4th century; they were placed on the tops of tombs in order to mark out their sacred perimeters.



Cage Vase Kago (Basket), 1952

Between tradition and modernity, this vase evidences Noguchi's interest in Ikebana, the traditional Japanese art of flower arrangement. Unlike Western floral compositions, Ikebana pays as much attention to the vase as it does to the flowers it contains.

Mingei

Noguchi learned the art of ceramics under the eye of the master potter Jinmatsu Uno during his visit to Japan in 1931. He reconnected with the medium through more intensive practice during the 1950s, in relation to the *Mingei* “people’s art” movement, which he had promoted for several decades. The movement, which emerged in 1925, focused on pottery and advocated a return to traditional craftsmanship in reaction to the advent of the Industrial Age. In his book *The Idea of Mingei* (1933), the philosopher Sōetsu Yanagi, one of the movement’s masters, defined it as “*whatever is natural, heartfelt, sure, simple [...]*”.

The *Mingei* movement, which stemmed from Zen philosophy, Japan’s own branch of Buddhism, recommended the practice of intensive meditation along with a “doctrine of renunciation” dear to Noguchi’s heart. For the artist, it was a matter of developing an aesthetic of simplicity so as to distance himself from materiel luxury, with regard to forms and materials alike.

Biography

1904

Birth in Los Angeles on 17 November. His mother, Léonie Gilmour, is an American of Irish origin. His father, Ynejiro Noguchi, returns to Japan before he is born.

1907

Moves to Japan with his mother. Although not acknowledging him officially, his father names him "Isamu", the Japanese for "courage".

1918

Returns to the United States on his own. He enrolls at a school in Rolling Prairie in Indiana.

1922

Starts an apprenticeship under the sculptor Gutzon Borglum (creator of the United States Presidents' heads on Mount Rushmore).

1924

Noguchi gives up his medical studies and takes sculpture classes at the Leonardo da Vinci Art School (Manhattan).

1926

Visits Constantin Brancusi's exhibition at the Brummer Gallery (New York).

1927-29

He obtains a grant and travels to Paris and the Far East. In Paris, he becomes Constantin Brancusi's assistant. He returns to the United States in 1929 and makes the acquaintance of the architect Richard Buckminster Fuller and the choreographer Martha Graham.

1930-31

Travels to China (by way of Paris and Moscow), where he learns the traditional art of ink painting. 1931: Travels to Japan where he trains under the master potter Jinmatsu Uno. He visits gardens and temples and studies funerary terracottas.

1932-33

Meets the dancer and choreographer Ruth Page. Starts to produce industrial design objects, works of land art and monuments. Creates his first playground in 1934.

1935

Première of Martha Graham's *Frontier* at the Guild Theatre in New York, a production for which Noguchi has designed the sets.

1936

Alfred H. Barr Jr., founding director of New York's Museum of Modern Art, includes Noguchi in the *Fantastic Art, Dada, Surrealism* exhibition.

1938

Obtains his first major commission in the United States, for the Associated Press Building at the Rockefeller Center in New York.

1942

Following the attack on Pearl Harbor in 1941, Noguchi participates in the "Nisei Writers and Artists Mobilization" group (the term "Nisei" refers to a person of Japanese parentage who was born on American soil) and then voluntarily enters the *Colorado River Relocation Center* in Poston, Arizona, to try and improve detainees' conditions.

1944

Organises the "Arts Council of Japanese Americans for Democracy" with Yasuo Kuniyoshi and Minoru Yamasaki.

1946

Participation in the *Fourteen Americans* exhibition at MoMA (New York) alongside members of the new American art scene.

1947

Participation in the International Exhibition of Surrealism organised by André Breton and Marcel Duchamp, at the Maeght gallery.

1949

Solo exhibition at the Charles Egan Gallery, and then travels across Europe. Participates in the *Design Show: Christmas 1949* at MoMA, in which "good design" is theorised, a movement inspired by the Bauhaus.

1950

Returns to Japan for the first time since 1931. Takes up temporary residence in a studio at the Industrial Arts Research Institute (IARI). Contribution to the Peace Memorial Park in Hiroshima.

1951-52

Participation in the São Paulo Biennale, followed by his return to Japan where he visits the city of Gifu, which inspires his *Akari* "light sculptures", first marketed in 1952.

1958

Inauguration of the *Jardin de la Paix* (Garden of Peace) at UNESCO's new head office in Paris.

