

Foreword

This Annual Bulletin No. 31 covers the Heisei 8 (1996) fiscal year which lasted from April 1, 1996 through March 31, 1997 and reports on the National Museum of Western Art's activities during this period, including special exhibitions, new acquisitions, conservation work, surveys and other related materials, and records.

Continuing from the previous year, the entire Museum remained closed during this fiscal year as construction work proceeded on the underground exhibition space in the front garden and the anti-earthquake measures (an isolating system) being incorporated into the Le Corbusier-designed main building. This did not mean, however, that the museum's normal activities stopped during this period. Exhibition activities continued through the cooperation of other museums, with three special exhibitions held during this period. *The Crossing Visions — Europe and Modern Japanese Art from the Collections of The National Museum of Western Art & The National Museum of Modern Art, Tokyo* was held in cooperation with The National Museum of Modern Art, Tokyo, a *Rodin: Selected Works from the National Museum of Western Art, Tokyo* exhibition was held at the Yorozu Tetsugoro Memorial Museum in Towa-cho, Iwate prefecture, and an exhibition for children entitled "What Were the Sculptures Made for?" was held in cooperation with the Tokyo National Museum. While the Rodin exhibition was made up solely of works from our Museum, the other two exhibitions were each planned jointly by curators from our Museum and from the collaborating museum, and the works were also chosen from the collections of the two collaborating museums. These were the first experiments of their kind, and while they were originally considered as an opportunity to literally borrow replacement gallery space upon the occasion of our museum closure, in fact they were heralded as exhibitions which allowed an examination of previously unexplored viewpoints. And as part of our ongoing effort to expand the breadth of our exhibition activities, we would like to find opportunities in the future to plan exhibitions in collaboration with other museums on appropriate themes.

Courbet's *Sleeping Nude* was the central element of our new acquisitions for the year. While our Museum's collection includes works by this representative 19th century realist painter in the various still-life, landscape, figural and animal genres, it had not included an image of a nude woman, one of the central themes addressed by the artist. This purchase thus filled this gap in the collection. Other works purchased during the year included prints by Piranesi. The Museum already housed a considerable number of works by this great printmaker of the late 18th century, but it had long been the museum's goal to own an entire set of the artist's oeuvre.

The present construction work on the museum is expected to finish and the Museum to re-open to the public during the Heisei 10 fiscal year (1998), and the Museum has taken the opportunity provided by this closure to consider the history of the museum and the form it should take as it approaches the 21st century. An internal investigative team "Project 21" was dispatched throughout the museum to conduct a detailed survey of its operations. The results of this investigation has been published as "The Message from the Western Art Museum: Future Thoughts on the 21st Century at The National Museum of Western Art, Tokyo," and this publication generated a considerable response. The Museum is also endeavoring to maintain its cooperative stance with society in general, and as part of this effort has begun publication of the "Zephyros- The National Museum of Western Art, Tokyo News." Another new publication that deserves special note is the *Journal of the National Museum of Western Art, Tokyo*. These and other diverse activities by the Museum are noted in this Annual Bulletin.

Finally, I would like to make special mention of the donation of Bonnard's superb oil painting, *Flowers*, by the president of Yoshii Gallery, Mr. Chozo Yoshii, and the partial funding of the purchase of the Piranesi prints *Views of Rome* by the Western Art Foundation. I would like to express my heartfelt gratitude to both Mr. Yoshii and to the Western Art Foundation for their generosity.

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まえがき

本年報第31号は、平成8年(1996)年度にかかわるものであり、平成8年4月1日から平成9年3月31日までの1年間の期間に、当国立西洋美術館が行なった特別展、作品購入、作品の修復、調査その他の事業活動の報告と、関連の資料、記録を収めている。

この1年間、当館は、前年度に引き続き、前庭地下展示場の増築と、ル・コルビュジエ設計になる本館の免震化というふたつの工事のため、全館休館を余儀なくされた。しかしながら、その間美術館本来の活動を停止していたわけではない。まず展覧会活動としては、他美術館の協力を得て、3件の特別展を開催した。すなわち、東京国立近代美術館との共同主催による「交差するまなざし—ヨーロッパと近代日本の美術」展、岩手県東和町の萬鉄五郎記念美術館における「ロダン」展、および、東京国立博物館との共同主催による子供のための展覧会「像はどうしてつくられたの?」がそれである。このうち、「ロダン」展は当館所蔵作品のみを内容とするものであったが、他のふたつの展覧会は、それぞれ当館担当芸員と相手館の芸員との共同企画によるものであり、出品作品も、双方の館の所蔵作品の中から選ばれた。この種の共同企画展は、これまで試みられたことはなく、今回の場合はたまたま当館が休館中であったため、いわばその代替措置として実現されたものであるが、結果的には、これまでにない新しい視点による展覧会として好評であった。展覧会活動の幅を広げるためにも、今後とも機会を得て、適切なテーマによる他館との共同企画展を進めてゆきたい。

購入作品の中心は、クールベの《眠れる裸婦》である。当国立西洋美術館には、19世紀写実派を代表するクールベの作品としては、静物、風景、人物、動物等の各ジャンルの作品が揃っているが、彼の作品の中で重要な位置を占める裸婦像はこれまでなかった。今回の購入は、この欠を補うものである。購入作品には、その他にピラネージの版画がある。当館はすでにこの18世紀末の偉大な版画家の作品をかなりの数所蔵しているが、いずれその全作品を揃えたいと考えている。

建物の増改築工事が完成して当館が全面再開館となるのは平成10年度の予定であるが、当館ではこの機会に、これまでの歩みを振り返り、21世紀にむけて美術館のあるべき姿を探るため、平成7年度より、館内に検討チーム「プロジェクト21」を発足させ、鋭意検討を重ねてきた。その成果が『西美からのメッセージ・国立西洋美術館21世紀将来構想』として刊行され、大きな反響を呼んだ。また、美術館として広く社会との連携を保つため、新たに広報誌を発刊させることとし、『ZEPHYROS ゼフュロス・国立西洋美術館ニュース』創刊号が刊行された。さらに、研究機能の一層の充実を目的として、『国立西洋美術館研究紀要』が刊行されたことも特筆すべきであろう。その他さまざまな活動は、本年報に記載されている通りである。

なお最後に、吉井画廊社長吉井長三氏より、ポナールの油彩画の優品《花》を、また西洋美術振興財団より、ピラネージの版画連作《ローマの景観》の一部を寄贈いただいたことを特記しておきたい。吉井氏ならびに西洋美術振興財団には、この場を借りて心より御礼申し上げる次第である。

平成9年11月

国立西洋美術館長
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