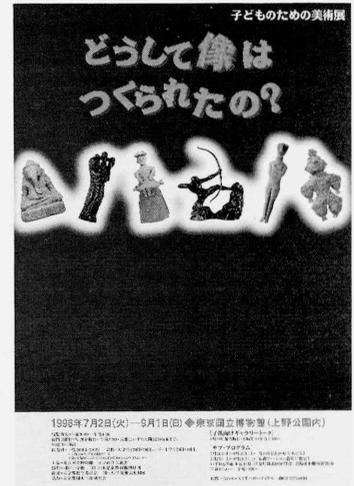


どうして像はつくられたの? (子供のための美術展)  
“What were the Sculptures Made for?” (Exhibition for Children)



会期:1996年7月2日-9月1日  
主催:国立西洋美術館/東京国立博物館  
入場者数:96,460人  
Duration: 2 July-1 September 1996  
Organizers: The National Museum of Western Art, Tokyo  
The Tokyo National Museum  
Number of Visitors: 96,460

今回の展覧会は、同じ上野公園内にあり、日本と東洋の美術品を所蔵する東京国立博物館と共同で開催された。東京国立博物館は、終戦直後の1940年代から数多くの教育プログラムを実施してきている。しかし、西洋と日本、東洋の美術品をあわせた子供を対象とする展覧会は、両館にとっても初めての試みとなった。

「どうして像はつくられたの?」は、像の機能性、何のために作られ、どのような役割を担っていたのか、に焦点をおいた彫刻の展覧会である。日本、東洋、西洋の各文化圏で制作された16点の像を、「神様お願い」「お墓はにぎやか」「お話を形に」「大切な人だから」という4つのテーマ(機能)に分類して展示した。展示作品は、礼拝の対象となった千手観音菩薩立像、キリスト像、ガネーシャなどの偶像、永遠の命や死後の平安を求めて副葬されたエジプトの木彫像や中国の鎮墓獣、日本の埴輪など、また、文字のかわりに神話や聖書の物語を人々に伝えたヘラクレスやヨハネの像、そして、社会や文化のために尽くした人々を記念して制作されたバルザックや岡倉天心の肖像彫刻などである。

展示では、テーマ別に部屋を区切り、各部屋の色を変えることで4つの機能を強調したり、展示されている像の素材と同じ種類の木、石、金属、陶器などを用意し、それらに自由に触れるコーナーを設置した。また、高さのある千手観音菩薩立像の頭部もよく見えるように、展示室の床を部分的に高くし、そこに像を埋め込むように展示するなどの工夫を施した。作品のネームプレートには、像が自己紹介をする形式で、簡単に各作品の解説を加えた。彫刻の制作技法や年代など、像に関するより詳細な説明や情報は、展示ではなくセルフガイドの中で紹介した。さらに、今回は学校との連携を考慮して、展覧会見学を学校の授業で活かすためのティーチャーズ・ガイドを、東京都図画工作研究会と共同で制作した。それらのガイドは、展覧会の開催と同時に都内の小学校に無料配布した。

展覧会期間中には、ギャラリートークと2種類のサブ・プログラムを実施した。ギャラリートークは、学校を対象とした団体予約制のトークを7月のあいだ行ない、20の小・中学校、合計652名の児童・生徒の参加があった。また、昨年同様、予約を必要としない

トークを、8月の毎週火曜日と木曜日に、午前、午後の各2回行なった。サブ・プログラムは、「お話を形に」に展示された3点の像の物語の朗読会と、「神様お願い」に展示された千手観音菩薩立像の衣裳を参考にして、菩薩の衣裳をモデルに着付けるプログラムを、各々4回各作品の前で行なった。

建設工事のために、期せずして2館の作品をあわせた展覧会を企画することになったが、異なる文化圏の作品を同一テーマのもとに併置したことで、多様な造形表現を比較、観賞する展示としても意味があったと思われる。また、テーマ別に部屋を区切ったことは、4つのテーマを伝えるのに効果的であった。しかし、テーマとなっている像の4つの機能それぞれ自体を、解りやすく伝えるための工夫は不十分であった。作品への理解や観賞を促すために用意する資料については、種類、量、提示の方法などをめぐりさらなる検討と工夫が必要である。

(寺島洋子)

#### [セルフガイド]

どうして像はつくられたの?

執筆・編集:寺島洋子, 佐藤厚子(国立西洋美術館客員研究員)  
制作:アイメックス・ファイン・アート

#### [ティーチャーズガイド]

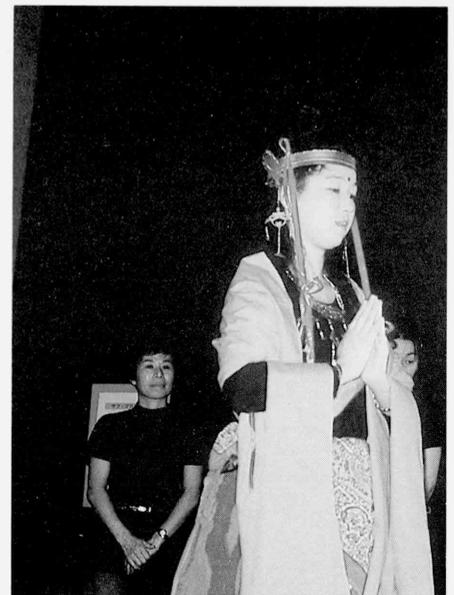
どうして像はつくられたの?

