

MOTコレクション

2021年3月20日[土・祝]—6月20日[日]

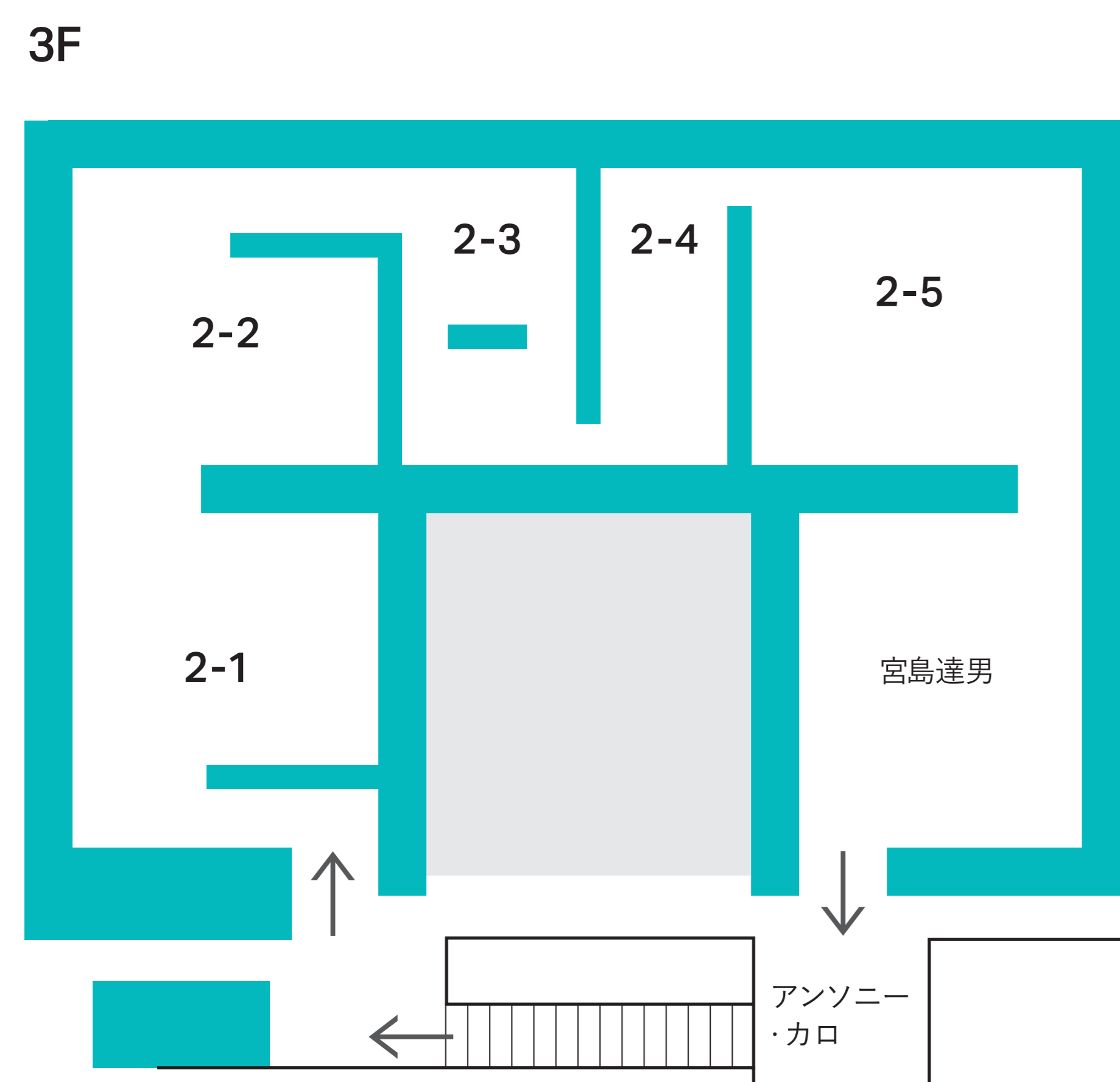
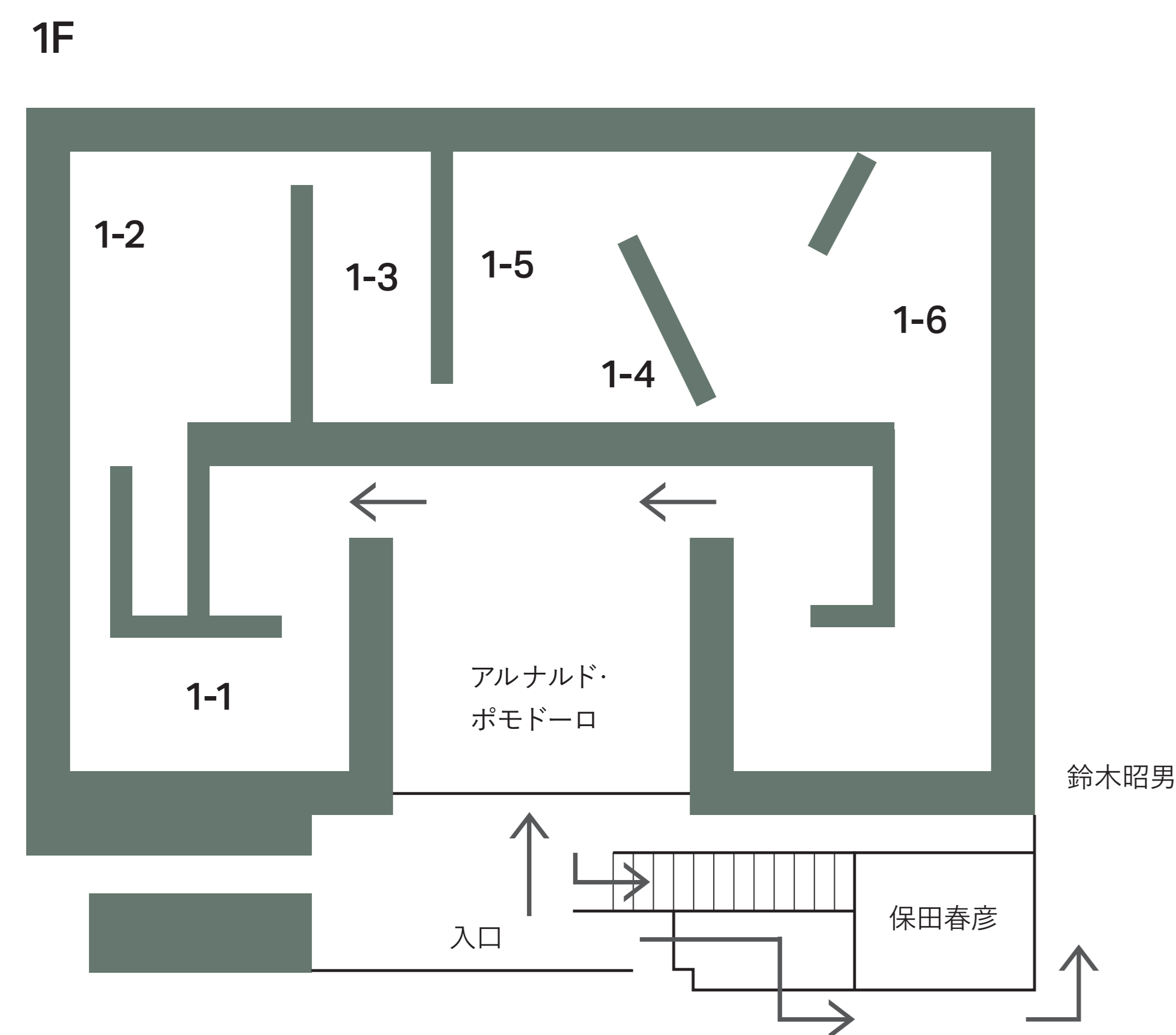
東京都現代美術館 コレクション展示室

