

日伊国交樹立150周年記念 カラヴァッジョ展
Caravaggio and His Time: Friends, Rivals and Enemies

会期：2016年3月1日－6月12日
主催：国立西洋美術館/NHK/NHK プロモーション/読売新聞社
入場者数：394,006人

Duration: 1 March–12 June 2016
Organizers: The National Museum of Western Art / NHK / NHK Promotions / The Yomiuri Shimbun
Number of visitors: 394,006



日伊国交樹立150周年の記念事業として、バロック絵画の創始者のひとりに数えられるカラヴァッジョに関する展覧会を開催した。イタリアのバロック芸術はルネサンス芸術に比べて紹介が遅れており、本館では昨年度のグエルチーノ展に続いてこの時代を代表する芸術家を取り上げ、その紹介に務めた。

ミケランジェロ・メリージ・ダ・カラヴァッジョ (1571-1610) は、西洋美術史上最も偉大な芸術家のひとりであり、イタリアが誇る大画家である。彼の理想化を拒む平明なリアリズムや、劇的な明暗法によって浮かび出る人物表現は、バロックという新時代の美術を開花させる原動力となった。彼の画法はイタリアのみならずヨーロッパ中からやってきた画家たちによって熱狂的に継承され、その影響はルーベンスやラ・トゥール、レンブラントなど、17世紀の数多の画家たちに及んでいる。

本展は、カラヴァッジョを取り上げた展覧会としては本邦二度目の開催であることを踏まえ、一度目を上回る出品作品数、テーマ別の章構成などにより新機軸を打ち出した。イタリアの代表的な美術館が所蔵するカラヴァッジョの名作11点と、彼の影響を受けた各国の代表的な継承者たちによる作品を合わせ、合計51点の作品を展示した。風俗画、静物、肖像、斬首、光といったカラヴァッジョ芸術を理解するための重要なテーマごとに構成し、彼の芸術の革新性と、継承者たちによる解釈と変容の過程を検証した。また、裁判や暴力沙汰といった彼の生涯をしばしば波立たせた出来事を記録した古文書史料6点もあわせて出品し、カラヴァッジョの人生と芸術両面におけるドラマを紹介した。

彼に影響を受けた同時代および次世代の画家たちの作品と隣り合わせでの展示を心がけ、それらの比較を通じて彼の画業の歴史上の重要性や、継承者たちによる変容の過程を視覚的にわかりやすく提示することに務めた。また、カラヴァッジョの生涯にまつわる古文書史料もあわせて出品し（いずれもイタリア国外初公開）、この画家の人生と芸術両面における全貌を紹介することにも務めた。また世界初公開となる新発見作品《法悦のマグダラのマリア》の展示は、世界各国で報道され話題となった。日本においてカラヴァッジョ研究の最先端が披露されたことは、我が国における西洋美術の展覧会の学術的レベルの高さや意義を世界に発信する格好の機会となっただろう。

作品の鑑賞しやすい会場設営を心がけるにあたり、展示デザイ

ナーと協力して展示空間を作り上げた。本展の出品作品には背景が暗く、ニスが厚く塗られた大きな作品が多く、こうした絵画作品は通常の天井からの照明を当てた場合、反射して鑑賞の妨げとなることが多い。今回は近年の実践（グエルチーノ展等）の成果を踏まえ、作品の下から当てる照明を多くの作品に適用し、反射を最低限に抑えることに成功した。同時にそうした照明は作品をよりドラマチックに見せる演出効果も生んでいる。

史料展示に関しては、近づいて覗き込みやすい斜めのガラス面をもち、床ではなく壁に取り付けるタイプの展示ケースを独自に開発した。また、文字史料を絵画展示の埋め草としてではなく、展覧会のストーリーに必要な要素として観客に提示することに務めた。つまり、一部は関連する絵画作品と隣り合わせに展示し、一部はカラヴァッジョや同時代の芸術家の足跡を落とし込んだ17世紀初頭のローマの地図の拡大パネルに紐付けて展示し、史料を通じて生涯、そして絵画作品を理解してもらうことを最も重要視した。（川瀬佑介）

