

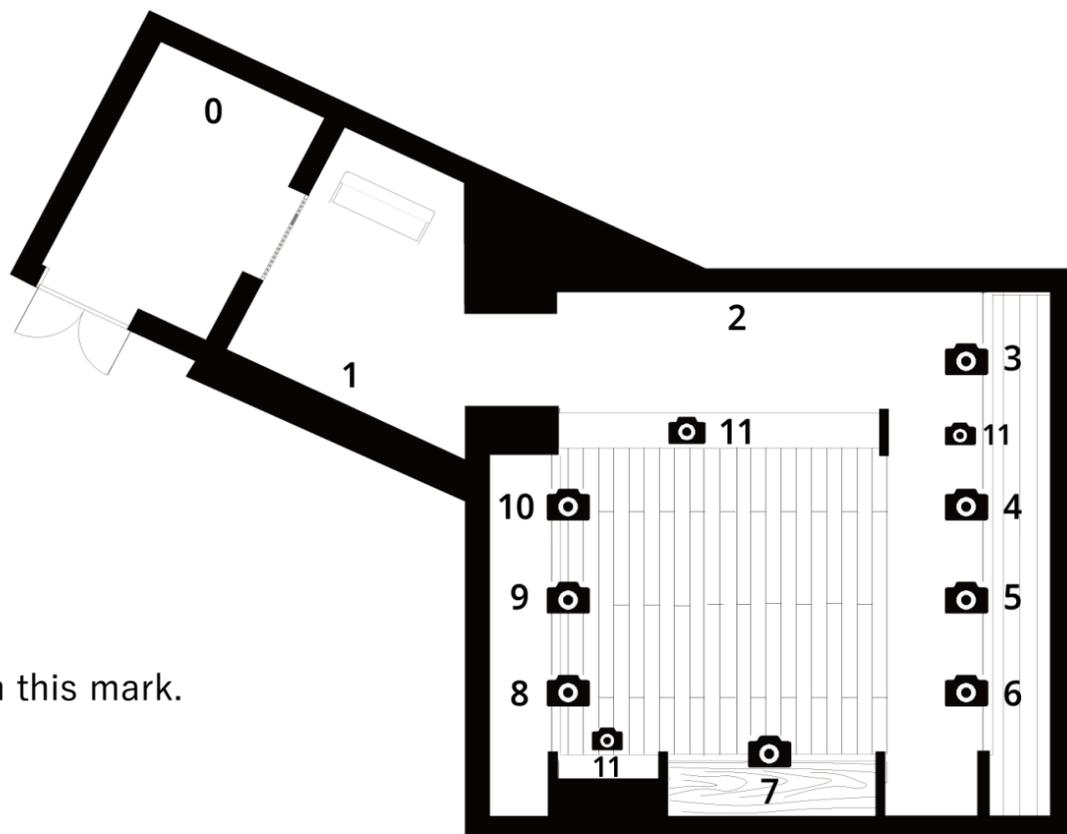
Masako Ando: Ordinary Days

Dates : March 14 (Saturday) – September 6 (Sunday), 2026

Venue / Organized by: Hara Museum ARC

Supported by: Nomura Foundation

Cooperation provided by: Tomio Koyama Gallery



📷 Photography is allowed for works with this mark.

Kankai Pavilion Anteroom

Artist / Title	Date	Material/Medium	Size
0 Anish Kapoor <i>Void</i>	1992	pigment, fiberglass	128 x 97 x 92.5 cm

Kankai Pavilion Masako Ando: Ordinary Days

Title	Date	Material/Medium	Size
1 YUKUKAWA	2023	video	20 min 59 sec
2 Swimming Birds	2026	gel medium, gesso and oil paint on linen mounted on wood panel	172 x 232 cm
3 📷 Clouded Yellow	2023	watercolor, graphite pencil, watercolor pencil, pastel and sumi ink on paper mounted on wood panel	100.2 x 80.2 cm
4 📷 Origami	2018	charcoal on paper	50.5 x 50 cm
5 📷 Cutting the Bangs	2025	gel medium, gesso, and oil paint on linen mounted on wood panel	150 x 150 cm
6 📷 Black Eyes	2024	charcoal, charcoal pencil, and watercolor on paper	65.4 x 65.6 cm
7 📷 Carrot Juice	2023	watercolor, acrylic paint, mineral pigment, watercolor pencil, graphite pencil, sumi ink, and pastel on Kumohada hemp paper mounted on wood panel	150.1 x 142.1 cm
8 📷 Awesome Boy	2025	watercolor, watercolor pencil, graphite pencil, gofun pigment, and charcoal on Arches watercolor paper	92 x 92 cm
9 📷 Pigeon	2025	watercolor, watercolor pencil, graphite pencil, gofun pigment, and charcoal on Arches watercolor paper	92 x 92 cm
10 📷 The Kindergarten Playground	2025	watercolor, graphite pencil, and gofun pigment on Kumohada hemp paper	50.7 x 48.6 cm
11 📷 The New Normal	2024	clay, glaze	configuration varied

Hara Museum ARC presents *Masako Ando: Ordinary Days* in its special exhibition space Kankai Pavilion. Centered on an installation of approximately 150 small raku-fired pieces entitled *The New Normal* (2024), this exhibition showcases recent paintings (including work shown for the first time) and video art within the Japanese-style setting of the venue. Though small in scale, this show offers a valuable glimpse into the artist's most recent explorations.

It was 14 years ago that Ando held *The Garden of Belly Button* (2012), a solo exhibition of pencil drawings and oil paintings at the Hara Museum of Contemporary Art in Tokyo, which closed in 2021. During a time when the artist felt psychologically detached from her earlier style of painting, she turned to the medium of ceramic reliefs to give physical form to painterly images, an effort that led to *The New Normal* installation of raku-fired ceramic pieces.

With raku, a technique that resonated with her state of mind, it was as if the small ceramic pieces that she made—flowers, apples, children's feet, cats—had originated in the imaginary world of painting, but were extracted into the realm of reality through the use of her hands, clay and fire. Faced with the heartbreak of seemingly constant wars and disasters that plague the world, she refuses to succumb to that “new normal.” Instead, she “keeps her eyes focused on the burning fire and curling smoke, looking out for shiny fragments”^{*1} that can be rescued one piece and one person at a time from the rubble.

^{*1} Quoted from a conversation with Masako Ando.

■ Masako Ando

Born in Aichi prefecture in 1976 and based in the city of Seto, Ando's major solo exhibitions include *Hara Documents 9: Masako Ando - The Garden of Belly Button* (Hara Museum of Contemporary Art, Tokyo, 2012) and *Masako Ando: YUKUKAWA* (Ichinomiya City Memorial Art Museum of Setsuko Migishi, Aichi, 2023). She is currently an associate professor in the Oil Painting Department at the Aichi University of the Arts. She received the 74th Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for New Artists in 2023.