Saturday, 20 March – Sunday, 20 June, 2021

Museum of Contemporary Art Tokyo, Collection Gallery

MOT Collection: Rewinding the Collection

コレクションを巻き戻す



ごあいさつ

東京都現代美術館は、戦後美術を中心に、近代から現代に至る約5,500点の作品を収蔵しています。「MOTコレクション」展では、会期ごとに様々な切口を設けて作品を展示し、現代美術の持つ多様な魅力の発信に努めています。今回は、「コレクションを巻き戻す」と題し、コレクションの成り立ちに光をあてる2部構成でご紹介します。

第1部では、「東京府美術館」時代に始まるコレクションの歴史を紐解きます。明治時代から1950年代まで、多様な作家による約180点を制作年代順に展示し、現在コレクションの中核をなす「戦後美術」へと続く歩みを展開します。第2部では、「現代美術」の歴史を伝える常設展示を実施するため、東京都現代美術館の開館時に収集された、海外作家による大型作品約40点を展示し、当館のスタートラインへと遡ります。

コレクションを巻き戻すことで見えてくる、広い時代と地域にまたがる多彩な作品をお楽しみ頂くと共に、美術館のこれからの歩みにも思いを巡らせる機会となれば幸いです。

The Museum of Contemporary Art Tokyo houses approximately 5,500 artworks in its extensive collection, which spans the modern and contemporary periods with a focus on art of the postwar years. In an aim to communicate the diverse appeal of contemporary art, each installment of the “MOT Collection” exhibition serves to introduce artworks in the collection from various themes and angles in order to offer visitors with an opportunity to engage with works from various perspectives. Titled “Rewinding the Collection,” presented is a two-section exhibition that serves to shed light upon the origin and history of the collection.

Section 1 unravels the history of the collection that began in the “Tokyo Prefectural Art Museum” era. Approximately 180 works by various artists from the Meiji era to the 1950s are presented in chronological order in an aim to introduce the developments leading to art of the postwar years that is currently at the core of the collection. Section 2 features a selection of 40 or so large-scale works by overseas artists collected towards the opening of the Museum of Contemporary Art in order to present a permanent exhibition that conveys the history of contemporary art, thus going back to the start line of the MOT.

We welcome viewers to enjoy the variety of works spanning a wide range of periods and regions that can be seen by rewinding the collection, and at the same time we hope that this will serve as an opportunity to think about the future course of the museum.

第1部 戦後美術のその前へ Before Postwar Art to its Beginnings

当館の収蔵作品の中には、1995年の開館に際して東京都美術館(東京府美術館として開館、1943年改称)から移管された3,000点余りが含まれています。1923年の関東大震災から復興を遂げる東京で、主に美術団体の発表の場として歩んだ東京府美術館における作品収集の始まりは、1926年の開館当初にまで遡ります。しかし、同時代美術を対象としたコレクションを本格化させ、「現代美術館」を指向していくのは1975年、前川國男設計による新館の開館以降のことでした。

「コレクション」と一言にいても、作品の完成後、それらが美術館に収蔵されるまでの時間や経緯は実にさまざまです。都美術館の旧館時代に団体展での発表間もなく収蔵された作品や、企画展を機に作家ご遺族からご寄贈いただいた作品、それまでのコレクションを補完し、より広い視点で歴史を辿れるよう意図して収集された作品—そこには作家が制作にかけた時間のみならず、作品の発表や展示、収集などに関わるいくつもの時間の層が襞のように織り込まれています。

第1部では、近代日本洋画の黎明期である明治時代から、「戦後美術」が多様な展開を見せる1950年代まで制作年代順に作品を並べます。都美術館の歩んだ歴史、作品に纏わる展示や収蔵に関する出来事にも触れることで、複層的な時間を行き来しながら当館のコレクションの成り立ちを辿り、その意味を考えます。

Our museum's collection includes more than 3,000 works that were transferred from the Tokyo Metropolitan Art Museum (opened as the Tokyo Prefectural Art Museum, and renamed 1943) when the Museum of Contemporary Art opened in 1995. The Tokyo Prefectural Art Museum was established in the midst of reconstruction efforts in wake of the Great Kanto Earthquake of 1923, and had mainly been used as a venue for art groups to present their work. The beginning of the collection dates back to 1927 just after the museum first opened. However, it was not until 1975, when the New Building designed by MAYEKAWA Kunio was completed, that full-fledged efforts were underway to collect works of contemporary art in aims towards establishing a "Museum of Contemporary Art."

The works that are housed in our museum's collection had each come to be collected by the museum under various times and circumstances after their completion. While some were collected shortly after being introduced in group exhibitions held in the Old Building era, there are others that were donated to the museum by the surviving families of the artist on the occasion of special exhibitions, as well as works collected with intentions to complement the previous collection and trace history from a broader perspective. Not only the time spent by the artist on the production, but also the layers of time involved in the presentation, exhibition, and collection of the work are woven like folds into these works.

In the Part 1, the works are arranged in chronological order from the Meiji era, which marked the dawn of modern Japanese Western-style painting, to the 1950s, when "Postwar Art" had began to show various developments. By also touching upon the exhibitions in which the works were presented, as well as the events related to their collection, we trace the origin of the Collection and think about its meaning and significance while going back and forth between multiple layers of time.

