

## モネ、風景をみる眼—19世紀フランス風景画の革新

Monet, An Eye for Landscapes: Innovation in 19th Century French Landscape Paintings

会期：2013年12月7日–2014年3月9日

主催：国立西洋美術館／公益財団法人ポーラ美術振興財団／ポーラ美術館／TBS／読売新聞

入場者数：313,737人

Duration: 7 December 2013–9 March 2014

Organizers: National Museum of Western Art / Pola Museum of Art / Pola Art Foundation /

Tokyo Broadcasting System, Inc. / The Yomiuri Shimbun

Number of visitors: 313,737



この展覧会は、国内有数のモネ・コレクションを誇る国立西洋美術館とポーラ美術館の共同企画として立ち上げられたものである。印象派を代表するモネについては、これまで、光と色彩、筆触分割、あるいは近代都市の主題といった観点から幾度となく取り上げられてきた。そこで今回は、絵画空間の構成という新しいアプローチから、風景に注がれたモネの「眼」の軌跡をたどることとした。生涯、戸外の光の表現を追求し続けたモネだが、後年はしだいに、画家の内なるヴィジョンとも言うべき、喚起力に満ちた風景の数々を描いている。その絵画空間のありかたに着目して作品を眺めてみると、従来の遠近法空間とは異なる空間表現が展開していくことがわかるのである。

全体は両館が所蔵するモネ作品36点を軸とする5章から構成した。制作年代をたどりつつも、それぞれにテーマを掲げたセクションごとに、同時代の画家たちの作品とも比較しながら、モネがカンヴァスの上に作り上げた絵画空間の独自性を再検討することを目指した。

まず、若き日のモネが、同時代の眺めをさまざまな角度から切り取り、19世紀の日常の眺めに、近代都市の詩情とも言うべき、物語的背景に代わる新しい奥行を与えようとする様子を概観した。続いて、1880年代以降の作品について、光のマティエールと装飾性／象徴性をキーワードとして、ゴーガンやファン・ゴッホ、新印象派、そして象徴主義の画家たちによる同時代の動向の中で検討を加えた。次に、全体の山場となる2点の《睡蓮》を中心とするセクションでは、ジヴェルニー時代のモネが繰り返し描いた水面の表現を考察した。光と影が織りなす、その重層的な絵画空間に対して、幾重にも層を被せて幻想的な文様を浮かび上がらせるガレの被せガラスの技法との比較も試みた。そして、晩年のモネがロンドンやヴェネツィアで描いた、石の建造物が光や霧に霞んで周囲と渾然一体となって作り出す幻想的な都市風景の数々によって展覧会を閉じた。

ふたつの美術館の所蔵品をもとに、それぞれの美術館の担当者が話し合いを重ね、共同で練り上げた今回の展覧会は、当館にとっては新しい試みであった。出品作品の多くは、通常、常設展示の核となる印象派や象徴主義の作品であったが、これらをふだんとは異なる文脈に置き直し、画家やジャンル、作品との比較展示、あるいは異なるデザインのディスプレイを通じて、当館のコレクションに親しんでい

る来館者にとっても、作品の新たな見方や魅力の発見につながる展示を目指した。この点については、日本の美術館の所蔵品の質の高さを再認識したという来館者の声を多数耳にしており、一定の成功を収めることができたと考える。実際、入場者数は、当初は大雪の影響もあって伸び悩んだが、終盤に多くを動員し、国内のふたつの美術館の所蔵品で構成した展覧会ながら、30万人を越す結果となった。所蔵品を用いた展覧会の今後の可能性について考えるうえでも良い機会になったと言えるだろう。

また、ふたつの美術館の基礎を築いたふたりのコレクター、大正期に活躍した川崎造船所社長の松方幸次郎（1865–1950）と昭和の実業家鈴木常司（1930–2000）の存在に着目してみても、興味深い展覧会になったように思う。出品作や構成は2会場ともに基本的には同じだが、特に東京会場では、モネとの直接的な交流をもとに築かれた松方のモネ・コレクションの歴史的意義を重視し、カタログ収録作品以外に参考作品や研究資料等も加えて展示規模を拡大し、当館の特色を打ち出すことに努めた。この展覧会の成果を今後の松方コレクション研究、所蔵品研究にもつなげていきたい。

