



HARA MUSEUM ARC

This Temporal Art Called Hara Museum ARC

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

Part II: Friday, May 16 – Sunday, July 6, 2025

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



Hara Museum ARC and Mt. Haruna

Is Hara Museum ARC not a work of temporal art?

In spring, flower petals dance and birds chirp. In early summer, plants sprout, rainbows arc across the eastern sky after a sudden shower and rays of sunlight burst through cloud breaks in the west. The museum designed by Arata Isozaki spreads its wings against a backdrop of ever-changing nature. In the galleries, one encounters richly individualistic artworks under natural light from skylights above. In the corridor, one catches sight of sheep grazing silently in the distance. Standing among the blooming white clover in the garden, outdoor artworks like Aiko Miyawaki's *UTSUROHI* and Minami Tada's *Chiaroscuro No. 2* blend harmoniously with the environment. Is this museum called Hara Museum ARC, with each of its elements connecting at its own gentle pace with the time you spend here, not like a work of poetry or music? In other words, a work of temporal art?

In the spring of 2025, Hara Museum ARC will hold an exhibition entitled *This Temporal Art Called Hara Museum ARC*. In Part I, for a limited time only, a sound installation by Janet Cardiff, *The 40 Part Motet*, will be on display in Gallery A. This resurrection of a 40-part composition by Thomas Tallis (a 16th-century English composer and organist for the Royal Chapel) is an early representative work by Cardiff that has been shown throughout the world since its inception in 2001.

From 40 speakers arranged in an oval, 40 recorded voices can be heard, first individually, but then gradually merged, transforming the venue into an immersive space with all voices coming together in the moment. In terms of lyrics, there are only a few lines, but the experience of space sculpted by sound is an overwhelming reminder of the ineffable nature of art.



[1]

Gallery A at Hara Museum ARC, designed by Arata Isozaki, is illuminated by natural light from a 12-meter-high skylight supported by four cedar pillars, its intensity modulated by the passing clouds. Although the gallery has all the characteristics of a white cube for contemporary art, it is a space with the breath of nature, designed as an expression of “ma,” the spatial and temporal concept believed by Isozaki to be the essence of Japanese aesthetics. It serves as a unique venue for Cardiff's sound installation *The Forty Part Motet*.

*Temporal arts refer to arts that are expressed or enjoyed over time, the main examples of which are music and literature.

Meanwhile, Galleries B and C will feature *Exquisite Pain* by Sophie Calle from the museum's collection. It is an account through images and text of Calle's countdown to "the worst day of her life" and the recovery she achieved through the exchange of her story of pain with those of others.

In Part II from May 16, Gallery A will feature works from the Hara Collection with a thematic connection to the passage of time, including Lee Ufan's *With Winds* which appeared in his solo exhibition at the museum and works from Tadasu Yamamoto's *Falling Water* series.

We hope you will enjoy the temporal art that is Hara Museum ARC where sights that can only be enjoyed here await you.

Special Exhibit: Janet Cardiff, *The Forty Part Motet* (A reworking of “Spem in Alium” by Thomas Tallis 1573)

Venue: Gallery A

Dates: Saturday, March 15 – Sunday, May 11, 2025

The Forty Part Motet is a reworking of *Spem in Alium* (1573) by Thomas Tallis (b. circa 1505/d. 1585), an English composer for the royal court and organist for the Chapel Royal. 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).

Quote from Janet Cardiff

"While listening to a concert you are normally seated in front of the choir, in traditional audience position. With this piece I want the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. As well I am interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space.

I placed the speakers around the room in an oval so that the listener would be able to really feel the sculptural construction of the piece by Tallis. You can hear the sound move from one choir to another, jumping back and forth, echoing each other and then experience the overwhelming feeling as the sound waves hit you when all of the singers are singing.”

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).



