

Fun with Collection
手と心 — モネ、ドニ、ロダン

Fun with Collection
Hands and Minds: Monet, Denis, Rodin

会期:2002年6月18日-9月1日
主催:国立西洋美術館

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Organizers: The National Museum of Western Art, Tokyo



本企画は、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。

今年は、アーティストの手(表現方法)と心(意図)の関係を考えることをテーマに実施した。作家が考え(意図)を形にして表わすとき、表現に用いられる材料・技法は重要な要素となる。そして、作家はそれらを用いて独自の表現スタイルを作り出す。たとえば、チューブ絵具の簡便さとその特性を用いて表現されたモネの画風と、彼がめざしたものとあいだには不可分の関係が存在すると思われる。作品の観賞に際しても、材料・技法を含む表現方法と独自のスタイルに注目することは、作品理解を深めると考えた。そこで今回の企画では、当館が所蔵するモネの油彩画12点、ドニの油彩画8点、ロダンの彫刻8点を取り上げ、表現方法に注目しながら、それぞれの表現スタイルが時間の経過とともにどのように変化したか、そして、それらの変化は作家の意図とどのような関係があるのかを、観賞者自身が考えるよう促すことを目的とした。

モネは、初期に見られるような、明確な形態表現が時代が下るにつれて不明瞭になり、中期から晩年の作品では色彩もより鮮やかになる。ドニは《雌鳥と少女》において、対象物を点描的なタッチと再現的な色彩で描写しているが、その他の作品では、より平坦なタッチと独自の配色が見られる。また、ロダンの彫刻では、時代を追ってより誇張された動きのある形態へと変化し、さらに複数の形態、ときには同じ形による複雑な組み合わせが見られる。各作家の表現スタイルの変化についてはこのような点に注目して観賞を促すようにした。

今回は、取り上げた作品を一箇所にまとめて展示するのではなく、常設展をそのまま利用し、ドニについては収蔵庫にある作品を2点常設展に追加した。また、表現方法に関して、油彩画の材料である顔料、絵具、筆、支持体などの資料や、彫刻の鑄造技法の解説パネルを展示室のひとつにまとめて展示し、さらにモネ、ドニ、ロダンに関する書籍・資料などを休憩所に設置して観賞の助けとした。週末には、3人の現代作家による、各々が用いる材料・技法を使った創作プログラムを実施して、表現方法と意図について考える機会を提供した。さらに、今回は7歳から9歳という低年齢の子どものとその家族を対象に、「びじゅつーる」というキットを用意して期間中の日曜日に貸し出した。

美術作品と初めて出会うであろう若い子どもが、親子でその機会を楽しめるように、キットの中には、それぞれの作家の表現スタイルに注目を促すような資料やゲームを入れた。

今回は、作品が一箇所にまとめて展示されていなかったために、常設展の入口で企画の案内と無料のワークシートを配布したにもかかわらず、鑑賞者は取り上げた作品とテーマを結びつけることに多少困難を感じたようであった。新たに用意した「びじゅつーる」は、子ども連れの家族だけでなく、大人のグループも利用して好評であった。しかし、キットの中には展示室内での作業を伴うものもあり、これによって観賞のルールが守られなかったり、子どもが楽しさのあまり興奮して注意を受けるような場面も見られた。楽しむことは重要であるが、展示室内での適切な利用を考慮してキットを改良していく必要がある。また、例年のように期間中にスクール・ギャラリートークを実施したが、取り上げた作家とテーマの影響なのか、今回は小学校より中学校の参加が多かった。

(寺島洋子)

[ワークシート]

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制作:渋谷企画

[びじゅつーる]

企画・制作:寺島洋子、藤田千織(研究補助員)、荒木なつみ、実川梨恵、丹沢玲香、寺田鮎美、富岡進一、山口百合(以上6名インターン)

作品展示:ヤマト運輸
会場設営:東京スタジオ



The *Fun with Collection* project involves small-scale exhibitions introducing works from the NMWA collections, with the works selected around some specific theme for each exhibition. These exhibitions are aimed at visitors of all ages, from children through adults, and are offered as an opportunity for visitors to view art works from various different vantage points. The goal of these exhibitions is to allow visitors to become more familiar with, and thus further enjoy, the art works.