1959

Opening of his second solo exhibition at the Stable Gallery in New York and participation in Documenta II in Kassel.

1961

Beginning of a five-year collaboration with the architect Louis I. Kahn on the Adele Rosenwald Levy Memorial Playground project for New York's Riverside Park.

1968

A first retrospective is dedicated to him at the Whitney Museum of American Art in New York.

1969

Creation of "Akari Associates" in New York in order to manage worldwide distribution of his "light sculptures".

1977

MoMA devotes a solo exhibition to him: *Noguchi: Sculptor as Designer*.

1978

Major retrospectives are devoted to him across the United States.

1981

In collaboration with the architect Shoji Sadao, start of construction of the "Isamu Noguchi Garden Museum", which opens to the public in 1985.

1986

Represents the United States at the 42nd Venice Biennale with the exhibition *Isamu Noguchi: What is Sculpture?*

1988

After being awarded the Third Order of the Sacred Treasure by the Japanese government, Noguchi dies from heart failure in New York at the age of 84.

He is buried in the village of Mure in Japan.

Alongside the exhibition

The LaM organises guided tours on Tuesdays and Thursdays at 4 p.m., and Saturdays and Sundays at 3 p.m. and 4:30 p.m.

Guided tour of the exhibition by its curators

Saturday 18 March 2023, 11 a.m.

Prices: €14 / €11 / €3

Info and reservations:

+33 (0)3 20 19 68 51

or accueil@musee-lam.fr

Kodomo-to kaikai shiki: children's vernissage

From 4 y/o

Wednesday 29 March 2023,

3 p.m.

Discovery of the exhibition, artistic practice workshop and plenty of other surprises!
Free, no reservation

Lumière de papier workshop (adults and teenagers)

Saturday 25 March 2023, 10 a.m.

The Dominique Bozo Library provides the venue for a workshop to create your own origami pendant lamp.

Price: €20 / participant

Info and reservations:

www.musee-lam.fr

Friends of the LaM Lecture

Saturday 25 March 2023, 10:30 a.m.

La forme libre: Isamu Noguchi: sculpteur, architecte, designer...

By Céline Doutriaux

Prices: €5 / €3 / free for students

Info and reservations:

+33 (0)3 20 04 78 75 ou

amisdulam@musee-lam.fr

Le LaM as seen by... Ryoko Sekiguchi

Saturday 25 March 2023, 3 p.m.

Journalist and poet Ryoko Sekiguchi invites you to discover the exhibition and Japanese culture with her as your guide.

Prices: €14€ / €11 / €3

Info and reservations:

+33 (0)3 20 19 68 51 or

accueil@musee-lam.fr

Tea Ceremony with Isamu Noguchi

Sunday 2 April 2023, 3 p.m.

After your visit to the exhibition, acquaint yourself with the traditional Japanese art of the Tea Ceremony!

Prices: €7 / €5

Info and reservations:

+33 (0)3 20 19 68 51

or accueil@musee-lam.fr

Visit in sign language

Saturday 8 April 2023,

3: 30 p.m.

& Tactile visit

Sunday 9 April 2023, 2 p.m.

Price: €5 / participant

Info and reservations:

+33 (0)3 20 19 68 69 ou

ctomczak@musee-lam.fr

Manga workshop

From 12 y/o

Saturday 22 April 2023, 3 p.m.

After a visit to the exhibition, participants are introduced to the art of drawing through discovery of the Manga style.

Price: €10 / participant

Info and reservations:

+33 (0)3 20 19 68 88 or

accueil@musee-lam.fr

L'heure du conte

From 5 y/o

Saturday 27 May 2023, 3 p.m.

In partnership with the Till L'Espigle Mediatheque: wonderful tales and stories combined with a visit to the exhibition and a workshop!

Free

Info and reservations:

+33 (0)3 20 61 73 00 or

bibli@villeneuve-dacq.fr

Sumi workshop

Sunday 28 May 2023, 3 p.m.

Discover the Sumi technique:
painting with diluted black ink.

Price: €20 / participant

Info and reservations:

+33 (0)3 20 19 68 51 or

accueil@musee-lam.fr

Writing workshop (adults and teenagers)

Saturday 3 June 2023,

10 a.m.

A workshop to fine-tune
your penmanship and free
your imagination in relation
to the Isamu Noguchi
exhibition.

Price: €20 / participant

Info and reservations:

www.musee-lam.fr

Noguchi and Mythology

Saturday 10 June 2023,

11 a.m.

