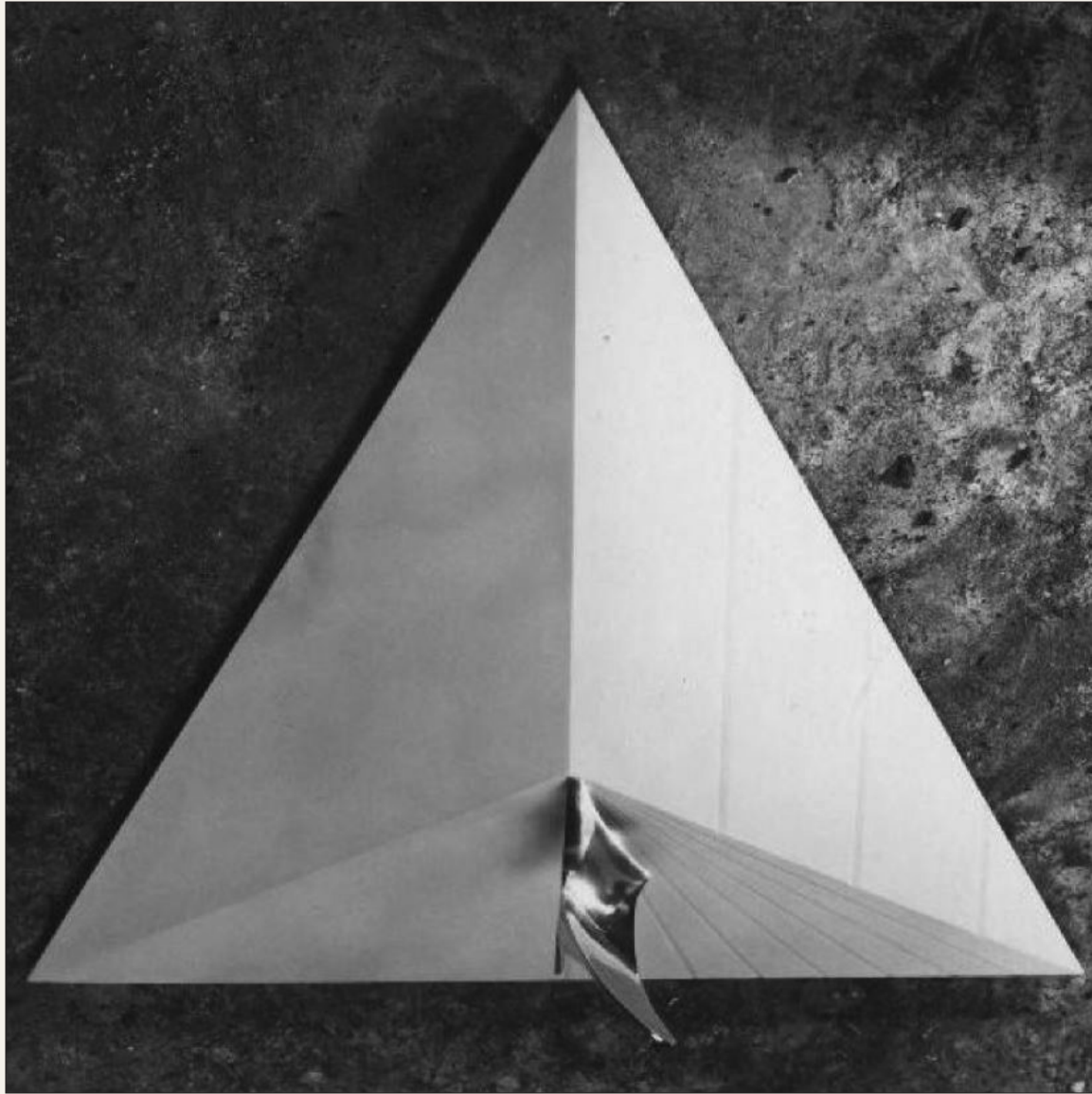