[2]

Scheduled Works from the Hara Museum Collection

Gallery A (May 16 - September 7): Lee Ufan, *With Winds* / Tadasu Yamamoto, *Falling Water* and others

Gallery B & C: Sophie Calle, *Exquisite Pain* and others

Kankai Pavilion: Aiko Miyawaki, *UTSUROHI* / Shigeo Toya, *Spirit Regions* and others

Semi-permanent installations: Yayoi Kusama, *Mirror Room (Pumpkin)* / Tabaimo, *Midnight Sea* / Yoshitomo Nara, *My Drawing Room* and others

Outdoor installations: Andy Warhol, *Campbell's Tomato Soup* / Olafur Eliasson, *Sunspace for Shibukawa* / Jean-Michel Othoniel, *Kokoro* / Yasuhiro Suzuki, *Bench of the Japanese Archipelago* and others

Sophie Calle, *Exquisite Pain*, 1999

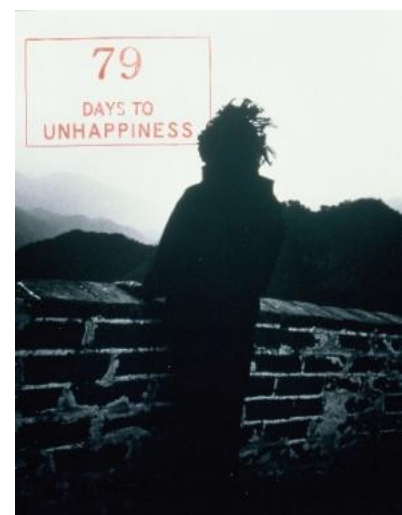
Venue: Gallery B & C

Dates: Saturday, March 15 – Sunday, May 11 / Friday, May 16 – Sunday July 6, 2025

“The three months in Japan were a countdown to the worst day of my life.” The work *Exquisite Pain*, which was born as a result of the artist's stay in Japan and was exhibited in 1999 at the Hara Museum of Contemporary Art in Tokyo (closed in 2021) in line with the artist's wish to launch it first in Japan. The initial version was thus in Japanese, followed by French and English versions for later exhibits around the world.

"Exquisite pain" is a medical term for a sharp, localized pain that is used by Calle to describe a broken relationship that she experienced. In the first part of this two-part 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. Part II follows the gradual recovery that she achieved by sharing her story with others and hearing theirs in return. 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.



[3]

Images for Publication

*Do not crop the images or add text to them. Images should be accompanied by the following credits.

*Regarding images of Sophie Calle's *Exquisite Pain* (figures 3, 4, 5) and Yayoi Kusama's *Mirror Room (Pumpkin)* (figure 9), a request to publish must first be sent to Hara Museum ARC before permission can be granted.

*Furthermore, the republishing of image, or content from this press release is prohibited.



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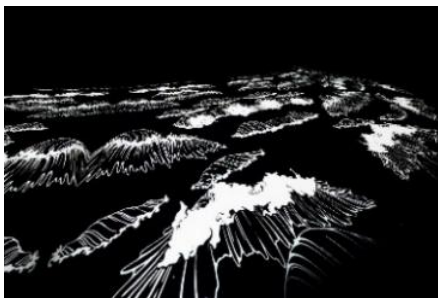
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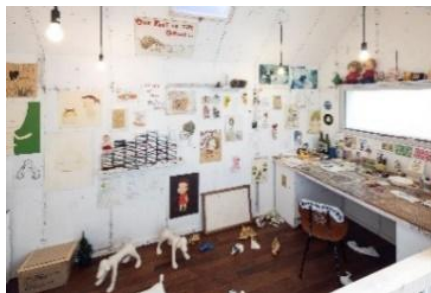
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[1] Janet Cardiff, *The Forty Part Motet*, Johanniterkirche, Feldkirch, Austria, 2005 photo by Markus Tretter
Courtesy of the artist and Luhring Augustine, New York / Fraenkel Gallery, San Francisco / Gallery Koyanagi

[2] Kunstmuseum des Kantons Thurgau, Switzerland with Artist 2002 photo by Stephan Rohner
Courtesy of the artist and Luhring Augustine, New York

[3][4][5] Sophie Calle, *Exquisite Pain*, 1999 ©ADAGP, Paris & JASPAR, Tokyo, 2024 G3745

[6] Installation view of Sophie Calle, *"Exquisite Pain" from the Hara Museum Collection* (2019) ©Sophie Calle photo by Keizo Kioku

[7] Tadasu Yamamoto, *Falling Water – Urami no Taki*, 1988 gelatin silver print 195 x 107.5 cm

[8] Lee Ufan, *With Winds*, 1990 oil and mineral pigment on canvas 291 x 218 cm

[9] Yayoi Kusama, *Mirror Room (Pumpkin)*, 1991/1992 mixed media 200 x 200 x 200 cm ©YAYOI KUSAMA

