

Special Exhibit:

# Janet Cardiff – The Forty Part Motet

(A reworking of “Spem in Alium” by Thomas Tallis 1573)

Saturday, March 15 – Sunday, May 11, 2025  
Venue / Organized by : Hara Museum ARC Special Sponsorship: HERMÈS JAPON CO., LTD

[Exhibition Details](#)



No still or video photography allowed.  
Do not eat or drink in the exhibition rooms. Do not touch the works.

Gallery A				
Artist	Title	Date	Material	Size
Janet Cardiff	<i>The Forty Part Motet</i>	2001	sound installation	14 min.

**About *The Forty Part Motet***  
*The Forty Part Motet* is a reworking of *Spem in Alium* (1573) by Thomas Tallis. Forty separately recorded voices are played back through forty speakers placed in an oval in the space. The speakers are configured in eight separate choirs each consisting of five voices (soprano, alto, tenor, baritone and bass).

Thomas Tallis was the most influential English composer of his generation and is one of the most popular Renaissance composers of today. He served as an organist to four English monarchs - Henry VIII, Edward VI, Queens Mary and Elizabeth - as a gentleman of the Chapel Royal. One of his greatest works was this composition for forty parts – eight choirs of five voices. There is some debate as to whether the composition was authored in 1573 in honor of Queen Elizabeth I’s 40th birthday or in 1556 in honor of Queen Mary’s 40th birthday.

**Artist Profile**  
Janet Cardiff (1957-) is a Canadian artist based in British Columbia, a province of Canada rich in nature. In 1999, she exhibited at the Carnegie International in Pittsburgh, and in 2001, won the Special Award at the 49th Venice Biennale together with her collaborator George Bures Miller as the Canadian representatives. In Japan, they participated in the Yokohama Triennale (2005) and Aichi Triennale (2013) and held solo exhibitions at Maison Hermes Forum in Ginza and the 21st Century Museum of Contemporary Art in Kanazawa. Their installation *Storm House* enjoyed great popularity at at Benesse Art Site Naoshima (2010-2021).




[Past Exhibition Video \(YouTube\)](#)






*The Forty Part Motet* by Janet Cardiff was originally produced by Field Art Projects with the Arts Council of England, Canada House, the Salisbury Festival and Salisbury Cathedral Choir, BALTIC Gateshead, The New Art Gallery Walsall and the NOW Festival Nottingham.

# This Temporal Art Called Hara Museum ARC

Part I: Saturday, March 15 – Sunday, May 11, 2025

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Gallery B					
Artist		Title	Date	Material	Size
Sophie Calle		<i>Exquisite Pain (Part I)</i>	1999	installation with photographs and texts	
Shiro Kuramata		<i>FLOWER VASE #3</i>	1989	acrylic, glass tube	27 x 26 x 8 cm
	Tatsuo Miyajima	<i>Time Link</i>	1989/1994/ 2021	LED, IC,electrical wire	22 x 475 x 4.7 cm 22 x 237.5 x 4.7 cm
Shiro Kuramata		<i>Imperial</i>	1981	wood, lacquer finish	35 x 150 x 40 cm
	Yoshitomo Nara	<i>My Drawing Room</i>	2004/2021	mixed media	312 x 200.5 x 448 cm
	Tabaimo	<i>Midnight Sea</i>	2006/2008	video installation	4 min.
Gallery C					
Artist		Title	Date	Material	Size
Sophie Calle		<i>Exquisite Pain (Part II)</i>	1999	installation with photographs and texts	
Kohei Nawa		<i>PixCell-Bambi #2</i>	2006	mixed media	31.5 x 51 x 20 cm
Aiko Miyawaki		<i>MEGU</i>	1972	glass	20 x 120 x 81.5 cm
Yayoi Kusama		<i>Mirror Room (Pumpkin)</i>	1991/1992	mixed media	200 x 200 x 200 cm
Entrance Hall to the Galleries					
Artist		Title	Date	Material	Size
	Kimiyo Mishima	<i>Newspaper-84-E</i>	1984	ceramic, silkscreen	105 x 74 x 102 cm
	Sol Lewitt	<i>Incomplete Cube</i>	1971	paint on aluminum	120 x 120 x 120 cm

When Sophie Calle held the exhibition *Exquisite Pain* at the Hara Museum (1999-2000), the response was huge. It was the first solo show at a Japanese museum for the internationally acclaimed French artist. The work was acquired by the Hara Museum immediately after the show ended and is now being presented in its entirety since it was last shown in 2019. “Exquisite pain” refers to the pain of a broken relationship that Calle experienced. In this work, the story of her pain and recovery is told through photographs and texts. Letters to her most beloved person and photographs of the days up until the fateful day of the breakup comprise “Count Down” (part one). The gradual recovery that she achieved by sharing her story with others and listening in turn to theirs comprise “Count Up” (part two). The unfolding of this story and her encounters with others clearly touched the hearts of many viewers. Through it all, however, runs a fuzzy distinction between fact and fiction which underscores the danger of unquestioning belief. It is a work that will surely provoke many questions in the viewer’s mind.

**Who Is Sophie Calle?**  
Born in Paris in 1953, Sophie Calle is a French contemporary artist who has won fame for work that is often controversial and evocative. For the project *Sleepers* (1979), Calle photographed and interviewed 28 strangers whom she had invited to come to her home and sleep in her bed. For *Hotel* (1981), Calle worked as a chambermaid at a hotel in Venice where she photographed the rooms of the hotel guests. For *Address Book* (1983), Calle interviewed the people listed in an address book that she found in the street and then published the interviews in the French daily newspaper *Libération*. In the 1990s, she embarked on a series of works on sightless persons beginning with *Blind*. It was a profound exploration into the nature of sight and perception which lies at the very foundation of art.