執筆・編集:東京都図画工作研究会  
国立西洋美術館/寺島洋子, 佐藤厚子  
東京国立博物館/村野隆男, 後藤文子  
制作:印象社

作品輸送:日本通運  
会場設営:ノバ工芸

This exhibition was a joint production with the Tokyo National Museum, also located in Ueno Park and housing art objects from Japan and Asia. Soon after the end of World War II the Tokyo National Museum began to carry out a variety of educational programs. However, this exhibition was the first time that each of these two museums had brought together works from the West, Japan, and Asia in an exhibition designed for children.

“What Were the Sculptures Made for?” was an exhibition of sculpture that focused on the function of sculptures, why they were made,



and the roles they played. Sixteen works from the various cultures of Japan, Asia and the West were arranged into four thematic (function) groups: 1) Praying to Gods, 2) Happy Tombs, 3) Materializing Legends, and 4) Remembered Beloved Ones. The works exhibited included such objects of worship as a Thousand-Armed Avalokitesvara, an image of Christ, and one of Ganesa, while wooden statues from Egypt, tomb guardians from China and *haniwa* Japanese terracotta tomb ornaments represented the burial goods that helped ensure peace after death and eternal life. Images of Hercules and St. John the Baptist indicated how the figures of the people in mythology and the stories of the Bible convey their stories without words. Finally portrait statues of Honoré Balzac and Tenshin Okakura represented the creation of sculptures as memorials of the individuals who contribute to society and culture.

The display was arranged with each theme in a separate room, and the different function represented in each room was further emphasized by having each of the rooms painted a different color. The works included in the exhibition were made out of such diverse media as wood, stone, metal, and ceramics, and corners were provided where visitors could freely touch examples of these different media. As the Avalokitesvara image is quite tall, a section of the gallery's floor was raised to partially surround the image so that visitors could see the head of the figure more clearly. The labels accompanying each image included a simple explanation of each work, and they were written as if the sculptures were each introducing themselves. The techniques used to create each of the works, the periods in which they were created, and more in-depth information on each work was not included in gallery labeling, but rather in the self-study guide which accompanied the exhibition. A link with schools was considered for this exhibition and a Teacher's Guide was prepared in cooperation with the Tokyo Metropolitan Art Teacher's Society of Primary Schools in order to facilitate viewing of the exhibition as part of school curriculum. The Teacher's Guide was distributed free of charge to elementary schools during the exhibition venue.

Gallery talks and two types of sub-programs were held during the exhibition. The gallery talks consisted of talks for groups on an appointment basis held during July, and some 20 elementary and middle schools participated, with a total of 652 children and students attending these talks. Following last year's example, talks were held which did not require reservations, and these talks were given once in the morning and once in the afternoon on Tuesdays and Thursdays during August. The sub-programs consisted of reading-aloud the stories related to three of the works displayed in the "Materializ-

ing Legends" section of the exhibition, and a clothing demonstration program in which a model was dressed in the robes of a bodhisattva, based on those worn by the Thousand-Armed Avalokitesvara image in the "Praying to Gods" section. Each of these two programs was held four times in front of the related works of art.

The Museum's current construction projects led to this unexpected opportunity to plan an exhibition made up of works from the collections of the two museums, and the assemblage of works from different cultural spheres under a common theme provided opportunities for the appreciation and comparison of a variety of different sculptural forms. Further, the division of the exhibition into four thematically arranged rooms effectively conveyed those four different themes. However, the measures taken to simply convey how the functions of each work fit its respective theme may have not been adequate. Future work remains on an examination of how to present materials which allow an understanding of the objects and further viewing appreciation, particularly in terms of the amount of materials to be provided, their types, and their presentation.

(Yoko Terashima)

[Self-Study Guide]

"What Were the Sculptures Made For?"

Written and edited by: Yoko Terashima, Atsuko Sato (Guest Researcher, National Museum of Western Art, Tokyo)

Produced by: Imex Fine Arts

[Teacher's Guide]

"What Were the Sculptures Made For?"

Written and Edited by: Tokyo Metropolitan Art Teacher's Society of Primary Schools  
National Museum of Western Art, Tokyo/  
Yoko Terashima and Atsuko Sato (guest researcher)  
Tokyo National Museum/Takao Murano and  
Fumiko Goto

Produced by: Inshosha

\* Self-Study Guide and Teacher's Guide published only in Japanese editions.

Transportation and installation of works: Nippon Express, Ltd.

Display: Nova Interior & Total Display Co., Inc.