（陳岡めぐみ）

【カタログ】

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会場設営：乃村工藝社



This exhibition was jointly organized by two of Japan's best Monet collections, the National Museum of Western Art (NMWA) and the Pola Museum of Art. There have been numerous past occasions for Japanese audiences to view works by the leading Impressionist painter Claude Monet, whether in terms of his use of light and color, brushstroke separation or in terms of the modern city. This exhibition took a new approach, considering his composition of painterly space and examining the traces of Monet's eye as he focused on the landscape. Monet spent his entire life pursuing the expression of outdoor light, but what can be called the internal vision of his final years led him to paint numerous landscapes filled with evocative power. When we look at these works and focus on how he created their painterly space, we can see that he developed a spatial expression that differed from traditional perspectively rendered space.

The exhibition overall was made up of five sections focusing on the 36 Monet works from the two museums. Sections were arranged both chronologically and thematically, and also included works by Monet's contemporaries, as the exhibition reexamined the unique painterly space that Monet created on his canvases.

First the young Monet explored his period's gaze from various angles, creating new depth in place of the narrative background — the poesy of the modern city — found in the quotidian 19th century gaze. Continuing on, the keywords of his works from the 1880s onwards were the *matière* of light and decorative/symbolic, as he experimented amongst the movements of his days alongside Gauguin, Van Gogh, Post-Impressionists and then Symbolists. Next, in the section devoted to two of his Water Lilies paintings, which marked the pinnacle of his oeuvre, the display explored his expression of watery surfaces, a theme repeatedly painted during his Giverny period. Interweaving light and shadow, the layered painterly space, can be compared to the layered glass techniques of Gallet, who peeled away layers to bring forth fantastical patterns. The exhibition closed with several of Monet's mysterious urban landscapes painted in his later years, when he sought to completely harmonize stone structures in London and Venice with their surrounding hazy atmosphere of light and mist.

Based on the works in the two coordinating museums, this exhibition was formed by the discussions held between the respective curators, and represented a new experiment in exhibition organization for the

NMWA. While many of the displayed works were the Impressionist and Symbolist works that form the core of the NMWA Permanent Collection Galleries, this exhibition put them in different contexts, whether through comparisons with other painters, genres and works, or different types of display arrangement.

This exhibition provided even those visitors already familiar with the NMWA collection with new ways of seeing these works, or discovering their novel and fascinating aspects. In this regard we have heard from many of our visitors that the exhibition reconfirmed the high quality of the holdings of Japan's art museums, and thus the exhibition can be considered a certain success. In fact, the audience numbers were not good at the beginning, thanks to a major snowstorm, but at the end of the exhibition larger numbers attended, and it ended up with over 300,000 visitors, quite a feat for an exhibition made up of works from two museums in Japan. This exhibition can be considered an important point for discussion regarding the future possibilities of exhibitions utilizing works in the NMWA collection.

It should also be noted that the two museums are based on works owned by two private collectors, Kôjirô Matsukata (1865–1950) who was president of Kawasaki Shipbuilding and active in the Taishô period, and the Shôwa era industrialist, Tsuneji Suzuki (1930–2000), and this added to the fascination of this exhibition. The displayed works and the exhibition arrangement were essentially the same for its two venues in Tokyo and Hakone, but the Tokyo venue had the added feature of the historical meaning of the Matsukata Collection's Monet works, assembled by a person with direct interactions with Monet himself.

The scale of the exhibition grew thanks to the addition of reference works and research materials other than the works recorded in the catalogue, and we strove to drive home the special features of the NMWA. The results achieved in this exhibition should also be linked to future research on the Matsukata Collection itself and other works in the NMWA collection.

(Megumi Jingaoka)

[Catalogue]

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