[10] Tabaimo, *Midnight Sea*, 2006 video installation ©Tabaimo photo by Shinya Figure

[11] Yoshitomo Nara, *My Drawing Room*, 2004/2021 312.0 x 200.5 x 448.0 cm ©Yoshitomo Nara

[12] Jean-Michel Othoniel, *Kokoro*, 2009 ©Jean-Michel Othoniel photo by Shinya Figure

Information

Title: *This Temporal Art Called Hara Museum ARC*

Special Exhibit (March 15 – May 11): *Janet Cardiff - The Forty Part Motet (A reworking of “Spem in Alium” by Thomas Tallis 1573)*

Dates: Part I: Saturday, March 15 – Sunday, May 11, 2025 / Part II: Friday, May 16 – Sunday, July 6, 2025

Venue/Organized by: Hara Museum ARC

Special sponsorship: HERMÈS JAPON CO., LTD

Address: 2855-1 Kanai, Shibukawa, Gunma 377-0027

Tel: 0279-24-6585 Email: arc@haramuseum.or.jp Official Website: <https://www.haramuseum.or.jp>

X: @haramuseum_arc Instagram: haramuseumarc

Hours: 9:30 am - 4:30 pm (last entry at 4:00 pm)

Closed: Thursdays (except on March 20 and May 1) and May 12 - 15

Admission: General 1,800 yen, Seniors (70 or above) 1,500 yen, Students 1,000 yen (high school and university) or 800 yen (elementary and junior high)

*Free for Hara Museum ARC members / Free for elementary, junior high and high school students in Gunma prefecture from 3/15 to 5/11. From 5/16 onward, free for elementary and junior high school students in Gunma prefecture on Saturdays when school is in session.

*For advance online tickets (date-specific), go to https://e-tix.jp/haramuseum_arc/

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.

Press Enquiries

Email: press@haramuseum.or.jp

About Hara Museum ARC



Hara Museum ARC photo by Shinya Kigure



Kankai Pavilion photo by Shinya Kigure



Open-View Storage photo by Sadamu Saito



Hara Museum ARC opened in Shibukawa, Gunma in 1988 as an annex to the Hara Museum of Contemporary Art in Shinagawa, Tokyo, which opened in 1979. When the Hara Museum closed in January 2021, Hara Museum ARC was re-launched as the sole venue integrating the functions and activities of both museums and offering viewers with the opportunity to experience art surrounded by verdant nature against a backdrop of expansive blue skies.

The **Hara Museum Collection** includes a wide selection of contemporary art by Japanese and overseas artists dating from the 1950s onward. The collection began around the time the Hara Museum of Contemporary Art opened and was amassed by Toshio Hara, chairman of the Foundation Arc-en-Ciel under which the museum operates. It encompasses a diverse range of expression, from paintings and sculptures by masters who spearheaded the major art movements of the 20th century such as Abstract Expressionism and Pop Art, to works in the areas of photography and video by artists active in the art scene of the 21st century.

The museum also houses the **Hara Rokuro Collection**, a collection of early modern Japanese paintings, crafts, and Chinese art acquired by Rokuro Hara (1842-1933), the great-grandfather of Toshio Hara, who contributed to the industrialization of Japan during the Meiji Era. Notable holdings include a National Treasure-designated celadon vase representing the epitome of Chinese porcelain; an Important Cultural Property-designated masterpiece of the *bijin-ga* (beautiful women) genre showing a woman passing through a reed portiere, considered a precursor to the *ukiyo-e* paintings of beautiful women; the masterful *Landscape of Yodo River* by Maruyama Okyo; and partition paintings that originally adorned the Nikko-in Guest Hall at Mi'idera temple by Kano Eitoku and other artists of the Kano school.

The buildings that comprise Hara Museum ARC were designed by **Arata Isozaki**, winner of the 2019 Pritzker Prize, considered the Nobel Prize in the field of architecture. Gallery A, with its impressive pyramid-shaped roof that echoes the peaks of Mount Haruna, and Galleries B and C, which face the front garden like extended wings, comprise exquisite spaces in which contemporary artworks can shine. On the other hand, the **Kankai Pavilion**, whose design was inspired by the traditional *shoin-zukuri* (drawing room) style of the Nikko-in Guest Hall at Mi'idera (Onjoji) temple in Shiga prefecture, is a quiet Japanese-style space where the skill of master craftsmen is apparent in every feature of the interior. Within the expansive grounds of the museum, visitors can enjoy a stroll while enjoying various outdoor art installations by Japanese and overseas artists such as Andy Warhol and Olafur Eliasson.