[カタログ]
編集：川瀬佑介、ロッセッラ・ヴォドレ
制作：印象社

作品輸送・展示：ヤマトロジスティクス
会場デザイン：デザインオフィス イオ



The NMWA held an exhibition of Caravaggio, one of the founders of the Baroque painting, as one of the events commemorating the 150th anniversary of diplomatic relations between Japan and Italy. Compared to earlier and frequent introduction of Renaissance arts, Baroque arts have rarely been presented in Japan and so the NMWA has made efforts in this regard, with this presentation of major Baroque artists, following on from last year's Guercino exhibition.

Michelangelo Merisi da Caravaggio (1571–1610) is one of the greatest artists in the history of Western art, and indeed, one of Italy's finest painters. Caravaggio's dramatic use of light and shadow that puts his figures in sharp relief and his plain realism that defied any idealization form the motive forces behind the flowering of a new age of art known as the Baroque. Indeed, his painting style was fervently carried on by painters throughout Europe, not only in Italy, influencing major artists such as Rubens, La Tour and Rembrandt.

Since this exhibition was the second held on the artist in Japan, we sought to take a new approach, both increasing the number of works displayed over the number included in the previous Japanese exhibition of the artist and presenting sections in a thematic structure. Our exhibition displayed 51 works in total, including 11 of Caravaggio's masterworks borrowed from major Italian museums and collections, as well as works of his major Italian and other European followers. Divided into the themes essential for an understanding of Caravaggio—genre paintings, still lifes, portraits, beheadings and light, and so on—the exhibition examined both the revolutionary nature of his own art and the process by which his followers interpreted and changed it. The exhibition also included six original archival documents that recorded the dramatic events that frequently broke out in his life, such as his several run-ins with the authorities and alleged violence, thus introducing the drama that filled both his personal life and his art.

We strove to create a display that juxtaposed Caravaggio's works with those painters he influenced both in his own lifetime and the next generation, and through their comparison create an easily understood visual presentation that revealed both the historical importance of his oeuvre and the process by which his followers made changes to his style. The presentation of these paintings alongside archival materials related to his life—all displayed here for the first time outside Italy—was part of our efforts to introduce Caravaggio the man and his art. Of particular note, the debut of a newly discovered work, *Mary Magdalene in Ecstasy*, attracted media attention worldwide. This exhibition provided a unique opportunity to present cutting-edge Caravaggio research in Japan, and thus was a splendid chance to convey to the world the scholarly



excellence and intentions of Western art exhibitions in Japan.

We worked with the display designer to ensure that we produced an exhibition installation that allowed for easy viewing of the presented works. Many of the pieces in the exhibition were large in scale, with dark backgrounds and heavy varnish layers. When the standard form of ceiling-based lighting is used on such works, reflections often hinder good viewing conditions. Based on our recent experiences with the Guercino and other exhibitions, we found that many of the works were better lit from below, and this method successfully minimized reflections on the work surfaces. This lighting method also further heightened the dramatic effect of the works themselves.

For an easy and closer viewing of the archival materials we independently developed wall-hanging display cases, as opposed to more typical floor cases, that presented the materials behind diagonal glass. Further, we strove to convey to the viewers that these text-based archival materials were not simply filler in a display of paintings, but rather were essential elements in conveying the exhibition's story. Thus some of these materials were displayed next to related paintings, while others were linked with the display of enlarged panels showing maps of Rome in the early 17th century where Caravaggio and his contemporary artists lived, thus emphasizing these materials to further an understanding of Caravaggio's life and paintings. (Yusuke Kawase)

[Catalogue]

Edited by: Yusuke Kawase, Rossella Vodret

Produced by: Insho-sha

Transport and handling: Yamato Logistics, Co., Ltd.

Exhibition design: Design Office io