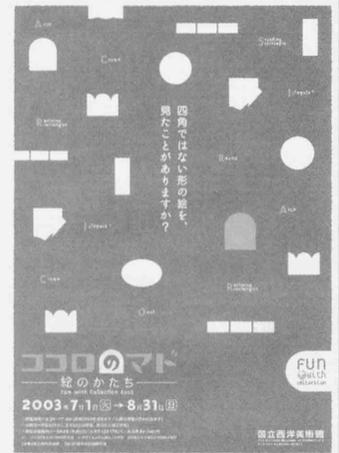


Fun with Collection
ココロのマト — 絵のかたち

Fun with Collection
Window of the Heart: The Forms of Paintings

会期：2003年7月1日～8月31日
主催：国立西洋美術館

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Fun with Collection は、国立西洋美術館の所蔵作品を中心に、毎回特定のテーマを設けて美術作品を紹介する小企画展である。この企画は、子どもから大人までを対象に、美術作品をさまざまな視点から共時的に観賞する機会を提供することによって、美術作品をより身近なものとして理解し、楽しんでもらうことを目的としている。

今回は、絵画作品の形体をテーマにした。現在、絵画は矩形であることがごく一般的になっている。絵を描くときに使う画用紙、あるいは屋内に飾る絵を考えたとき、我々はそれらが基本的に矩形であると認識している。しかし西洋絵画の歴史を辿ると、祭壇画のように矩形でない絵画も数多く見られる。ルネサンスという時代を経て矩形がひとつの基準となるが、現代ではまたその基準を超えてさまざまな形体の絵画が制作されている。

そこで本展では、一般的な矩形ではなく、縦横の比率が大きく異なる矩形と矩形以外の形体を取り上げ、それらが創り出された背景や理由、さらに、それぞれの形体と描かれている主題との関係、またそれらの形体の中で画面はどのように構成されているかに焦点をあてた。

当館の所蔵作品を中心として18点の絵画を選択し、〈王冠型〉、〈アーチ形〉、〈横並び長四角形〉、〈円形〉、〈楕円形〉、〈縦長四角形〉、〈不定形(その他の形)〉の7つの形体に分類して展示した。そして、絵の主題、飾られる場所、機能や目的、画家の意図など、さまざまな要素とそれらの形体との関係を示した。たとえば、〈王冠型〉、〈アーチ形〉、〈楕円形〉、〈横並び長四角形〉に分類した作品の中で、キリスト教が主題となる絵画作品では、それらが飾られた聖堂の建築構造や、信仰を促すという目的との関わりが見られる。一方、貴族の邸宅を飾った〈楕円形〉の天井画は、天国をモチーフにしており、その形体には天球がイメージされていると考えられ、また、15～16世紀イタリアで流行したトンドと呼ばれる〈円形〉の絵画は、子どもの誕生や子孫繁栄を願って贈られた誕生盆との関連が指摘される。さらに、〈縦長四角形〉に分類された作品の中には、画家が自己の絵画表現の可能性を探る過程で、日本の掛け幅や浮世絵の形体から影響を受けたものもある。そして〈不定形〉で取り上げた作品は、矩形の中で画面を構成するのではなく、画面を構成する要素が外側の形体に影響を及ぼしていることなどである。

本展では、絵の中の時間表現、あるいは構図に関連する資料や、ひとつの作品について構図と形体の関係を考えるための立体模型

によるハンズ・オン資料などもあわせて展示した。また、期間中はスクール・ギャラリートークを行ない、週末にはさまざまな年齢層を対象に、今回のテーマに関連した創作・体験プログラムやレクチャーを実施した。東西の絵画の形体を比較するため、東京国立博物館の協力を得て同館への見学会を行ったり、カメラを使い定点観測して撮影した写真を再構成して連続する時間をひとつの横長の形体に構成するプログラムや、コマという独特の時間・空間の表現形体をもつマンガの手法を使って、絵画作品を新たな時間と空間をもつ形体に再構成するプログラムなどを行なった。