1-1 近代洋画の黎明期 The Dawn of Modern Western-style Painting

第1部は明治の洋画家、五姓田義松の《清水の富士》からスタートします。本作は今から遡ること約140年、上野公園で開かれた第2回内国勸業博覧会(1881)で初めて展示されました。美術学校や美術団体など、日本で美術をめぐる制度や枠組みがやがて整備されていく時代、この半世紀後には日本で最初の公立美術館、東京府美術館が誕生します。府美術館は同時代美術の発表の場であった一方、朝日新聞主催の「明治大正名作展」(1927)が開かれるなど、近代美術を振り返る視点が大衆に広く提示される場にもなりました。

さて、この一室には、フランスから帰国後、1896年に白馬会を結成した外光派の黒田清輝や久米桂一郎ら「新派(紫派)」、また最初の洋風美術団体、明治美術会を1889年に創立した浅井忠ら「旧派(脂派)」の作品などを展示しています。その多くは、都美術館の旧館時代に開かれた、はじめての所蔵作品展「日本洋画壇の流れ」(1962)に出品されました。この展覧会は「日本洋画壇初期の双璧、故浅井忠、黒田清輝両画伯の作品も購入し当館所蔵作品の内容も一層充実した」ことから実現したものです。この時期、学芸員はいなかったものの、美術史的な視座を含む作品の収蔵や所蔵作品展の開催が萌芽的に進んでいました。新館以降に収集された、日本画の革新を目指した横山大観、自画自刻の創作版画を提唱した山本鼎の作品なども併せ、明治期を中心とした収蔵品を一堂に展示します。

Part 1 begins with the work, *View of Mt. Fuji from Shimizu* by GOSEDA Yoshimatsu, a Western-style painter from Japan's Meiji era. This work was exhibited for the first time at the 2nd National Industrial Exhibition (1881) held in Ueno Park around 140 years ago. Such was an era when systems and frameworks related to art including art schools and art groups were gradually being developed in Japan, and half a century later, the Tokyo Prefectural Art Museum opened as the nation's first public art museum. While the Tokyo Prefectural Art Museum served to introduce the art of the times, it had also become a venue where perspectives of looking back on modern art was widely presented to the general public through exhibitions such as the "Masterpieces of the Meiji and Taisho Era" (1927) organized by The Asahi Shimbun.

This room features works including those by artists of the *Murasaki-ha* (Violet School) that consist of the likes of KUME Keiichiro, and KURODA Seiki, an advocator Pleinairisme who formed the *Hakuba-kai* (White Horse Society) in 1896 upon returning to Japan after his studies in France. Also introduced are the works of artists associated with the *Yani-ha* (Old School) such as ASAI Chu, who established the *Meiji Bijutsukai* (Meiji Art Society), the first group of Western-style painters in Japan, in 1898. Many of these works were exhibited in the Tokyo Prefectural Art Museum's first collection exhibition "The History of Japanese Western-style Painters (1962), which was held in the museum's original building prior to its reconstruction. This exhibition was made possible due to the fact that "the museum acquired the works of the late ASAI Chu and KURODA Seiki, the two most prominent artists in early Japanese Western-style painting, which had further enhanced the contents of the works housed in the museum's collection." Although there were no curators during this period, there were active movements in progress to collect works that reflected art historical perspectives and further introduce them to the public through exhibitions. This section also presents a selection of pieces from the museum's collection that were acquired after the construction of its new building, particularly focusing on the Meiji era, including works by YOKOYAMA Taikan, who aimed to innovate nihonga (Japanese painting), and KANAE Yamamoto, who was an advocator of the *sosaku-hanga* (creative prints) movement, which aimed at self-produced printmaking.

1-2 在野団体と前衛美術運動

Independent Groups and Avant-garde Art Movements

政府主催の文展(文部省美術展覧会)が1907年に始まり、大正から昭和にかけては大小の在野のグループも相次いで誕生しました。雑誌『白樺』で見たゴッホなどポスト印象派の絵画に衝撃を受けた岸田劉生は、1912年、画家仲間とともにヒュウザン会展(2回展よりフェウザン会に改称)を開催します。欧州に留学した石井柏亭、有島生馬、梅原龍三郎らは、1914年に文展を脱退、二科会を結成しました。1975年以降、作品の収集活動が本格化する新館では、こうしたアカデミズムと対をなす在野の表現に軸を置いています。学芸員による初の企画展「戦前の前衛展—二科賞樗牛賞の作家とその周辺」(1976)でも、戦前までの「洋画史の俯瞰と前衛絵画の再認識」が目指されました。武者小路実篤のご遺族から寄贈された、劉生による実篤像や欧米旅行で贈られたピカソの版画などの愛蔵品は「『白樺』と大正期の美術」展(1977)で紹介されています。

同じころ、第一次世界大戦前後の欧州では、フォーヴィスム、キュビスム、未来派、ダダ、表現主義など、前衛芸術の坩堝と化した時代でした。日本の作家たちも、雑誌の紹介や、混乱する革命後のロシアから大量の作品と共に来日した、ロシア未来派のヴィクトル・パリモフとダヴィト・ブルリュークによる展覧会などで、海外の最新動向と接しています。関東大震災前には、未来派に傾倒した神原泰や矢部友衛ら二科の作家によるアクション、現地の前衛たちと交流しドイツから帰国した村山知義らのマヴォなどの前衛美術運動が花開きました。

The government-sponsored *Bunten* (The Ministry of Education Arts Exhibition) was inaugurated in 1907, and a series of independent groups, both large and small, were also born one after another from the Taisho to Showa period. KISHIDA Ryusei, upon receiving a great impact from the works of Post-impressionist painters like Van Gogh, which he had seen in *Shirakaba* magazine (issued by the “White Birch Society”), held an exhibition with members of his own artistic circle called *Fyuzankai* (Fusain Society) in 1912. ISHII Hakutei, ARISHIMA Ikuma, UMEHARA Ryuzaburo who had studied in Europe, withdrew from the *Bunten* along with other artists in 1914, and formed the Nika Association. Since the completion of its new building in 1975, the museum had brought focus to the expression of independent groups that formed a counterpart to these academic institutions. The museum’s first exhibition organized by its curators was titled, “Prewar Avant-garde: Recipients of the Nika Award and Chogyu Prize, and Artists in their Surroundings” (1976), and aimed at “presenting a comprehensive overview of the history of Western-style painting, and renewing the understanding of avant-garde painting” in the prewar period. The portrait of MUSHAKOJI Saneatsu, which was painted by Kishida and donated to the museum by Mushakoji’s surviving family, was introduced in the exhibition, “*Shirakaba* and Art of the Taisho Period” (1977) along with a series of the artist’s cherished items such as the Picasso’s print that had been gifted to him during his travel in Europe.

Around this time, Europe had become a crucible for avant-garde art that emerged both before and after World War I, such as Fauvism, Cubism, Futurism, Dada, and Expressionism. Japanese artists had the opportunity to view and engage with the latest overseas trends through magazines, as well as exhibitions organized by Russian Futurists Victor PALMOV and David BURLIUK, who had come to Japan from Russia with a large number of works in the wake of the chaos brought about by the revolution. Also flourishing before the Great Kanto Earthquake were avant-garde art groups such as “Action” which was founded by devote futurists and artists of the Nika Association including KAMBARA Tai and YABE Tomoe, and “MAVO” which had been established by MURAYAMA Tomoyoshi who had returned from Germany after interacting with local avant-gardes, and a number of his contemporaries.