On the occasion of the
exhibition devoted to Isamu
Noguchi, who was fascinated
by Greek mythology, set off in
discovery of books on Greece
and its myths illustrated by
artists, selected from the
Dominique Bozo Library's
priceless collections.

Free

Info and reservations:

+33 (0)3 20 19 68 51 or

accueil@musee-lam.fr

Lecture *La vie et l'œuvre d'Isamu Noguchi*

Saturday 10 June 2023,

11 a.m.

In partnership with the
Till L'Espiègle Mediatheque,
LaM guide Xavier Ballieu
will be giving an introductory
lecture on Noguchi's body
of work. Lecture followed by
a guided tour of the exhibition
at 2:30 p.m.

The lecture will take
place in the Till L'Espiègle
Mediatheque,
96 Chaussée de l'Hôtel
de Ville, Villeneuve d'Ascq.

Free (+€3 guided tour)

Info and reservations:

+33 (0)3 20 61 73 00 or

bibli@villeneuveascq.fr

Contes et légendes d'Asie

From 4 y/o

Sunday 11 June 2023, 4 p.m.

The LaM invites you to
discover the world of Asian
tales in the company of
storyteller Thierry Moral and
LaM guide Xavier Ballieu.

Price: €8 / participant

Info and reservations:

+33 (0)3 20 19 68 51 or

accueil@musee-lam.fr

Yoga

Saturday 24 June 2023,

11 a.m. & 12 noon

In partnership with the Lille
Yoga Studio, get your
body going just like
Pablo Picasso's sculpture

*Woman with Outstretched
Arms* in the Museum's park.

Free, no reservation

(subject to availability)

C'est plié!

Saturday 1 and

Sunday 2 July 2023,

from 11 a.m.

Monumental folding and
origami workshop to close
the exhibition with a touch
of beauty!

Free, no reservation

My Origami Book workshop

From 10 y/o

Tuesday 25 April 2023,

10 a.m.

The Dominique Bozo Library
invites young and old alike
to create their own origami
books.

Price: €8 / participant

Info and reservations:

musee-lam.fr

Holiday workshop

4-10 y/o

24 - 28 April 2023

2 p.m. - 5 p.m.

Lighted Candles

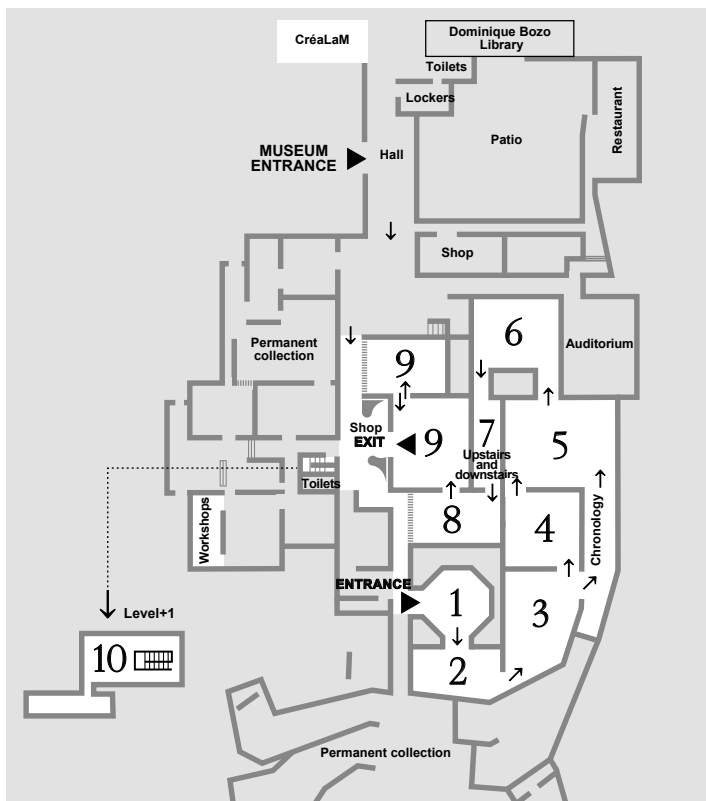
A week to make your
own Akari lamp, Japan's
famous paper lantern.

Price: €75 for the week

Info and reservations:

+33 (0)3 20 19 68 51 or

accueil@musee-lam.fr



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MEL **MÉTROPOLÉ**
EUROPÉENNE DE LILLE

Villeneuve d'Ascq
Une ville en mouvement



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LE SOIR

arte **LE FIGARO**