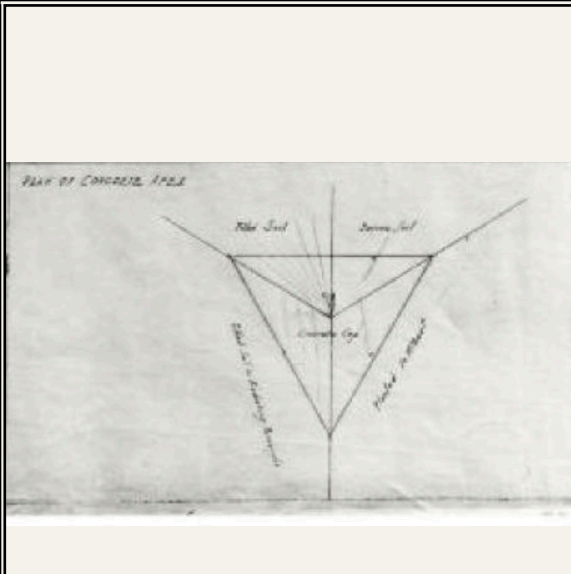
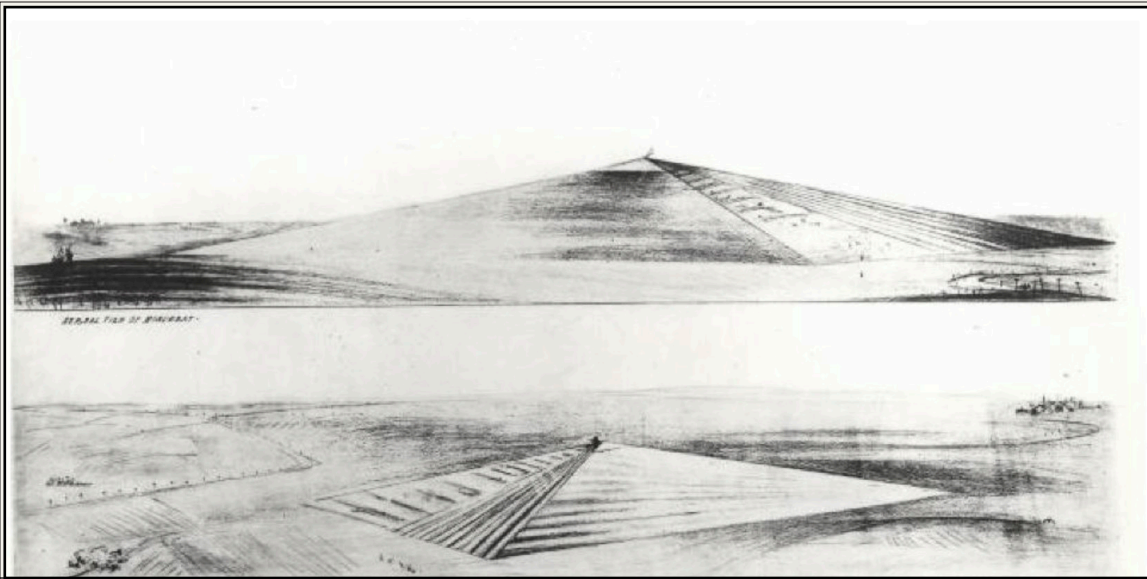