1-3 震災と府美術館の開館

The Great Kanto Earthquake and the Opening of the Tokyo Prefectural Museum of Art

1923年、関東大震災の発生を知った京都画壇の鹿子木孟郎は、直ちに上京し、煙くすぶる被災地を歩き回りました。そのとき残されたスケッチと、大作《大正12年9月1日》は1965年にご遺族から寄贈されました。いまでも続く、東京が主題の作品収蔵の最も早い例です。

さて、震災前には、上野公園で開催された平和記念東京博覧会を機に、美術家から「永久的な美術館を求める声があがりました。この運動を偶然知り、建設資金を寄付したのが九州出身の石炭商、佐藤慶太郎です。建設地がすぐ決まらなかったことで工事は震災を免れ、1926年に府美術館が開館します。翌年登録された最初の収蔵品が、藤岡鉄太郎、鈴木昇一による作品でした。展覧会場としての機能を主としたこの旧館で、1945年までの収蔵品はわずか13点。多くは官展出品作品ですが、この2点は選定の基準や作家の詳細も不明で、方針の定まらぬまま収蔵が始まったことも窺えます。

一方、歯科医として滞在した欧州で前衛芸術に触れ、画業を開始した中原實は、震災直後、父の出資で、自宅の焼け跡に画廊九段を立ち上げました。アクションなどの前衛運動にも参加した中原は、日本で最初期の無鑑査展をここで開いたほか、ムンクなどが展示された報知新聞社主催の欧州新興美術展、村山知義らの活動にも場を提供しました。中原作品は「戦前の前衛展」(1976)などに展示され、その後都美術館で寄託を受けましたが、2017年、当館のリニューアルを機にご遺族から寄贈いただきました。

In 1923, upon learning about the Great Kanto Earthquake, painter KANOKOGI Takeshiro in Kyoto immediately traveled to Tokyo and walked around the smoldering disaster-struck areas. The sketches made at the time, along with his masterpiece *September 1, Taisho 12 (1923)*, were donated to the museum by his surviving family in 1965. These are the earliest examples of works in the collection that depict the city of Tokyo, which the museum has continued to collect to this day.

Before the earthquake, after the occasion of the Tokyo Peace Exposition held in Ueno Park, artists had started to voice their desire for a “permanent” museum. It was the Kyushu-based industrialist and “King of Coal” SATO Keitaro who happened to learn of this movement, and donated the funds required for its construction. As the site for the museum was not decided immediately, construction had been spared from the earthquake, and the Tokyo Prefectural Art Museum finally opened its doors in 1926. The works of FUJIOKA Kanetaro and SUZUKI Shoichi were the first to be registered in the museum’s collection the following year. Up until 1945, only 13 works were collected and housed in the old museum building, which mainly functioned as an exhibition hall. While many of them were presented in government-sponsored exhibitions, the selection criteria and artist details for the two aforementioned works remained unknown, and thus it can be said that the collection had started without having determined a specific policy.

Meanwhile, NAKAHARA Minoru, who started his career as a painter after encountering avant-garde art in Europe where he had resided as a dentist, established Gallery Kudan on the site where his home had burnt down immediately after the earthquake with financial aid from his father. Nakahara, who also participated in avant-garde movements such as “Action,” held the earliest exhibition in Japan that was exempt from the examination of a selecting committee in this gallery. He also provided it as a venue for the “Emerging European Art” exhibition sponsored by Hochi Shimbun where the works of Edvard Munch and others were exhibited, while also lending the space to the activities of MURAYAMA Tomoyoshi and the artists in his circle. Nakahara’s work was exhibited at the “Prewar Avant-Garde Exhibition” (1976), and was subsequently entrusted to the Tokyo Metropolitan Art Museum, yet in 2017 the artist’s family donated it to MOT on the occasion of its grand renewal.

1-4 1930年代の前衛 1930s Avant-garde

関東大震災で壊滅的な被害を受けた東京では、近代的な都市計画にもとづく復興が進んでいきます。ビルの立ち並ぶ広い街路や、モボ・モガの行き交う賑やかな繁華街、映画やラジオ放送などが人々の生活を彩りました。恩地孝四郎、藤森静雄ら8名による版画集「新東京百景」には、新しい都市・東京の姿が刻まれています。都美術館の新館では、こうした版画作品も重点的な収集対象となり、1985年には収蔵品の約半数を占める版画の収蔵作品図録も刊行されました。

府美術館で開かれる二科展では、1933年頃から、前衛的な作品を第九室に集めて展示するようになります。やがて1938年には、戦後に具体美術協会を立ち上げる吉原治良や、山口長男の呼びかけで九室会が結成されました。コラージュ作品で注目を集めていた桂ゆきは、1935年に二科展に初出品したのち、九室会にも参加します。桂の《[切り株]》は、当館で開催された2013年の個展を機に、ご遺族から寄贈いただいた内の1点で、収蔵品における女性作家の作例として最も早いものです。1930年代には、九室会のほかにも、抽象やシュルレアリスムの傾向を示す若者たちの小グループが次々と結成されました。長谷川三郎、村井正誠、瑛九、オノサト・シノブらの自由美術協会(1937結成)、福沢一郎、糸園和三郎、鬚光らの美術文化協会(1939結成)などに隆盛を見ますが、徐々に戦時色が強まり、前衛的な表現への統制が強まっていきます。

In Tokyo, which was devastated by the Great Kanto Earthquake, reconstruction based on modern city planning was in progression. The wide streets lined with buildings, the lively downtown area where “modern boys” and “modern girls” come and went, as well as movies and radio broadcasts, had brought color to people’s lives. Views of the new city of Tokyo are engraved in the print collection *A Hundred Views of New Tokyo*, which featured the work of eight artists including ONCHI Koshiro and FUJIMORI Shizuo. Such print works were also the focus of the collection housed in the new building of the Tokyo Metropolitan Art Museum, and a catalog of prints, which accounts for about half of the collection, was later published in 1985.

At the Nika Exhibition held at the Tokyo Prefectural Art Museum, avant-garde works came to be gathered and presented in its ninth room from around 1933. Eventually, in 1938, the *Kyushitsu-kai* (Ninth Room Association) was formed at the behest of YOSHIHARA Jiro, who would later establish the Gutai group after the war, and his contemporaries including YAMAGUCHI Takeo. KATSURA Yuki, who had gained attention for her collage works, became a member of the *Kyushitsu-kai* after exhibiting for the first time at the Nika Exhibition in 1935. Katsura’s *[Tree Stump]* is one of the works that were donated by the artist’s family in 2013 on the occasion of her solo exhibition at the museum, and is the earliest example of a female artist in the collection. In the 1930s, in addition to the *Kyushitsu-kai*, small groups of young people who showed a tendency toward abstraction and surrealism were formed one after another. Groups such as the Jiyu Bijyutsu Association (formed in 1937) consisting of the likes of HASEGAWA Saburo, MURAI Masanari, Ei-KYU, ONOSATO Toshinobu, and the Bijyutsu Bunka Art Association (formed in 1939) with members FUKUZAWA Ichiro, ITOZONO Wasaburo, and AI-MITSU et.al had prospered, yet as the effects of the war gradually strengthened, stronger control and regulation came to be imposed on avant-garde expressions.

