

[小企画展]

ソドムを去るロトとその家族 — ルーベンスと工房

Study Exhibition:

The Flight of Lot and his Family from Sodom

— Rubens and his Workshop

会期:1993年7月13日—8月29日

主催:国立西洋美術館

*この小企画展は特別展としてではなく、所蔵品展示の一環として開催された



当館が1978年に購入した《ソドムを去るロトとその家族》には、同一構図の作品が他に3点知られている。このうち、1991年にロンドンでオークションにかけられた1点を除いた、サラソタのリングリング美術館、マイアミ=ビーチのバース美術館、そして当館の所蔵作品に関して、それらの様式的な類似と相違、およびルーベンスと彼の工房の制作への関与について、長年にわたって研究者たちの間でさまざまに議論されてきた。本展は、そのような疑問を解明すべく企画されたものである。比較が容易にできるように、3点の油彩画は同じ壁面に並べられた。また、油彩画に加えて、ルーベンスが自らの監督下にリュカス・フォルスターマンに制作させた同構図の複製銅版画(メトロポリタン美術館所蔵)と、その銅版画の制作のために描かれた下絵素描(ルーヴル美術館所蔵)も併せて展示された。本展に展示された作品は、これら5点のみである。しかし、ルーベンス工房の組織と制作の実態を理解するうえで一つのモデルケースとなりうる、きわめて貴重な作品を一堂に集めることができたと言える。

3点の油彩画の制作順序やルーベンスと彼の工房の関与の程度をできる限り明らかにするという本展の目的から、展覧会の開会に先だつ2週間、当館の保存修復係の河口公生を中心に、3点すべての作品について、肉眼による詳細な技法分析、細部比較を行ない、さらに赤外線反射法とX線写真による科学調査も行なった。これらの肉眼および「科学の眼」による調査結果も、写真パネルとして紹介した。展示したのは、3点の油彩画の画面全体を示すX線写真の合成写真パネル、3点の油彩画1点ずつにつき同じ細部を示す9枚の写真パネル、そして同細部のX線および赤外線写真パネルである。また、ルーベンスの絵画技法を図示した解説パネルも作成、展示した。

所蔵作品に焦点を当て、作品の科学調査の結果を公表した、この種の展覧会の開催は、当館にとって初めての試みであったが、幸いにも概ね好評をもって迎えられたように思われる。3点の油彩画は一見きわめて類似しているが、入念に観察すれば異なる個性が明確に見分けられるようになる。このような比較に基づく鑑賞が、知的な「探偵ゲーム」として、何も美術史家に限らず、広く美術愛好家全般の関心を引きつけたのであろう。3点の油彩画ならびにルーベ

ス工房に関する諸問題について意見交換を行なうために、アルナウト・パリス(アントウェルペン、ルーベンス研究所)ならびにウォルター・リートケ(ニューヨーク、メトロポリタン美術館)の二名の研究者を招いたが、彼らの講演会も多くの聴衆を集めた。

展覧会終了後も、3点の油彩画の調査研究を継続し、国立歴史民族博物館の神庭信幸助教授に依頼して、3点から採取した顔料のX線マイクロ分析を行なった。こうした調査の結果、3点の関係について一応の結論に達した。すなわち、サラソタの作品が、ルーベンスが工房の手を借りて制作した作品で、マイアミ=ビーチの作品がその工房による模写、そして当館の作品は、マイアミ=ビーチの作品に基づく、おそらくヤコブ・ヨルダーンスによる模写というものである。この問題の詳細については、1994年12月に発行された英文の研究報告書を参照されたい(*Rubens and his Workshop: "The Flight of Lot and his Family from Sodom"*, ed. by T. Nakamura, The National Museum of Western Art, Tokyo, 1994)。(中村俊春)

[カタログ]

ソドムを去るロトとその家族——ルーベンスと工房

執筆:中村俊春

編集:佐藤直樹

制作:印象社

*カタログは日本語のみ。

科学調査:河口公生

科学調査写真撮影:横島文夫

作品輸送・展示:ヤマト運輸

会場設営:東京スタジオ

[講演会](美術史学会東支部との共催)

