

Foreword

This *Annual Bulletin* No. 48 records the activities of the National Museum of Western Art (NMWA), Tokyo, during fiscal year 2013, covering the period from April 1, 2013 through March 31, 2014. The reports cover acquisitions, exhibitions, research, education, information sciences, and conservation department activities and related activities.

The National Museum of Western Art is one member museum in the Independent Administrative Institution National Museum of Art. Unfortunately, due to the continuing decline in operational and personnel funding from the national government, many aspects of our work remain underfunded and it has been hard to maintain the funding levels necessary for the holding of exhibitions. Amidst these circumstances, which require us to contract outside organizations to carry out many of our operational tasks, we continue to operate with unease as we attempt to maintain administrative continuity and to ensure the ongoing safe care of the precious artworks entrusted to us.

I assumed the role of Director on August 1st, partway through fiscal 2013, when the former director Masanori Aoyagi was appointed Commissioner of the Agency for Cultural Affairs. The “Raffaello” exhibition continued on from the previous fiscal year, followed by the “Michelangelo” exhibition that opened in September, making this a year that featured displays of splendid works by the Great Masters of the High Renaissance. The “Monet” exhibition begun in December marked a shift to focus on Impressionist painters, and various events have accompanied all of these exhibitions to welcome general visitors to the museum. While these major exhibitions featuring easily understood master artists were held in the special exhibition wing, we also held the “Le Corbusier and 20th Century Art” exhibition in the Permanent Collection Galleries, featuring the architect of the NMWA Main Building. This exhibition introduced visitors to the fact that Le Corbusier was not only an architect, but also an artist active across a diverse array of media including painting and sculpture. By no means large in scale, this exhibition was quite well received by many visitors, primarily specialists in the field. The “Inside and Outside: The Two Faces of Spanish Informalism in the Collections of the Museo Nacional Centro de Arte Reina Sofia” exhibition was also held in the Permanent Collection Galleries in commemoration of the 400 years of relations between Japan and Spain. This exhibition presented mid 20th century contemporary arts, a time period rarely seen in our museum, and created an extremely lively gallery mood. Special exhibitions in the Prints and Drawing Gallery featured Picasso’s animal prints and Italian prints, introducing fascinating aspects of the NMWA print collection. In honor of the 150th anniversary of the birth of the Norwegian artist Edvard Munch in 2013, we presented a display of Munch prints in the NMWA collection in the Prints and Drawings Gallery. Mina Oya, Curator of Painting and Sculpture and the organizer of this Munch exhibition and the following year’s Rings exhibition, died suddenly in June while on a work trip to Paris. Oya’s unexpected death was a particularly sad moment for all members of the NMWA staff. While our annual admissions numbers increased to 1,316,842 visitors this year thanks to exhibitions that were especially large in scale and popularity, it would be extremely difficult to maintain this level of admissions on an annual basis.

When Japan opened to the rest of the world more than 150 years ago it established formal diplomatic relationships with countries throughout Europe and North America. Events commemorating these diplomatic ties began a few years ago and more are planned for the coming years. I believe these events provide a splendid opportunity for the NMWA, as a national art museum, to reconfirm our shared history and to display works by artists and from regions rarely seen in Japan. We hope to make the best use of such opportunities in the future.

As part of our ongoing efforts the NMWA continues to acquire art works and conduct surveys of our collections. This year we were able to purchase *Syrian Arab and His Horse* by Delacroix, formerly in the Matsukata Collection, and numerous important print works.

Plans continue for a further deepening of our acquisitions and research projects, as we also work hard to make our educational outreach activities suit the great variety of visitors to our museum. There are many opportunities where the different departments of the NMWA can serve as models for other museums in Japan, and we hope to continue to contribute our experience and information as much as possible to serve the needs of the greater museum community in Japan.

Given the opposition to the previously decided amalgamation of three culturally related independent administrative institutions decided earlier this financial year, the policy was reconsidered. While we have avoided the immediate problems such an amalgamation would have caused, we continue to operate under a considerable sense of tension. While the media reports improvements in economic conditions, difficult circumstances remain for the art world, and we must strive to access and effectively use the wisdom of both our staff and others as we continually develop our activities as a well-rounded and mature art museum.