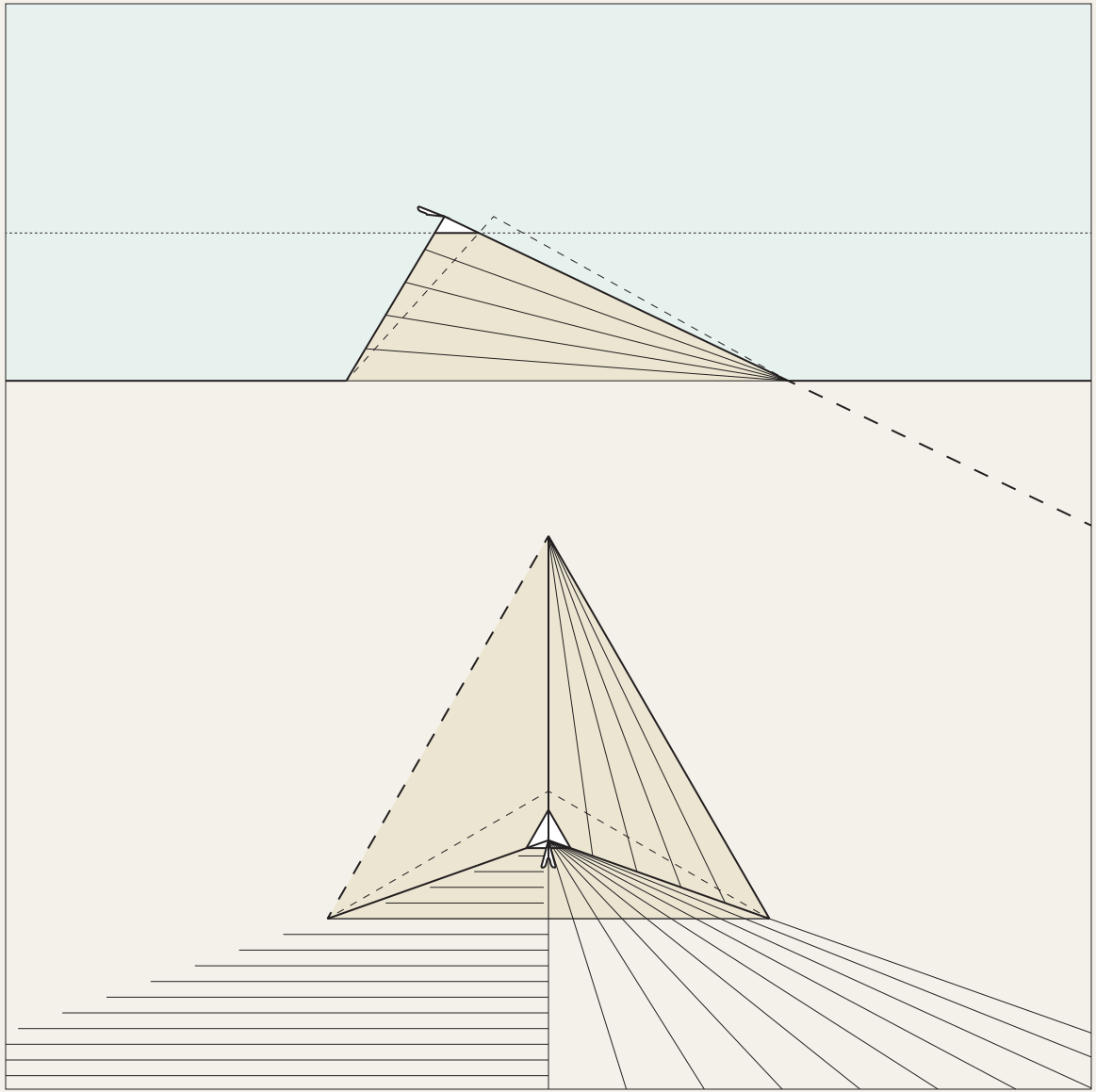