今回は、形体がもつ意味や、その形体と絵の機能や表現・構成について考える機会を提供し、来館者にも概ね好評であった。しかし、作品を一室にまとめて展示することができず、常設展示室に分散した結果、来館者には多少わかりにくい企画展示となってしまったことが悔やまれる。効果的でわかりやすい展示方法は検討を要する課題である。

(寺島洋子)

[ワークシート]

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作品展示：ヤマト運輸
会場設営：東京スタデオ

The *Fun with Collection* exhibition series is an annual small-scale exhibition of works chosen from the NMWA's collections and focused on a set theme. This series of exhibitions is geared towards a broad range of visitors, from children through adults, and offers an opportunity for visitors to view and appreciate art works from a variety of different viewpoints. The goal of the exhibition series is to provide visitors with an enjoyable experience and a closer understanding and familiarity with art works.

This year's *Fun with Collection* exhibition took as its theme the physical shapes of painting works. Today almost all paintings are created in some form of rectangular shape. When we think about the



paper used when pictures are drawn, or the pictures we see hanging in an interior setting, we generally expect them to be rectangular in form. However, if we look back over the history of western painting we can see that there were many paintings created, such as those seen in altarpiece paintings, which were not rectangular in shape. During the Renaissance the rectangular picture format became the standard, although in the contemporary period, paintings are again being created in a wide range of shapes and formats.

This exhibition took up works in formats other than the standard rectangular shape, including extremely narrow or tall rectangles and other non-rectangular forms. The exhibition examined the background and reasons for the creation of each work in its specific format, the relationships between format and subject matter, and finally how the subject was composed within its particular picture plane format.

Eighteen works from the NMWA collections were chosen for display in the exhibition. They were grouped in seven formats: crown, arch, reclining rectangles, round, oval, standing rectangle, and irregular formats. The display indicated the relationship between the format of each work and various elements such as the subject of the painting, the intended display site, its function, and the aims and the intent of the painter. For example, works with Christian subject matter categorized in the crown, arch, oval, and reclining rectangular formats were created in relation to the architectural forms of the church they adomed. Their formats also seem to be related to the aim of furthering Christian worship and beliefs. On the other hand, the oval ceiling paintings created for aristocratic palace settings took images of heaven as their motifs, and the oval format also created an image of the heavenly spheres. The round format paintings called *tondo* that were popular in Italy from the 15th through 16th centuries can be seen as related to the birth salvers or round trays offered as congratulatory gifts upon the occasion of an important birth or as wishes for the success and health of children and grandchildren. Amongst those works categorized as standing rectangle formats we can see the influence of Japan's hanging scroll or woodblock print formats in the painter's examination of the potential for his or her painterly expression. The works categorized as irregular in format reveal that rather than arranging painting elements within a rectangle format, the elements within the composition influenced the exterior shape of the composition.

This exhibition included a display of materials related to the expression of "time" within the pictures or their compositions, along with three-dimensional "hands on" materials that allowed visitors to consider the relationship between the composition and the format of the work within a single art work. Gallery talks for school groups were held during the exhibition. On weekends, experiential and creative programs and lectures for a wide range of audiences were held in connection with the exhibition theme. A program which compared Western painting formats with Asian formats was held at the Tokyo

National Museum, which generously cooperated with this program. Another program involved the use of photographs taken from a set vantage point that were then reconstructed into a horizontal rectangular composition which showed several scenes occurring in a chronological sequence. Using the *manga* method of expressing a single time and space in an individual frame, a program was held which reorganized the time and space expression in a painting into a new way of expressing time and space.

This exhibition offered visitors a chance to consider the meaning of painting shapes and formats, and the relationships between format and painting function, expression and composition. Visitors to the exhibition reported favorably on their experiences. However, because the exhibition was spread throughout the permanent collection galleries, rather than focused in a single gallery, it ended up being an exhibition that was to some degree hard for visitors to understand. This raises issues for future consideration on how to create effective, easily understood display methods.

(Yoko Terashima)

[Worksheet]

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