

Aya Ando

*Mappenzimmer*

o b e l u s

49 Forster Str. 10999 Berlin

opening Friday 29th November, 6—10pm

performance Tuesday 3rd December, 7pm

~~“Now, you are. Now, you are not.  
Now, you haven't been born. Now, you are just born. Now, you are dead. Now you are seeing the  
page”~~



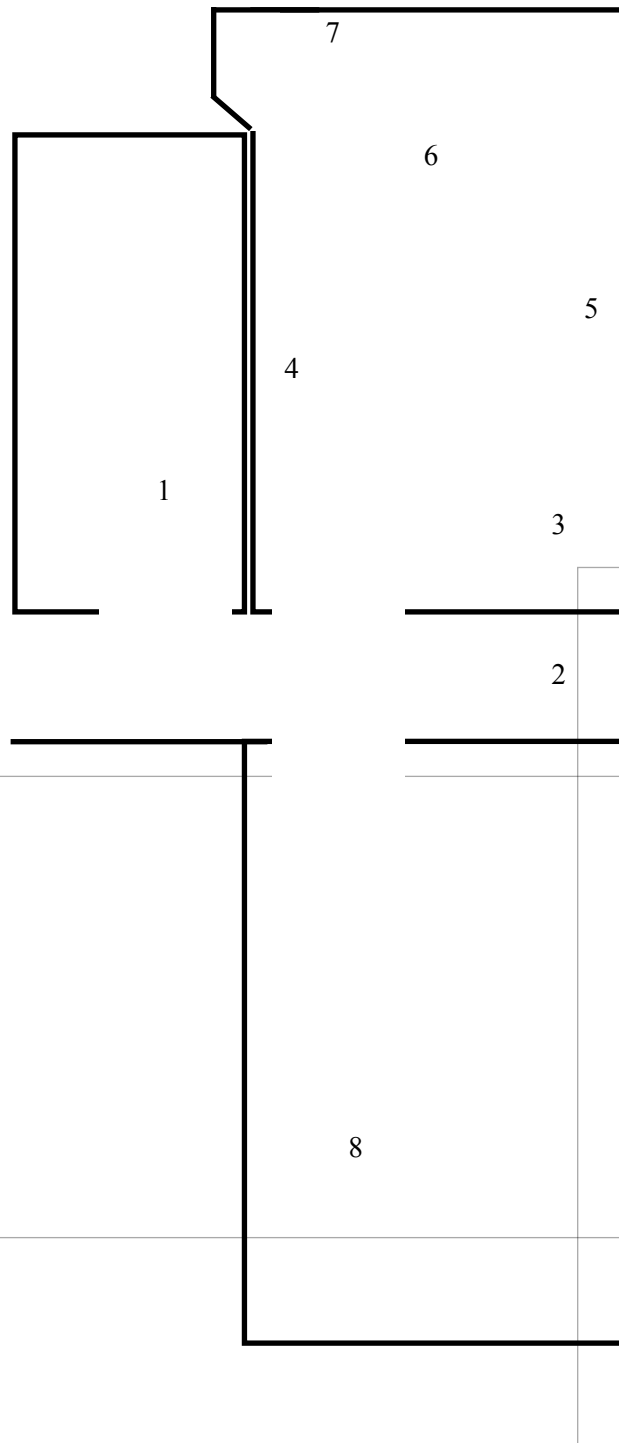
Aya Ando is originally from Japan, Tokyo Prefecture and currently lives and works in Berlin.

Ando's work explores the dynamic interplay between time, space, and human existence, questioning conventional perceptions of their structure. She sees time not as a linear sequence but as an eternal, coexistent flow where past, present, and future are intertwined.

. This simultaneity invites a rethinking of how "now" holds every moment within itself.

A formative memory for Ando involves the cutting of a tree with her grandfather. As the tree fell, she pressed her cheek to its fresh stump, sensing the energy of its lost form. Though much of the tree was gone, the stump retained a connection to its branches and leaves, still sending energy outward. This experience revealed how the past remains present and alive shaping Ando's belief in the interconnected nature of time.

Influenced by Michel Foucault's concept of *heterotopia*, Ando approaches space as a crucible and source of otherness, relatable only by force and acceptance of perpetual motion and change. This is where isolation and connection somehow can transmute, existing within a dynamic whole that is never paradoxical because in motion. By reflecting on human relationships within and without space and time, Ando creates environments that challenge relational norms and invite viewers to consider existence as a fluid, infinite, and interwoven continuum.



- 1: *Bubble*, 2024, iron, stainless steel chain, dimensions variable
- 2: *Portrait Flat*, 2024, mirror glass, watercolor, porcelain, mfc, 60 x 45 cm
- 3: *Portrait Box*, 2024, mirror glass, watercolor, porcelain, mfc, 19 x 19 x 17 cm
- 4: *Resonance Chamber I*, 2024, oil and charcoal on wood, 100 x 120 cm
- 5: *Resonance Chamber II*, 2024, oil and charcoal on wood, 100 x 120 cm
- 6: *Untitled (Layers)*, ongoing, mirror, chalk marker, 50 x 60 cm
- 7: *Rough Sketch*, 2024, graphite on paper, 15 x 10
- 8: *Mappenzimmer*, 2024, cardboard, mixed media, found objects, 59 x 80 x 84 cm

29.11.12

the work is laid out

the artist crosses with a marker over a mirror

layers in space that correspond to the lines she notices, both fixed and in motion, both temporary

the artist stops marking

perhaps the composition is over and we have now an image

the artist engages in conversation

we all engage in conversation

30.11.24

the work waits

one of the works is a small cardboard room

so the work waits

I think of the work which is in silence

the room cools and heats across the days  
across the days

the work waits out

I think of the work which is in silence

there is so much life coming in to the next  
word

we don't get to capture

it's a charge in atmosphere

something we don't know, it's

alchemical & why does it matter?

3.12.24

the cardboard room is inhabited, becomes a room

and it becomes:

a mask

a boundary

attractive

a stage

something weird, both cruel and sweet, inviting, fun, somber, uncomfortable, light, desperate, all at once