A part of the Hara Museum Collection is kept in the **Open-View Storage** and made available to curators, critics and other art professionals affiliated with educational and research institutions for viewing and research purposes. Tours of the facility are also held once a month for Hara Museum ARC members.

With its high ceiling and large windows, the **Café d'Art** provides a restful setting where visitors can enjoy a wide selection of sandwiches, pasta and other dishes made with fresh, local produce and ingredients, as well as drip coffee carefully prepared by hand. Visitors can partake of the cafe's signature Image Cake which features a varying motif inspired by the current exhibition.



Museum Shop



The **Museum Shop** offers a full selection of products that bring the enjoyment of contemporary art into daily life. These include original museum goods, exhibition catalogues and related publications and modern goods made with traditional Japanese craftsmanship, not to mention the periodic introduction of items created by Gunma-based artists.

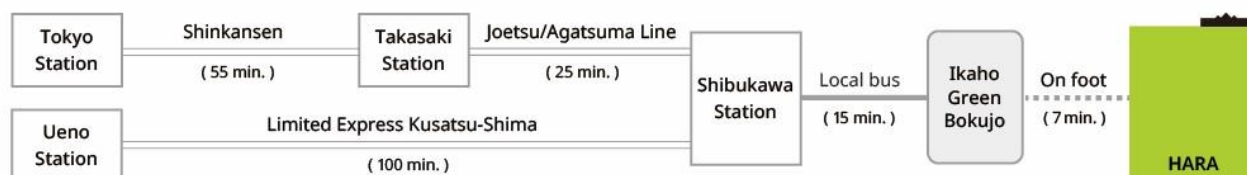
The **Hara Museum ARC membership program** was set up for those who want to make the enjoyment of art a bigger part of their life. By presenting their membership card, members receive free admission, discounts at the Café d'Art and Museum Shop and invitations to members-only events such as tours of the Open-View Storage. The aim of the program is to allow members to experience art from a variety of perspectives while providing support for the museum's activities. For details, please go to our website.

<https://www.haramuseum.or.jp/en/membership/>

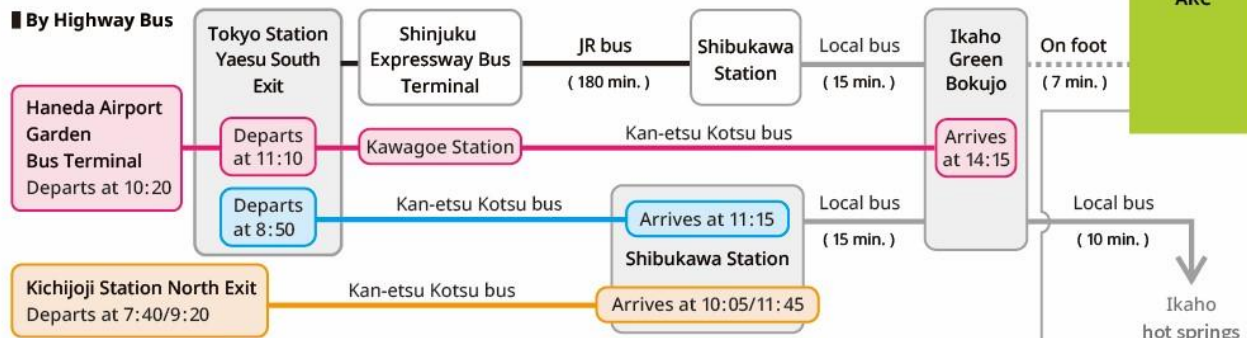
Access Information

*Current as of December 2024. Please check the relevant time tables for the most recent information.

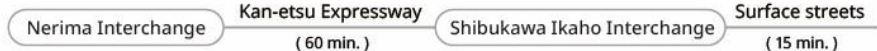
■ By Train and Bus



■ By Highway Bus



■ By Car



■ By Helicopter



□ Train and Bus

From JR Takasaki Station, take the Joetsu / Agatsuma Line and disembark at JR Shibukawa Station. From JR Shibukawa Station, ARC is 10 minutes away by taxi or 15 minutes by bus (take the Kanetsu Kotsu bus going to Ikaho Onsen or Ikaho Harunaguchi, get off at "Green Bokujo Mae" and walk about 7 minutes).