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Akiko Mabuchi
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まえがき

本年報第48号は、平成25年4月1日から平成26年3月31日までの平成25(2013)年度に当国立西洋美術館が行なった、作品収集、展覧会、調査研究、教育普及、情報資料の収集・発信、保存修復などの事業、もしくは各分野における活動の報告、並びに関連する資料や記録を取っています。

国立西洋美術館は独立行政法人国立美術館の1館として法人を構成していますが、政府からの予算・人件費が削減され続け、それに比して多くの業務を要求されている現状で、展覧会開催予算すらままならない状況です。多くの業務を外部委託せざるを得ないなかで、事業の継続性や貴重な作品を預かる責任といった点に関して、不安を抱えながら運営しています。

私は平成25年度途中の8月1日から、青柳正規前館長の文化庁長官就任に伴って館長に就任しました。この年は前年度から続いて「ラファエロ展」があり、9月から「ミケランジェロ展」があるという、盛期ルネッサンスの巨匠たちの芸術を展観する華やかな年でした。さらに12月からは印象派の中心画家であった「モネ展」も行なわれ、一般観客に歓迎される行事が続きました。そうしたある意味でわかりやすい巨匠の個人名を付した企画が続いた一方で、本館の設計者である「ル・コルビュジエと20世紀美術」展も常設展会場内ではありましたが開催され、建築家であったばかりでなく絵画・彫刻の分野でも活躍したこの人物の仕事が紹介されました。これは大きな企画ではなかったものの、専門家を中心に多くの方から高い評価を得ました。また、日本スペイン交流400周年事業のひとつとして「内と外—スペイン・アンフォルメル 絵画の二つの『顔』」展も常設展会場内で行なわれ、普段は当館では見ることの極めて少ない20世紀中ごろの現代作品も展示されて、たいへん新鮮な館内風景となりました。版画展示室の企画としては「ピカソが描いた動物たち」展、「イタリア版画展」が開催され、当館の版画コレクションを紹介しました。またこの年はノルウェー出身の画家エドヴァルド・ムンク生誕150年記念として、版画素描室で本館所蔵のムンク版画作品も展示することができました。この展覧会と翌年の「指輪」展を準備していた主任研究員の大屋美那が、6月に出張先のパリで急逝したことは、当館のすべてのスタッフにとって本当に悲しい出来事でした。今年度はたまたま大きな企画が集中したため、入館者数も1,316,842人と多かったのですが、この数を毎年保持するのは極めて困難です。

日本が開国して150年が過ぎ、ここ数年は西欧各国と正式な外交関係が次々と結ばれた記念の年が続きます。国立の美術館としては、そのような歴史を再確認するうえでも、またあまり紹介する機会のない地域や作家の作品を展示するうえでもこうした記念の機会を広くとらえてゆきたいと思います。

美術作品の収集や調査研究は、従来から重要な業務として取り組んできたもののひとつですが、旧松方コレクションに属していたドラクロワの《馬を連れたシリアのアラブ人》ほか、優れた版画作品を購入しました。

また、資料収集・調査研究事業もさらに一層の充実を図り、教育普及も様々な鑑賞者に対応できるよう、工夫を凝らしています。両分野においては、日本の美術館のモデルとして発信する機会が多く、今後も国内のニーズに応じて可能な限り経験と情報を伝えてゆきたいと考えます。

平成25年度はすでに決定していた三文化関係独立行政法人の統合が、多くの文化団体からの反対もあって見直されることになり、当面の困難は避けられましたが、引き続き緊張感をもって業務を遂行してゆかなくてはなりません。景気が上向きになったとの報道もありますが、美術に関しては依然として厳しい状況が続いていますので、今後も内外の知恵を集めて工夫を凝らしながら、充実した美術館活動を展開してゆく所存です。

平成27年3月

国立西洋美術館長
馬淵明子