1-5 戦中を生きた画家たち Artists Who Lived During the War

日中戦争が始まった1937年、清水登之、向井潤吉はいち早く従軍画家として中国に赴きました。国家総動員法の公布を経て、従軍画家が200名を超えた1939年には、陸軍美術協会が結成されます。同じころ、福沢一郎らが集った前衛的な美術団体、美術文化協会では、府美術館での第1回展に寺田政明《夜》、2回展に鬚光《静物(雉)》が展示されました。2回展は、福沢がシュルレアリスムと共産主義との関係を疑われ、美術評論家・瀧口修造と共に治安維持法で検挙された直後だったため、鬚光と寺田の作品は軍を刺激する可能性があるとして、出品の論議を呼んだといえます。

一方、府美術館は聖戦美術展などの会場にもなりました。津田信夫《戦意充溢》は、戦時特別美術展(1944)の工芸美術部門に展示され、翌年収蔵された、数少ない戦中期の収蔵作品です。紀元二千六百年奉祝美術展覧会(1940)では、絵筆(彩管)を執って国に尽くす「彩管報国」体制を示し、「日本文化の威容を誇る」べく、宇田荻邨《新秋》を含む1800点もの作品が展示されました。こうした時代のなか、松本竣介、鬚光らは新たな発表の場を求め、1943年に新人画会を結成します。都美術館での「鬚光・松本竣介そして戦後美術の出発」展(1977)では、彼らを戦後美術の起点として位置づけ、展示しました。2018年に寄贈いただいた福富太郎氏が集めた戦争に関わる絵画も含め、それぞれの在り方で時代と対峙しつつ制作された、戦中期の作品を展示します。

Painters such as SHIMIZU Toshi and MUKAI Junkichi traveled to battlefields in China as soon as the Sino-Japanese War broke out in 1937. Eventually, the National Mobilization Law was promulgated, and the *Rikugun Bijyutsu Kyokai* (Army Art Association) came to be formed in 1939 when the number of war painters exceeded 200. Around the same time, FUKUZAWA Ichiro and his fellow artists formed the Bijyutsu Bunka Art Association. The association’s first exhibition at Tokyo Prefectural Art Museum presented TERADA Masaaki’s work *Night*, while its second exhibition had featured AI-MITSU’s *Still Life (Pheasant)*. In 1941, Fukuzawa, suspected of his Surrealist works being under the influence of Communism, was arrested under the Peace Preservation Law along with art critic TAKIGUCHI Shuzo. The association’s second exhibition was held just after this event, and thus the works of AI-MITSU and Terada were considered as controversial in the sense that they could potentially provoke the military.

At that time, Tokyo Prefectural Art Museum had also become a venue for war art exhibitions. TSUDA Shinobu’s *Full of Fighting Spirit* is one of the few works that were added to the collection during the war. It had been exhibited in the craft art section of the Wartime Special Art Exhibition (1944), and was added to the collection the following year. The exhibition commemorating the 2600th anniversary of the Chrysanthemum Throne (1940) had advocated the system of “Saikan Houkoku,” that is, of devoting oneself to one’s country by using a paintbrush, and a selection of 1800 works including UDA Tekison’s *New Autumn* were presented in hopes to express “pride towards the greatness and dignity of Japanese culture”. Amidst such times, MATSUMOTO Shunsuke, AI-MITSU and others formed *Shinjingakai* (New Artists Painting Association) in 1943 in search of a new platform for presentation. At the exhibition “AI-MITSU, MATSHIMOTO Shunsuke and the Beginnings of Postwar Art” (1977) held at the Tokyo Metropolitan Art Museum, the works of the two artists were introduced as the starting point of postwar art. Works from during the war that were produced while artists confronted the times in each their own way, are presented along with a series of paintings related to the war that were collected by Mr. FUKUTOMI Taro and donated to the museum in 2018.

1-6 「戦後美術」の始まり The Beginning of Postwar Art

第二次世界大戦の空襲で東京は焼け野原となり、上野駅の地下道には行き場を失った人々が溢れていました。新人画会のメンバー、鶴岡政男による《重い手》は敗戦後の困窮の中、地下道で見た浮浪者の姿から着想したといえます。同じ上野の都美術館では、再建した美術団体が終戦の翌年から展覧会を再開します。GHQによって中央五室に封印されたいわゆる戦争画は、展示場所の拡張を求める声に応じて1951年に接收が解除され、米国へと送られました。1-1で見た「日本の洋画壇の流れ」展の会場となる佐藤記念室ができたのもこの時代です。

同じ館内では、既成の画壇にとらわれない、無鑑査自由出品形式の「日本アンデパンダン」展(9回展より読売アンデパンダンに改称)が1949年に始まりました。60年代にかけては工藤哲巳ら、日用品や廃品を素材とする「反芸術」の作家たちの熱狂渦巻く舞台となり、戦後美術の孵化器のような役割を果たしました。そのほか、ジャンルを超えた自由で新しい表現を求めた実験工房、吉原治良が白髪一雄ら阪神間の若者たちと結成した具体美術協会、中村宏のルポルタージュ絵画などの多彩な表現は、1981年に都美術館で開かれた「現代美術の動向一九五〇年代」で紹介されました。1995年に開館する現代美術館の常設展示「現代美術の流れ」の起点となったのも、この時代の作品です。近年、福島秀子ら女性作家による作品の収蔵なども進み、より多様で豊かな広がりを見せる「戦後美術」の始まりが形づくられています。

The air raids of World War II burnt the city of Tokyo to ashes, and the underpass at Ueno Station was full of people who had lost their place to go. *Heavy Hand* by TSURUOKA Masao, who was a member of the *Shinjingakai* (New Artists Painting Association), is inspired by the site of a vagrant that the artist had come across in the station's underpass in the midst of the destitution that followed Japan's defeat. In the Tokyo Metropolitan Art Museum also located in Ueno, respective art groups that reformed had come to resume their exhibitions the year after the end of the war. So-called war paintings that were sealed in the fifth room in the center of the museum by the GHQ were released from requisition in 1951, and sent to the United States in response to calls for expanding the exhibition space. It was also during this time that the Sato Memorial Room was created, which served as the venue for the exhibition "The History of Japanese Western-style Painters" seen in 1-1.