This year's project took as its theme the artists' hands (expressive methods) and minds (intentions). The materials and methods chosen by an artist are important elements when an artist expresses his or her ideas in some physical form. The artist uses those materials and methods to create a distinctive individual style. For example, it can be said that there is an indivisible connection between the painting style of Monet, using and exploiting the special characteristics of tube paint, and his intention. When an art work is viewed, attention paid to the artist's style and the expressive methods used, including materials and techniques, can deepen the viewer's understanding of the work.

With these ideas in mind, this exhibition included twelve oil paintings by Monet, eight oil paintings by Denis, and 8 sculptures by Rodin. The goal of the display was to encourage visitors to focus on the expressive methods used by the artists, and to consider how an artist's expressive style changed over the course of time, and how such changes were related to the artist's intentions.

Regarding the artists included in this exhibition, in Monet's case we can see how he started out in his early period expressing objects in clear, formal terms, and as the years passed his forms became less distinct, and his palette became brighter in his mid to late period works. Denis created his *Young Girl with a Hen* with a pointillistic touch and representational palette, but his other works show a more ordinary brushstroke and distinctive color range. In the case of Rodin's sculpture, as the years passed, Rodin turned to a more emphatically dynamic expressive form, and we can also see cases of works made up of multiple forms, or the complex combination of multiple forms. The exhibition encouraged visitors to pay attention to such aspects of the works on display.

This exhibition was not arranged in one set space in the galleries, but rather made use of the NMWA's Permanent Collection galleries, with the addition of two Denis works in storage to the Permanent Collection galleries. Explanatory panels explaining oil painting materials, such as pigment, media, brushes, and support materials, and an explanation of the casting methods used in metal sculpture were posted in one gallery, while books and materials on Monet, Denis, and Rodin were placed in the NMWA rest area for use by visitors.

Weekend events were held in which three contemporary artists conducted experiential creative programs each using their own respective media and techniques. These programs provided attendees with an opportunity to consider expressive technique and artistic

intentions. A family learning kit called *Bijutool* was prepared for families with children 7 to 9 years old and was made available to visitors on Sundays throughout the exhibition. With the thought that these families might include children encountering art works for the first time, these family kits included materials and games to help both parents and children notice more about the expressive styles of each artist.

As the exhibition did not gather the works in one specific location, it seems that visitors had some difficulties linking the selected works and the themes of the exhibition, even though there was signage announcing the exhibition at the entrance to the galleries, and free work sheets were distributed to visitors. Although prepared with only families in mind, the newly prepared *Bijutool* received favorable reviews from groups of adults as well as families with children. However, since the kits included some activities to be done in the display galleries, there were some instances where viewing rules were not respected and where children had to be warned when their enjoyment of the process became too active for a gallery setting. We need to improve future kits to make them both suitable for gallery use while retaining their enjoyable elements. In addition to this special exhibition program, school gallery talks were also held in the galleries during the run of the exhibition, as is the NMWA procedure each summer. Possibly because of the artists chosen for this exhibition, and the theme presented, there were more middle school students than elementary school students who attended these gallery talks.

(Yoko Terashima)

[Worksheet]

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Produced by: Shibusawa

[Bijutool]

Planning and produced by: Yoko Terashima, Chiori Fujita (Assistant curator), Natsumi Araki, Rie Jitsukawa, Reika Tanzawa, Ayumi Terada, Shin'ichi Tomioka, Yuri Yamaguchi (Interns)

Installation: Yamato Transport Co., Ltd.

Display: Tokyo Studio