

展覧会 Exhibitions

東京国立近代美術館・国立西洋美術館所蔵作品による
交差するまなざし——ヨーロッパと近代日本の美術
The Crossing Visions: European and Modern Japanese Art
from the Collections of The National Museum of Western
Art & The National Museum of Modern Art, Tokyo

会期:1996年7月20日—9月8日
主催:国立西洋美術館/東京国立近代美術館
会場:東京国立近代美術館
入場者数:31,916人

Duration: 20 July—8 September, 1996
Organizers: The National Museum of Western Art, Tokyo
The National Museum of Modern Art, Tokyo
Number of Visitors: 31,916

国立西洋美術館は、企画展示室の建設と本館免震工事のために平成8年5月より約2年間全館休館することになり、その間に何度かに分けて所蔵作品を館外の施設で展覧することとなった。本展覧会はその最初の試みである。当初は東京国立近代美術館の一室を借りて西洋美術館の代表作を展示する程度にとどめる案もあったが、西洋の影響を強く受けながら成立した近代日本美術の代表作を所蔵する国立近代美術館のスタッフにより、日本画をも含めた日本の近代美術と15世紀以降の西欧の美術を、敢えて同一空間に並べてみたいという申し出があり、約半年にわたる協議を経て、6つのセクションからなる立体的な構成をもつ展覧会が実現された。

展覧会のセクションは、印象派とその日本における影響をたどる「外光への関心」、今世紀に顕著となる絵画の二次元的性を壁面装飾という観点を含めて提示する「装飾性」、大正期の細密描写と西洋古典絵画の写実性に着目する「迫真的再現」、歴史や物語、宗教などの主題とその表現様式の受容を示す「歴史画」、近代的なマチエールの効果に焦点を当てる「画面における造形的な探求」、ロダンを中心とする近代彫刻と日本彫刻を具体的に対比する「生命の造形」からなり、カタログには巻頭論文の他、各セクションに対応する論文も執筆された。

出品作品が国立の2美術館の所蔵作品に限られていることもあって、直接的な模倣や影響関係を具体的に示すことは最初から不可能であり、その点から展示の説得性には、担当者としても当初は強い懸念を抱かざるを得なかった。実際、作品が展示によって隣接し、類似するものとして提示される時、個々には疑問や問題が生じることは否めなかった。また、両美術館のコレクションの収集の時期や成り立ちの経緯がもたらす偏向による限界も、十分批判的に提示することはできなかった。しかし、それにもかかわらず、



実際に展覧会場で作品そのものが対比された時に明らかとなる類似と差異は、近代日本における西洋の受容の様相のみならず、彼我の感性の違いや我々日本人の西洋近代美術観をも照らし出す結果となり、担当者にすら予想外の新鮮な驚きをもたらしたことを認めざるを得ない。その意味では展覧会のテーマそのものは特に斬新なものではなかったが、少なからぬ展覧会評が、さまざまな問題を提起する場としての、また、複数の国立美術館が所蔵品のみで試みた展覧会としての、特に国立西洋美術館と東京国立近代美術館との初めての合同企画展としての、意義を認め、予想外の評価を下したことは、両美術館の担当者にとって喜びであった。また、普段西欧の美術史を専門にしている当館の担当者にとっては、改めて自国の美術に目を向ける良い機会となった。

西洋美術館は閉館中とはいえ、続く同種の展覧会や貸出との関係、また作品の状態などの理由により必ずしも理想的な出品が可能であったわけではないが、それまでに類のない大量の作品を移動した展示であり、それに釣り合った興味深い結果が得られたことと確信する。

(喜多崎 親)

[カタログ]

西欧へのまなざし/高階秀爾

空間について/本江邦夫

点描表現の日本における受容をめぐる——太田喜二郎を中心に/大谷省吾

装飾の系譜——壁画から壁面へ/蔵屋美香

岸田劉生におけるデューラーの受容——複製画を通して見た西洋古典絵画/佐藤直樹

明治洋画のアイコンとナラティブ——歴史画受容をめぐる一試論/喜多崎親
19世紀後半以降の西洋美術の状況と近代日本洋画における「写実」の関係をめぐって——ギュスターヴ・クールベと須田国太郎のマチエール分析を中心的論点として/都築千重子

表面と内的生命——日本近代彫刻におけるロダニズムの暗部/高橋幸次



作品解説:喜多崎親, 佐藤直樹他

編集:高橋幸次, 都築千重子, 蔵屋美香, 大谷省吾, 喜多崎親, 佐藤直樹

制作:美術出版デザインセンター

*カタログは日本語版のみ(但しテキストのみ英訳を併録)