In the same building, in 1949, The Yomiuri Independent Exhibition had started as an exhibition unbound by existing art circles and institutions, inviting all artists to participate without their work being subjected to a selection process. From the 1950s to 1960s, the museum became a stage for the surging enthusiasm of KUDO Tetsumi and other artists of the "Anti-Art" movement who used everyday objects and waste materials in producing work, thus serving its role as an incubator for Postwar Art. In addition, various expressions such as *Jikken Kobo* (Experimental Workshop) that sought free and new expressions that transcended genres, the Gutai Art Association formed by the likes of YOSHIHARA Jiro with the youths in Hanshinkan (the area between Osaka and Kobe) including SHIRAGA Kazuo and the reportage paintings of NAKAMURA Hiroshi, were introduced in "Movements in Contemporary Art I: 1950s" held at the Tokyo Metropolitan Art Museum in 1981. It was also the work of this era that became the starting point of the permanent exhibition "Contemporary Art from the Museum Collection" at the Museum of Contemporary Art Tokyo, which opened in 1995. In recent years, the collection of works by female artists such as FUKUSHIMA Hideko has progressed, further giving shape to the beginning of "Postwar Art" that illustrates a diverse and rich expanse.

第2部 現代美術館のスタートライン Back to the Startline of the MOT

東京都現代美術館は1995年3月にこの木場公園にオープンしました。当館のコレクションの内、約3000点は上野にある東京都美術館から移管された作品ですが、当館が独自の収集方針を立てて収集活動を始めたのは開館の7年前に遡ります。

これからご覧いただくのは、当館の収集活動のために東京都が1988年に設置した「東京都美術資料取得基金」によって購入された作品群です。この基金は1996年までで廃止となりますが、9年間にわたり、長期的なビジョンと体系的な収集計画に沿って、大規模な収集活動に取り組むことが可能になりました。その結果として新たにコレクションに加えられた作品は534点に及びます。

その大きな特色として挙げられるのは、約4割を海外作品が占めたことです。東京都美術館のコレクションは、戦後から1970年代までの日本の前衛美術が中心であり、収集予算も限られていたため、海外作品の収集は必ずしも充分とは言えませんでした。それを補完するために、この基金による収集活動においては、日本の現代美術の流れを、国内の動向からだけでなく国際的な視野からも捉えられるようにと、海外作品の収集を重要な課題として位置づけ、とりわけコレクションの核となるような、現代美術史を代表する海外作家たちの作品を積極的に収集したのです。長い時間と労力を経て、幾つものハードルを越えて、遠い場所から運ばれ今ここにある作品は、30年前の収集の果実といえます。

この第2部では、現代美術館の収集の起点であり、今もなお重要な位置を占める基金コレクションの中から、代表的な海外作品を一堂に展示することにより、このコレクションの意味と価値、そして美術館活動にもたらす可能性について考察します。

The Museum of Contemporary Art Tokyo was opened in March 1995 in Kiba Park. While approximately 3,000 works in the MOT Collection have been inherited from the collection of the Tokyo Metropolitan Art Museum in Ueno, MOT had devised its own collection policy and started acquiring works of art seven years prior to its opening.

Introduced in this section is a group of works that were acquired by the fund for the collection of the Museum of Contemporary Art Tokyo established in 1988. The purpose of the fund was to collect artworks for the museum, and acquisition efforts had continued in line with a long-term perspective and systematic plan over a period of nine years until 1996, when the fund was discontinued. As a result, a total of 534 works were newly added to the collection.

A significant characteristic of these works is that approximately 40 percent of them have been created by overseas artists. The collection of the Tokyo Metropolitan Art Museum had centered on avant-garde art from Japan's postwar period to the 1970s, and as the budget was also limited, the collection of overseas works was not necessarily sufficient. To complement this, the fund placed importance on the collection of overseas works in order to grasp the developments of Japanese contemporary art not only through domestic trends but also from an international perspective, in particular, actively acquiring the works of overseas artists that hold a leading position within the history of contemporary art to form the core of its collection. The works presented here in the exhibition which have traveled from distant places through much time and effort while overcoming numerous difficulties, can indeed be regarded as fruits of endeavors implemented 30 years or so ago.

In Section 2 we present leading works from the museum fund collection, which served as the starting point for the MOT Collection and continues to occupy an important position. In doing so, we consider both the meaning and value of the collection, as well as the potential that it provides for the museum's activities.

2-1 ミニマル・アートと展示空間 Minimal Art and the Gallery Spaces

天井高のある白い壁面に囲まれたホワイト・キューブの空間——それが当館の展示室の特質です。この空間を必要とし相乗効果を生み出す芸術の一つに、ミニマル・アートが挙げられます。ミニマル・アートは、1960年代のアメリカで展開された芸術で、文字通り、芸術作品の構成要素を最小限にまで削ぎ落すことを追求しました。主題や意味を伴わず、手の痕跡も残さず、極限ともいえる単純な形と反復構造を特徴としています。抽象芸術の極点として、戦後美術史を語る上で必須であるミニマル・アートの作品は、基金コレクションのハイライトの一つであり、開館から10年間にわたる常設展示「現代美術の流れ」(1995)「日本の美術、世界の美術—この50年の歩み」(1996-2005)の中で、スペースを設けて恒常的に紹介されてきました。

正方形の鉄板を床に配置するカール・アンドレ、工業的な素材を用いた立体を等間隔に積み上げるドナルド・ジャッド、そして描かれた型がカンヴァスの形となるシェイプト・カンヴァスを採用したフランク・ステラは、モノとしての作品と観客を純粹に対峙させるために、作品と展示される場との関係性について強い意識を向けました。ノイズを排除した均質な空間の中で、作品の前に立つ。眼前に広がる形や大きさを、ただそのままに感受する。オンラインでは伝わらない、作品とここに居るあなたの間にはしか成立しない鑑賞体験です。

MOT's galleries characteristically comprise of white cube spaces surrounded by white walls with high ceilings. One of the arts that work together with this kind of space to create a synergistic effect is Minimal Art. Minimal Art is a movement that developed in the United States in the 1960s that literally sought to eliminate all non-essential compositional elements of a work of art. It conveys no theme or meaning, leaves no trace of the hand, and is often characterized by extremely simple shapes and repetitive structures. Works of Minimal Art, which as an extreme form of abstract art is crucial in the discussion of postwar art historical discourse, is indeed one of the key highlights of the collection. These works had constantly been introduced in sections of the museum's permanent exhibitions, "Contemporary Art from the Museum Collection" (1995) and "Permanent Collection – 50 Years of Contemporary Art" (1996-2005), which were held over a course of ten years since the museum's opening.

Carl ANDRE places square metal plates directly on the floor, while Donald JUDD is known for stacking boxes made of industrial materials at regular intervals. Frank STELLA adopt the use of the shaped canvas in their work, whereby the shape depicted assumes the configuration of the canvas. Such artists had channeled a strong awareness towards the relationship between the work and the place where it is exhibited in order for the space to confront the work purely for its nature and essence as an object. Standing in front of the work in a homogeneous space that eliminates distraction, viewers are able to perceive the pure shape and volumes that appears before them. It indeed gives rise to a viewing experience that cannot be encountered online, but only comes to manifest between the work and those who are physically here in this very space.