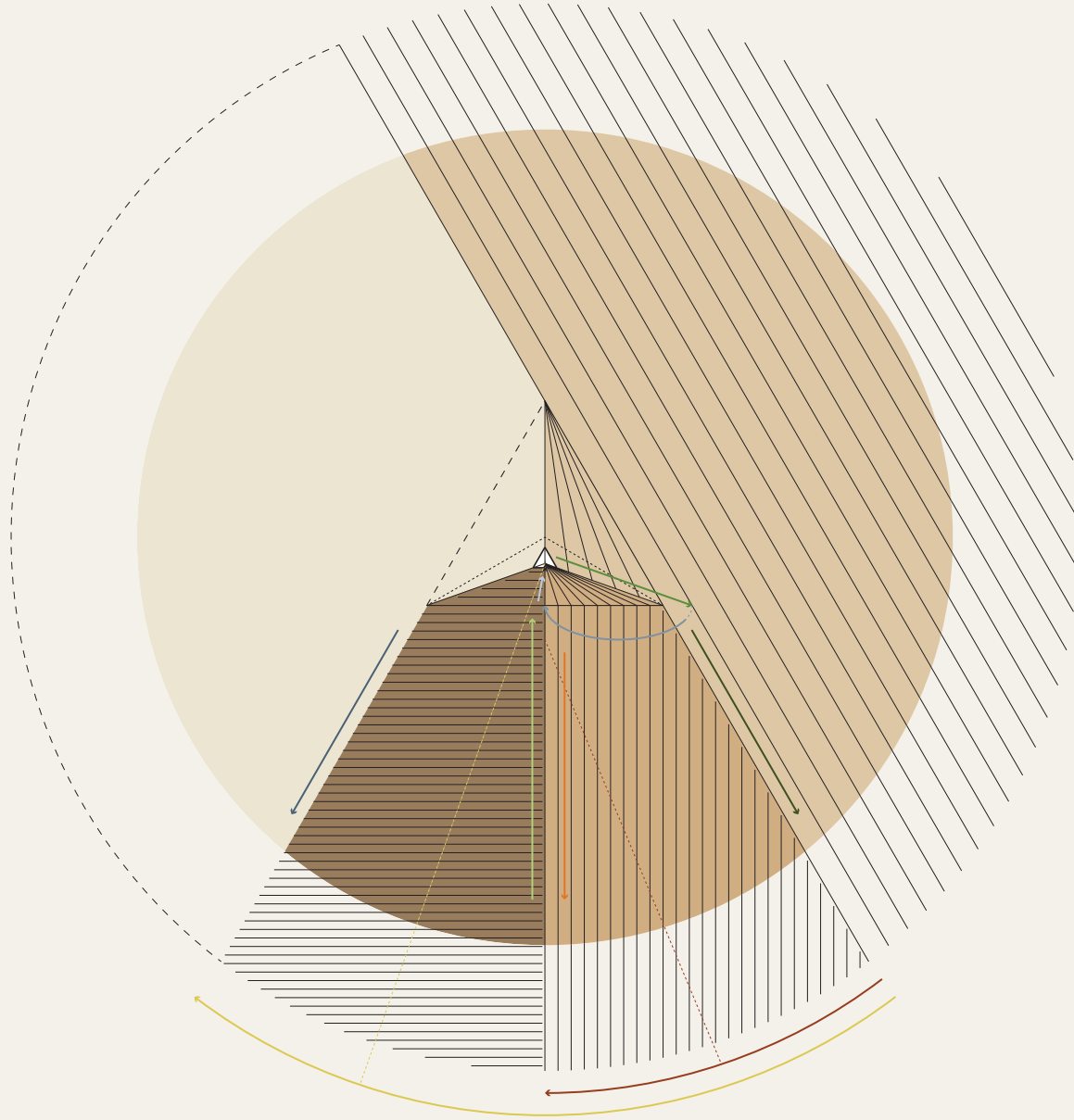
EMERGENCE



Monument To The Plough | 1933 | Model | ISAMU NOGUCHI

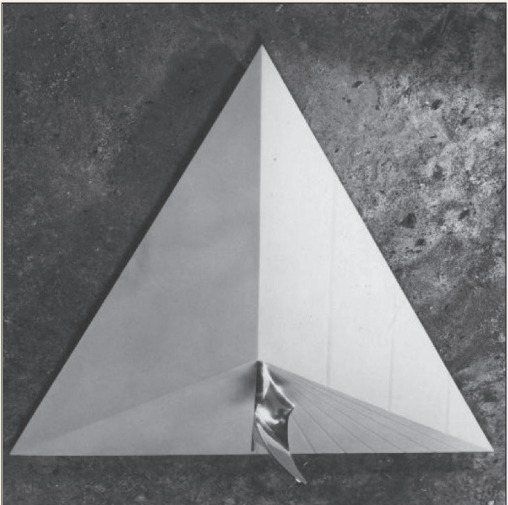




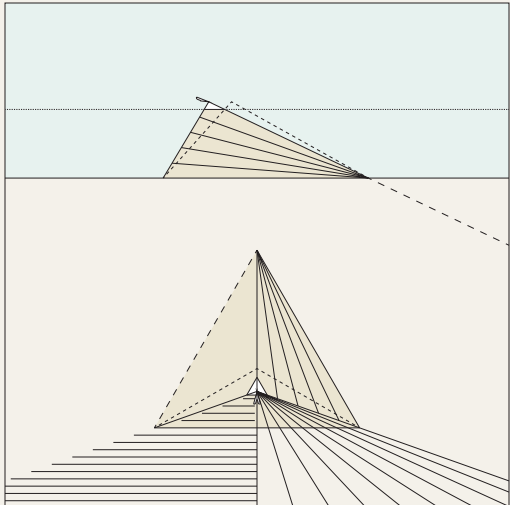
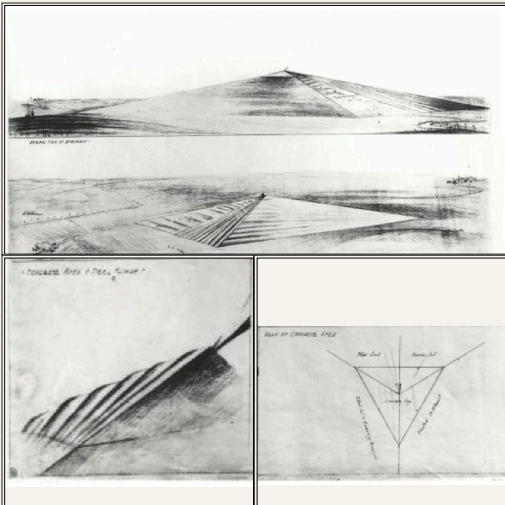


-  SCENE 1
-  SCENE 2
-  SCENE 3
-  SCENE 4
-  SCENE 5
-  SCENE 6
-  SCENE 7
-  SCENE 8
-  SCENE 9

EMERGENCE



Monument To The Plough | 1933 | Model | ISAMU NOGUCHI



Monument to the Plough | The Emergent Earthwork

Sited in the middle of the Western Prairie, on land affected by the wheat crop curtailment program, the "Monument to the Plough" is a triangular pyramid expanding twelve-hundred feet at each base edge. Made of earth: one side is soil tilled in great furrows radiating from one base corner; another side is planted in wheat; and the 3rd side is half tilled soil with smaller furrows radiating from apex and half barren uncultivated soil. At the peak, a large block of concrete and huge steel plow model sit resembling an American flag blowing in the wind. This Noguchi earthwork is dedicated to the reality of agricultural labor, land, and production during the New Deal. In 1933, at the time of the monument's conception, the New Deal aimed to respond to the needs of the great depression, enacting a series of programs, public work projects, financial reforms, and regulations to help bolster the economy and unemployed America. "Monument to the Plough" aims to evoke these complex social, economic, and environmental realities that marked these dark times. With this work, Noguchi aimed to turn the viewer's eye to the realities of everyday life in the 1930s, which included: economic contradiction, agricultural surplus, poor land use planning, drought, and attempts by the federal government to re-stabilize the economy's significant agricultural sector. Noguchi's final vision for the project is as follows: "The steel plow, Dr. Rumley told me, had been devised through correspondence between Franklin and Jefferson, which had then made possible the opening up of the western plains. My model indicated my wish to belong to America, to its vast horizons of earth." (Isamu Noguchi, A Sculptor's World, 1968)

In "Monument to the plough," Noguchi centralizes vast horizons, emerging earth, and perspectival manipulation through his own Americana lens. As mentioned within past analysis, Noguchi believes, "that which emerges from the earth [are] objects in transit from one state to another." While the past analysis explored the submerged worlds from which his Noguchi's work "transitions," this final exhibition studies the counterpart.

In this final exhibition, we explore Noguchi's "emerged" realm. As this earthwork is all about the land, the scene is first opened by locating and establishing the horizon. Then, we are introduced to and follow along the gain of the plowed, perspectival lines. These established parallel lines soon converge to produce the monument, erecting the form from the earth upward. At the base of this new form, the pyramid transforms into a new horizon, via the perspective manipulation of the plow lines. At each scene, the land is infinite, bound only by a horizon line. Guided by Noguchi's intention, "Emergence" aims to spotlight the capacities of the American soil.