7月23日「ルーベンスと工房」

アルナウト・パリス(アントウェルペン、ルーベンス研究所)

ウォルター・リートケ(ニューヨーク、メトロポリタン美術館)

There are three works known to have the same composition as *The Flight of Lot and his Family from Sodom*, purchased by the Museum in 1978. With the exception of the version which appeared in a 1991 London auction, there has long been a variety of scholarly opinion on the differences, similarities and degrees of participation by Rubens and his workshop in the Tokyo work, one in the Bass Museum of

Art, Miami Beach, and a third in The Ringling Museum of Art, Sarasota. This exhibition was planned to clarify these scholarly issues. To facilitate comparison, the three oil paintings were hung side by side on a single wall. In addition to the oil paintings, the reproduction print of the composition by Lucas Vorsterman, created under Rubens' direct supervision (The Metropolitan Museum of Art, New York), and a drawing created in preparation for this print (Musée du Louvre, Paris) were also included in the exhibition. Thus there were only five works included in this exhibition. But this small grouping formed a perfect model case for an understanding of the organization and creative process of Rubens's workshop. It was a gathering of important works in a single setting.

As the goal of this exhibition was to clarify, to the greatest degree possible, the order in which the three oil paintings were created and the contributions to each by Rubens and his workshop, the three works were assembled in Tokyo and submitted to a series of examinations two weeks prior to the opening of the exhibition. A team led by Kimio Kawaguchi of the Museum's conservation department submitted the three paintings to close visual analysis of painting technique, and to a comparison of details. Scientific testing, including infrared reflectography and x-ray photography, was also performed on the works. The results of these "visual eye" and "scientific eye" surveys were then introduced through photographic panels displayed in the exhibition gallery. The exhibited panels included a total of eighty four images, composite x-ray photographic images of the entire surfaces of all three oil paintings, nine photographic panels showing the same detail of each painting, and x-ray and infrared images of the same nine detail areas from the three paintings. In addition, explanatory panels described Rubens's painting method.

This was the Museum's first attempt at such an exhibition, one which experimented with focusing on a single work in the Museum's collection and publicized the results of the scientific examination of that work. And this experiment seems to have met with a generally favorable response. At first glance the three oil paintings seem quite similar, but a closer examination reveals the distinct individual characteristics in each work. Connoisseurship based on this type

of comparison is like an intellectual "detective game," a process which attracted not only the art historian, but also the general art-loving public. To facilitate an exchange of opinions on the various issues regarding Rubens's studio on this occasion of the gathering of the three paintings, two scholars, Dr. Arnout Balis (Rubenianum, Antwerp) and Dr. Walter Liedtke (The Metropolitan Museum of Art, New York), were invited to Tokyo and their lectures garnered large audiences.

Testing and examination continued on the three paintings after the close of the exhibition, and Professor Nobuyuki Kamba of The National Museum of Japanese History performed x-ray micro analysis on pigment samples taken from the three works. The results of these analyses provided a general answer to the relationship between the three works. Essentially, the Sarasota work is by Rubens, with the assistance of his workshop, the Miami Beach work is a copy of this work by Rubens's workshop, and the Tokyo work can be considered a copy by Jacob Jordaens based on the Miami Beach work. For a detailed discussion of this issue, please see the English language research report published by the Museum in December 1994 (*Rubens and his Workshop: "The Flight of Lot and his Family from Sodom"* ed. by T. Nakamura, The National Museum of Western Art, Tokyo, 1994.) (Toshiharu Nakamura)

[catalogue]

The Flight of Lot and his Family from Sodom — Rubens and his Workshop —

Author: Toshiharu Nakamura

Editor: Naoki Sato

Production: Insho-sha

* Japanese language edition only

Scientific survey: Kimio Kawaguchi

Photography during scientific survey: Fumio Yokoshima

Transportation and installation: Yamato Transport

Display: Tokyo Studio

[Lectures] (in conjunction with the Eastern Branch of the Japan Art History Society)

July 23 "Rubens and His Workshop"

Arnout Balis (Rubenianum, Antwerp) •

Walter Liedtke (The Metropolitan Museum of Art, New York)