2-2 増殖するポップ・アートのヒロインたち Heroines of Pop Art

1960年代に主にアメリカで花開いたポップ・アートは、ミニマル・アートと並んで、当館の海外コレクションの核の一つです。大衆社会の本格的な到来を背景に、大量生産された商品やマスメディアのイメージを引用したポップ・アート。ここではそのアイコンともいえる2人の作家、アンディ・ウォーホルとロイ・リキテンスタインが描く人物像に焦点を当てます。

《ヘア・リボンの少女》は、リキテンスタインが長年愛蔵していた作品で、三原色と黒の輪郭線、網点から分かるように、コミック雑誌の漫画の一コマを拡大したシリーズの代表作です。一方、ウォーホルの《マリリン・モンロー》は、彼女が出演した映画の広告写真を原版にした作品です。ともに印刷物に登場したヒロイン像をコピーし、色や線描等に造形的な操作を加えることで、強度ある画面を実現しています。

こうした視覚的インパクトゆえに、リキテンスタインは当館のシンボルとして広報に多用され、ウォーホル作品もパンフレットや記事の中に頻りに登場し、人々の記憶に刻印されてきました。印刷物が作品へ、その作品がまた印刷物へというイメージの再生産のループは、複製技術を主言語とするポップ・アートの宿命であり、今ではネット空間の中で爆発的な規模で増殖し、イメージが私たちに及ぼす力について、さらに本質的な問いを投げかけます。ここではポップ・アート前後に登場した欧米の人物表現や、同時代の共通の傾向を持つ作品も併せて紹介します。

Flourishing in the United States in the 1960s, Pop Art, along with Minimal Art, is a core part of the museum's collection of overseas artworks. Pop Art, against the backdrop of the full-fledged arrival of mass society, references images of mass-produced products and mass media. Here, we bring focus to the figures depicted by Pop Art's two most iconic artists, Andy WARHOL and Roy LICHTENSTEIN.

Girl with Hair Ribbon is a work that had long been cherished by Lichtenstein, and as observed from its use of the three primary colors, black outlines, and Ben-Day dots, is one of the artist's leading master pieces from his signature series of expanded comic book panels. On the other hand, Warhol's *Marilyn Monroe* is based on a publicity photograph for a film in which she had appeared. Both Warhol and Lichtenstein succeeded in creating powerful pictures through duplicating the images of these heroines that themselves had been published in printed matter, and further introducing their own figurative manipulations such as color and line drawing.

Due to its visual impact, Lichtenstein's work has often been used in publicity as a symbol of MOT, while Warhol's work has frequently appeared in pamphlets and articles, and thus both have been engraved in people's memories. This reproductive loop in which an image originally featured in printed matter becomes a work, with that work then being distributed through printed matter, indeed signifies the destiny of Pop Art which brings focus to reproduction technology. Now this phenomenon is seen proliferating on an explosive scale in the space of the internet, posing even more essential questions regarding the power that images exert on us. Here, we also introduce Western depictions of figures that appeared before and after Pop Art, as well as works from the same era that harbor common tendencies.

2-3 デイヴィッド・ホックニーの版画コレクション David Hockney Print Collection

イギリスに生まれたデイヴィッド・ホックニー(1937-)は、現代を代表する画家の一人です。1960年代初めにブリティッシュ・ポップの旗手として登場し、1960年代半ばにアメリカのロサンゼルスに拠点を移した後は、明るい陽光に満ちた都市風景や親しい人物たちの姿を平明な描写で切り取り、国際的な評価を確立しました。絵画から写真、映像、舞台美術、そして近年にはiPadによるドローイングも手掛けるなど、自在に技法や作風を変化させ、80歳を越えた現在もなお、その旺盛な好奇心で新しい表現に挑む目が離せない存在です。

当館には一人の作家としては例外ともいえる150点のホックニー作品が収蔵されています。初期を代表する絵画《スプリンクラー》が1991年に、その3年後には147点におよぶ版画作品が基金により一括して収蔵されました。その大半は作家のスタジオに保管されていた作品を譲り受けたもので、ホックニーの1960年代から1990年代までの足跡を辿ることができる有数のコレクションと言えます。当館では、1996年に開催された回顧展「デイヴィッド・ホックニー版画展1954-1995」で初めて一般公開され、その後もMOTコレクションはもとより、国内外のホックニー展に貸出を行ってきました。幅広い展示の機会を得ることにより、作品は異なる視点に晒され、新たな文脈が紡がれ、その解釈や価値は更新を続けるのです。今回はその中から、ホックニーが繰り返し描いてきた水の描写を中心に、その鋭い観察眼により描き出される独自の視覚世界を紹介します。

Born in England in 1937, David HOCKNEY is one of the leading painters of our time. He emerged as a standard-bearer of British Pop in the early 1960s, and after moving to Los Angeles in the mid-1960s, he established an international reputation for his works that captured bright sunlight-filled cityscapes and figures through clear and simplistic depictions. With a practice that encompasses painting, photography, video, stage design, and in recent years producing drawing using the iPad, he is a remarkable individual who is able to freely change his style. Even now over the age of 80, he still continues to illustrate a strong curiosity to challenge new forms of expression.

The museum houses 150 Hockney works, which is uncommon for a single artist. His early representative painting *A Lawn Sprinkler* was added to the collection in 1991, and three years later, a further 147 print works were acquired en bloc through the fund. The majority of these are valuable works that had been preserved in the artist's studio, and can be considered as one of the most prominent collections that present an overview of Hockney's practice spanning the 1960s to the 1990s. These works premiered at the retrospective exhibition "David Hockney Prints 1954-1995" held at the museum in 1996, and since then have not only been presented in the MOT collection, but also loaned out to various Hockney exhibitions in both Japan and overseas. By gaining a wide range of exhibition opportunities, the works are exposed to different perspectives and result in new contexts being generated, enabling both their interpretation and value to continuously be updated. From amongst these works we introduce the unique visual world depicted through Hockney's sharply observant eye, focusing on his illustrated scenes of water, which has long served as a recurring motif throughout his practice.