□ Highway Bus

JR Bus "Joshu Yumeguri" <http://time.jrbuskanto.co.jp/bk03010.html> (In Japanese)

JR Shinjuku Station ⇔ JR Shibukawa Station/Ikaho/Kusatsu Onsen

Kanetsu Kotsu Bus <https://kan-etsu.net/en/>

Ikaho Shima Onsen, Haneda Line (via JR Tokyo Station) <https://kan-etsu.net/en/publics/index/137/>
Departs from Haneda Airport. Get off at "Green Bokujo Mae."

Kichijoji- Kusatsu Line (via JR Shibukawa Station) <https://www.kanto-bus.co.jp/nightway/kusatsu.php>

Departs from JR Kichijoji Station. At JR Shibukawa Station, change to the local bus and get off at "Green Bokujo Mae."

☐ Car

8 kilometers (about 15 minutes) from the Shibukawa Ikaho Interchange on the Kan-etsu Expressway. Free parking is available.

☐ Chartered Helicopter

Approx. 35 min. from Tokyo Heliport to Ikaho Onsen Nagamine Heliport and approx. 10 min. by taxi from Ikaho Onsen Nagamine Heliport to Hara Museum ARC.

*Please contact the respective helicopter charter company for details.

Selected Japan Rail (JR) Train Schedules

☐ Joetsu and Hokuriku Shinkansen (weekdays, weekends and holidays)

Hakutaka No. 553

Depart JR Tokyo Station at 7:52 → Arrive at JR Takasaki Station at 8:42 → Depart on the Agatsuma Line bound for Omae at 8:53 → Arrive at JR Shibukawa Station at 9:19 → Take the Kanetsu Kotsu bus bound for Ikaho Harunaguchi at 9:25 → Arrive at Ikaho Green Bokujo at 9:40.

Toki No. 317

Depart JR Tokyo Station at 10:41 → Arrive at JR Takasaki Station at 11:32 → Depart on the Agatsuma Line bound for Naganohara Kusatsuguchi at 11:44 → Arrive at JR Shibukawa Station at 12:08 → Take the Kanetsu Kotsu bus for Ikaho Onsen at 12:14 → Arrive at Ikaho Green Bokujo at 12:29.

☐ Limited Express “Kusatsu/Shima”

Kusatsu/Shima 31 (weekends and holidays only)

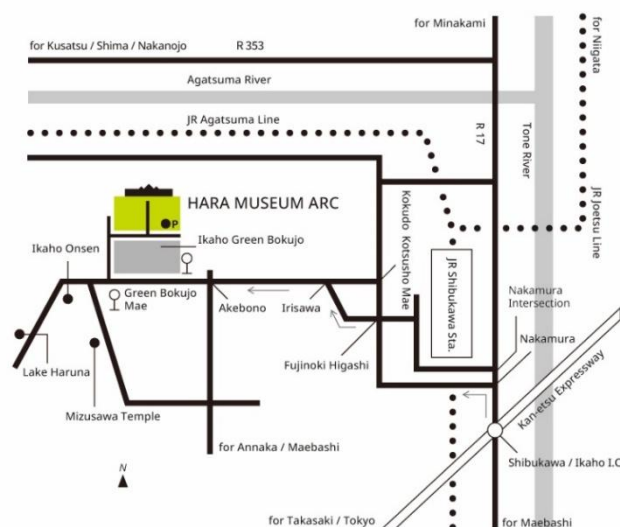
Depart from JR Ueno Station at 9:00 → Arrive at JR Shibukawa Station at 10:38 → Take the Kanetsu Kotsu bus bound for Ikaho Onsen at 10:55 → Arrive at Ikaho Green Bokujo at 11:10.

Kusatsu/Shima No. 1

Depart from JR Ueno Station at 10:00 → Arrive at JR Shibukawa Station at 11:36 → Take the Kanetsu Kotsu bus bound for Ikaho Harunaguchi at 11:42 → Arrive at Ikaho Green Bokujo at 11:53.

Kusatsu/Shima No. 3

Depart from JR Ueno Station at 12:10 → Arrive at JR Shibukawa Station at 13:50 → Take the Kanetsu Kotsu bus bound for Ikaho Harunaguchi at 13:55 → Arrive at Ikaho Green Bokujo at 14:06.



Press Enquiries

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