作品輸送・展示:ヤマト運輸

会場設営:東京スタジオ

Since May 1996, The National Museum of Western Art, Tokyo has been closed for the construction of the galleries for temporary exhibitions and the anti-earthquake measures being taken on the main museum building. Various projects have been developed to display works from the Museum's collection in other venues during the almost two-year period of this closure. This exhibition was the first of these experiments. The first idea was a simple plan to borrow one gallery of The National Museum of Modern Art, Tokyo, but then the staff of The National Museum of Modern Art, Tokyo, a museum rich in its holdings of major examples of modern Japanese art which developed under the strong influence of the West, expressed the desire to display examples of modern Japanese art, including *Nihonga* Japanese-style paintings, in the same space with examples of 15th century and later Western art. Over the course of approximately six months of discussions, finally an exhibition made up of six sections was realized.

The sections of the exhibition included 1) The Focus on Outdoor Light — a display of the Impressionists and their influence in Japan, 2) Decorative Elements — from the viewpoint that the remarkably two-dimensional quality of 20th century paintings can be called wall surface decoration, 3) Realistic Representation — an examination of the connection between the detailed realism of Japan's Taishō period and the realism of classical Western painting, 4) History Painting — historical, literary, and religious themes and how the methods related to these subjects were received in Japan, 5) Formative Experiments on Canvas — focusing on the results of the use of modern materials, and 6) Capturing Life — a detailed comparison of Japanese sculpture and modern Western sculpture focusing on Rodin. The catalogue for the exhibition included two introductory essays and articles corresponding to each of the sections of the exhibition.

The works included in this exhibition were limited to those in the collections of the two organizing museums, and given that it was initially accepted that it would be impossible to show specific examples of direct influence or imitation relationships, the organizing curators were anxious about the persuasiveness of the show's concept. And it cannot be denied that as the works were aligned for display,

problems and questions arose regarding each work. Further, limitations were imposed by the different processes by which each of the museums had formed its collection, and this meant that a fully critical stance was not always possible. But in spite of these problems, the similarities and differences which came to light as the works were placed next to each other in the galleries reflected not only on the state of the reception of the West in modern Japan, but also on the different sentiments of self and other, as they shed light on the Japanese view of modern Western art. Without a doubt these fresh, and completely unexpected, surprises must be acknowledged by the curators in charge. While the theme of the exhibition was by no means novel, the not inconsiderable reaction to the exhibition raised a variety of issues, and it was recognized for its efforts as an experiment in the exhibition of works selected solely from a number of national museums, and as the first exhibition to be jointly planned by The National Museum of Western Art and The National Museum of Modern Art, Tokyo. The exhibition received unexpectedly good reviews which delighted the organizing curators from each museum. Finally, for the organizing staff from the National Museum of Western Art, who normally focus solely on the history of Western art, this was a splendid opportunity to reconsider the arts of our own country.

Given that the National Museum of Western Art was closed, the nature of the exhibition and loan relationship, the state of the objects and other such reasons that the ideal works could not always be included in the exhibition, the exhibition of this number of top quality objects can be confidently stated to have produced extremely fascinating results.

(Chikashi Kitazaki)

[Catalogue]

Visions of the West/Shuji Takashina

On Space/Kunio Motoe

The Acceptance of Pointillism in Japan — Centering on the Works of Kijiro Ota/Shogo Otani

From Murals to the Walls — The Genealogy of Decoration/Mika Kuraya Ryusei Kishida's Interpretation of Dürer — The Role of Reproductions in the Japanese Reception of European Classic Art/Naoki Sato

Icon and Narrative of *Yōga* (Japanese Western-style painting) in the Meiji Era — a Discourse on the Acceptance of History Paintings

The Western Art Scene after the Late 19th Century and "Realistic Representation" in Modern Japanese Oil Painting — Centered on the Analysis of Matière Used by Gustave Courbet and Kunitaro Suda/Chieko Tsuzuki

The Surface and the Internal Life — The Obscurity of the Rodinism in Modern Japanese Sculpture/Koji Takahashi

Edited by: Koji Takahashi, Chieko Tsuzuki, Mika Kuraya, Shogo Otani, Chikashi Kitazaki, and Naoki Sato

Produced by: Bijutsu Shuppan Design Center

* The Catalogue was produced in a Japanese edition, with essays translated into English.

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