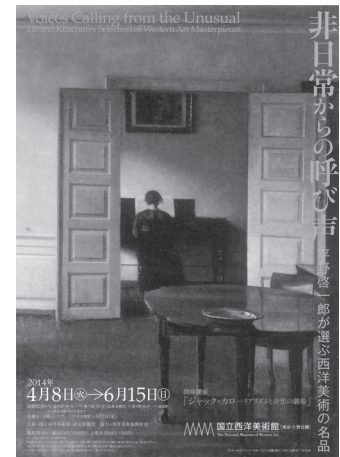


非日常からの呼び声 平野啓一郎が選ぶ西洋美術の名品
Voices Calling from the Unusual: Hirano Keiichiro's Selection of Western Art Masterpieces

会期：2014年4月8日-6月15日
主催：国立西洋美術館/読売新聞社
入場者数：57,701人(カロ展と共通)

Duration: 8 April - 15 June 2014
Organizers: National Museum of Western Art / Yomiuri Shimbun
Number of Visitors: 57,701



本展では通常の展覧会とは趣向を変え、ゲスト・キュレーターに企画と作品選定をお任せした。当館が白羽の矢を立てたのは、作家の平野啓一郎氏である。平野氏はデビュー作である1998年の『日蝕』以来、西洋文化に対する深い知識を踏まえた作品をいくつか発表している。一方、氏は字間や余白を工夫するなど、小説の視覚的な要素に関する視覚的な実験も行なってきた。本展ではこうした平野氏の西洋文化そして美術に対する造詣や関心を、「非日常からの呼び声」という氏自身が選んだテーマのもとに、展覧会という場で発揮していただいた。出品作品は当館の所蔵品31点にポーラ美術館から借用した1点を加えた計32点。会場は同時開催の「カロ展」と同じ企画展示室の一角を用い、共通チケットとした。

この試みを行なったきっかけとして、当館の展覧会事業に対する不安があった。当館は収益をあげるという切実な理由により、その活動は新聞社やテレビ局と共同で行なう大規模な展覧会(共催展)の開催に重きを置いている。共催展は優れたシステムであるが、共催者の体力がなくなれば、展覧会の質が維持できなくなる、あるいは展覧会の話が来なくなるというリスクがある。また、当館の来館者は中高年のリピーターが多く、若者が少ない。来館者は企画展を見に来ることが目的となってしまう、所蔵品の紹介がおろそかになりがちである。さらに、当館の共催展は観客の動員を見込めるがゆえに、皮肉なことに、他の国立美術館に比べ館の予算のみによる学術的な展覧会が開催しづらくなっている。要するに、当館の展覧会は潜在的なリスクを抱えたままで固定化している。

こうした現状を踏まえ、所蔵品主体による、新しい価値を生み出すような企画によって、これまで美術館に縁のなかった人々―特に若者―を呼び込めないかと考えた。また、展覧会の引出しを増やす実験となると思った。そこで実現したのが本展である。

作家の平野氏が自らの琴線に触れた作品を選んでテーマごとに章を立て、それぞれに解説を執筆したことで、本展は美術ファンのみならず、いつもは美術館に足を運ばない文学ファンをも呼び込むこととなった。来場者からの評価はきわめて高く、まったく新しい切り口で所蔵品を紹介する展覧会の可能性を確かめることができた。入場者数について見ても、通常の版画展は2カ月で3万人程度であるのに対し、今回は6万人弱の入場者であった。カロ展との同時開催であったことや、カロ展の評価が高かったことを勘案したとしても、この数字は今回の企画が人を引き付けたことを意味する。本展のような

企画は美術館の中心の活動とはならないし、そうすべきでもないが、時にはこうした実験的な試みを行なうことで、館の活動の幅を上げ、より多くの人々に館の魅力を知ってもらおう努力をし続けることは、館にとって必要ではないだろうか。(渡辺晋輔)

[カタログ]
編集：渡辺晋輔
制作：コギト

作品輸送・展示：カトーレック株式会社
会場設営：東京スタジオ



Taking a different approach, a guest curator was invited by the NMWA to plan and select the works for this exhibition. The author Hirano Keiichiro curated this first exhibition of this novel type. Hirano debuted in 1998 with the novel *L'Eclipse*, and has since published numerous works based on his deep understanding of Western culture. At the same time, he also conducts visual experiments within his novels, changing the spacing between characters, introducing a section of blank space and other means of challenging readers' concept of visual perception. As his theme for this exhibition Hirano selected *Voices Calling from the Unusual*, a place to work from his deep knowledge of and interest in Western culture. The exhibition presented 32 works, 31 from the NMWA collection and one from the Pola Museum of Art. It was held in one corner of the Special Exhibition Galleries concurrently with the Callot exhibition, with a single ticket granting entry to both.

The opportunity for this experiment was brought about by worries about the NMWA exhibition programs. Given the Museum's need to raise a profit from its exhibitions, a special emphasis is placed on large exhibition projects co-organized with newspapers or television companies. While this is a time-tested system, there is the risk that financial difficulties in co-organizing companies might jeopardize exhibition quality, or the ability to obtain exhibition co-organizers. Further, the NMWA regular audience includes a large number of middle-aged and older visitors who are repeat visitors, but few young people visit. With visitors mainly coming in for special exhibitions, there is the tendency for fewer opportunities to introduce works from the Museum's own holdings. Because of the view that co-sponsored exhibitions bring in visitors, ironically, it has become harder for the Museum to hold more scholarly exhibitions solely through its own funds, as compared to those held by other national art museums. Thus there has been a growing risk for NMWA exhibitions to be caught in this trap.

Given this current situation, we decided to try something radical and new, organizing an exhibition based on NMWA collection works that reveals a new aspect of those works, and thus draw in an audience that has not previously had any connection with the museum. It was hoped that this plan would also increase the appeal of the exhibition.

Hirano made his own selections of works and arranged them in thematic sections, writing the accompanying explanatory sections for each. Thus this exhibition attracted not only art fans but also literary fans who do not regularly visit museums. Visitor reactions were extremely positive, and clearly the exhibition presented the potential for displays that present permanent collection works in a completely new light. In

terms of visitor numbers, while a normal print exhibition can expect approximately 30,000 visitors over a two month run, this exhibition recorded a little less than 60,000 visitors over a similar time frame. Even given that it was held concurrently with the Callot exhibition, and that the Callot exhibition was also extremely well received, clearly this type of exhibition drew in people. While there is no intention to make this type of exhibition central to exhibition programming at the NMWA, clearly occasionally holding this type of experimental exhibition might be one way that the Museum could broaden its approach and make all the more people aware of the fascinating features of our institution.

(Shinsuke Watanabe)

[Catalogue]

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