

Having conceived of a plan to establish a museum of contemporary art in Tokyo, I opened the Hara Museum of Contemporary of Art in 1979 using the building that was built by my grandfather as his residence in 1938. It became a place where people of all ages and nationalities could meet, where the image of contemporary art as being “difficult” would be transformed into something more familiar. Under the aegis of the Foundation Arc-en-Ciel, the museum was blessed with many talented artists and collaborators who helped make the museum what it was. On January 11, 2021, 82 years after its construction, the building that comprises the museum shut its doors and ended its function as a museum.

But the journey of the Hara Museum did not end. From spring 2021, its operations will be consolidated under the single roof of Hara Museum ARC in Gunma prefecture. Built as an annex in 1988 and designed by the Pritzker Prize-winning architect Arata Isozaki, the structures that comprise the museum may themselves be considered works of art. In 2008, the Kaikan Pavilion, with its *shoin-zukuri*-inspired interior, was added as a showcase for the Rokuro Hara Collection of traditional East-Asian which includes works designated a National Treasure or Important Cultural Property. As part of the consolidation, permanent installations by Yoshitomo Nara, Isamu Noguchi, Tatsuo Miyajima, Yasumasa Morimura, Lee Ufan and others will be transported from Tokyo and added to the current installations that grace the expansive grounds of Hara Museum ARC. These, together with semi-permanent installations by Yayoi Kusama and Tabaimo, will make Hara Museum ARC a worthy successor that will carry forth the vision that began in 1979 with the belief that art is for the spirit.

Toshio Hara  
Chairman, Foundation Arc-en-Ciel