2-4 絵画のようなものを配置する方法 Installing "Surrogates" of Painting

壁面にびっしりと並んでいるのは、大量の石膏でできたパーツです。表面は黒・白・グレーで塗り分けられていて、縁どられて額に入った絵のように見えます。作家アラン・マッカラムが付した「代用物」というタイトルは、この作品が、正真正銘の絵画などではなく、本物に似せた代役にすぎないことを告げています。美術館の中で代用物を見るという、奇妙で不確かな体験を生み出す本作は、1995年に初めて当館で展示した際には、困惑と反響を引き起こし、「絵画とは何か」という本質的な問いを多くの人々に投げかけました。240個にも及ぶ石膏パーツはランダムに配置されているようにも見えますが、全体のサイズや形状、そして各パーツの位置に至るまで、収蔵時に交わした作家の指示書に基づき決定されています。指示書には複数の展示バリエーションがあり、今回は全体が横長の矩形ですが、正方形に近いものもあり、展示される壁面や空間に合わせて変化するのです。

こうした広義のインスタレーションとしての作品の在り方は、現在ではもはや特殊なものではありませんが、基金による収集例としては、当時はまだごく限られたものでした。その後、1990年代後半より当館でも企画展を中心にインスタレーション作品が急増します。映像や音響、または光を用いて一つの世界観を空間全体に表出させるもの、複数の構築物を配置して観客の体験を誘発するものなど、多様な展開を遂げ、現代美術の独立した表現ジャンルとして新たな共通言語になりました。こうした作品をコレクションする際には、作家との個別的で詳細な取り決めは不可欠です。次世代においても繰り返し再現できるように。

A large number of parts made of plaster are installed in a close arrangement on the wall. Their surfaces are respectively painted in colors of black, white, and gray, making them appear like framed paintings. The word *Surrogates* in the title of this work by Allan McCOLLUM, suggests that this work does not consist of genuine paintings, but mere substitutes that are made to look like the real thing. This work, which gives rise to the peculiar and uncertain experience of viewing surrogates in a museum, had caused confusion and provoked a strong response from viewers when it was first exhibited at MOT in 1995, presenting many with the fundamental question: "what is painting?"

While the placement of the 240 parts appears to be random, it is decided based on the instructions that were provided by the artist at the time of the work's collection. The instructions outline multiple variations for exhibiting the work, and while on this occasion it has been installed so that it is in a horizontally long rectangular formation, it can also be presented in a more square-like layout. In this way, the work changes according to wall surface and the space in which it is exhibited. Although works perceivable as installations in the broad sense are nothing out of the ordinary in this day and age, there were very few in the collection that had been acquired by the museum fund at the time. Thereafter, from the latter half of the 1990s, the number of such works increased rapidly, mainly being introduced in special exhibitions at MOT. Various works that transform the space into works of art had emerged, such as those that use moving images, sounds, or light, and those incorporating structures that induce the physicality of the audience, becoming a common language as an independent genre of expression in contemporary art. Individual and detailed arrangements with the artist are essential when collecting such works so as to ensure that they can be repeatedly exhibited for generations to come.

2-5 終わらない物語 Ongoing Endeavors

基金の海外作品コレクションは、欧米に大きな比重を置くものでした。それ以外の地域はこの時点ではわずか3点に留まっており、そのうち2点は中国出身の蔡國強の作品でした。蔡はこの基金による収集当時まで、日本に長期滞在しており、いわきでプロジェクトを手掛け、当館の1995年の開館記念展「日本の現代美術1985-1995」にも選出されるなど、日本において独自のポジションを占める外国籍の作家であったことが窺えます。本作は初期の代表作であり、彼の代名詞である火薬を用いた野外プロジェクトの設計図です。同心円状に火薬を爆発させるという壮大なイメージを、実際に紙の上で火薬を燃やし、その痕跡によって定着させています。火薬のザラついたリアルな質感や極端に横に引き伸ばされた画面により、感覚を刺激するスペクタクルな効果が生まれ、また絵画としても強い完成度を備えています。

その周囲にあるのは、1990年代の多様な絵画の展開に道を開いた1980年代の具象絵画です。陶皿を貼り付けて絵画の平面性を探求したジュリアン・シュナーベル、現代における歴史画の可能性を問うアンゼルム・キーファー、マルチパネルによりアメリカ郊外の生活を浮き彫りにするエリック・フィッセルの作品も併せてご覧ください。基金による収集は1996年度に終了しましたが、それ以降も年度毎の購入や寄贈により約1900点以上が新たにコレクションに加わり、対象となる地域も東南アジア、中東、南米地域他へと広がっています。現代美術の示す領域や枠組みを常に問い直しつつ、コレクションを拡充する歩みはこれからも続きます。

The fund's overseas collection of works had placed a great deal of weight on Europe and the United States. There were only three works from other regions, two of which were by Chinese artist CAI Guo-Qiang. Cai had been living Japan for quite some time up until the year in which the fund acquired his work for its collection, and having worked on projects in Iwaki, as well as being selected for the exhibition "Art in Japan Today" held in commemoration of the museum's opening, he was a foreign artist who occupied a unique position in Japan. This early representative work is a blueprint for his signature outdoor project using gunpowder. The magnificent image of concentrically exploding gunpowder is depicted through the traces of actually burning the gunpowder on paper. The coarse and realistic texture of the gunpowder and the excessively extended horizontal picture plane creates a spectacular effect that while stimulating the senses, reflects a high degree of perfection as a painting.

Presented in its surroundings is a selection of painted figurative works from the 1980s that paved the way for the diverse and eclectic developments in paintings since the 1990s. Viewers are also invited to engage with the works of Julian SCHNABEL who explored the nature and possibilities of the picture plane through paintings set on ceramic plates, and Anselm KIEFER who established his own interpretation of historical painting in the contemporary era, and Eric FISCHL known for his multi-paneled depictions of American suburbia. While the collection fund ended in 1996, since then approximately 1900 works have been added to the collection until present through both acquisitions and donations, and the target area has expanded to include South East Asia, the Middle East, South America and others. MOT's endeavor to expand and develop its collection continues, while re-examining the realms and frameworks of contemporary art.

MOTコレクション 関連年表 / Chronology

- **1926年 東京府美術館が開館**
〈同時代美術の発表の場 / 小規模な作品収集〉
Tokyo Prefectural Art Museum opens
〈Venue for presenting art of the times / Modest start in the collecting of artworks〉
- **1943年 都政施行により東京都美術館に改称**
The museum changed its name to Tokyo Metropolitan Art Museum due to the Tokyo Metropolis being formed by the merger of Tokyo Prefecture and the city of Tokyo.
- **1962年 最初の所蔵作品展「日本洋画壇の流れ」を開催**
The museum's first collection exhibition "The History of Japanese Western-style Painters" is held.
- **1975年 東京都美術館 新館が開館**
〈学芸員の着任 / 作品収集活動・企画展の本格化〉
The New Building of the Tokyo Metropolitan Art Museum opens
〈Collection activities and hosting of exhibitions by curators〉
- **1988年 「東京都美術資料取得基金」を設置 (1996年まで)**
〈現代美術館独自の収集開始〉
The fund for the collection of the Museum of Contemporary Art Tokyo was established (active until 1996)
〈Works started to be collected specifically towards the opening of the Museum of Contemporary Art Tokyo〉
- **1994年 東京都美術館の収蔵品を東京都現代美術館に移管**
The collection of the Tokyo Metropolitan Art Museum is transferred to the Museum of Contemporary Art Tokyo
- **1995年 東京都現代美術館が開館**
〈常設展示室の設置〉
Museum of Contemporary Art Tokyo Opens
〈Galleries for exhibiting the museum's permanent collection are established〉
- **2019年 約3年の大規模改修工事を経て
東京都現代美術館がリニューアル・オープン**
Museum of Contemporary Art Tokyo celebrated its Grand Reopening after being closed for almost three years for large-scale renovation work.

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