

2023/4/14 [金] - 5/31 [水]

近代日本の視覚開化 明治  
—— 呼応し合う西洋と日本のイメージ

江戸時代から明治という新時代への転換は、政治経済体制だけでなく、人々の生活や文化全般を含む、様々な状況を変容させました。造形活動の領域でもまた多彩な動向が生まれ、展開を見せました。西洋から入ってきた情報や技術、イメージは、当時の日本人々に新たな視覚——新たなものの見え方や見方、見せ方を開きました。「文明開化」は「視覚開化」でもあったのです。本展では明治期の美術、工芸を多数所蔵する神奈川県立歴史博物館のコレクションを中心に、他の美術館や博物館・個人蔵の作品や資料を加えて、明治期特有の表現がみられる絵画・写真・印刷物・彫刻・工芸などを集結させます。時代の転換期に、和洋の化学反応によって生まれた様々な表現を、そして、明治美術の新たな一面をご覧ください機会となるでしょう。

Fri., April 14 to Wed., May 31, 2023

The Development of Visual Culture in the Meiji Era:  
The Japanese Response to Foreign Arts  
and Culture



池田亀太郎 (川鱒図)  
明治中期 油彩、板  
神奈川県立歴史博物館  
Ikeda Kametaro, River Trout,  
Mid-Meiji period, oil on board,  
Kanagawa Prefectural Museum of Cultural History

As the Edo era gave way to the Meiji era in the late 19th century, Japan underwent a variety of changes. These were not limited to the political and economic sphere, they also extended to people's daily lives and the culture as a whole. Similarly, the art world saw myriad new trends and developments. The information, technology, and images that arrived from the West provided Japanese people of the time with a new sense of vision, opening their eyes to a fresh way of seeing, approaching, and presenting things. The so-called civilization and enlightenment of the Meiji Period (1868–1912) also signaled advances in visual culture. This exhibition is made up of Meiji era art and crafts drawn primarily from the numerous collections of the Kanagawa Prefectural Museum of Cultural History as well as works and documents from other museums and private collections. It functions as a compilation of paintings, photographs, printed matter, sculptures, and crafts that exemplify the distinctive expressions of the Meiji era. Viewers will have an opportunity to see a host of creative works, a product of the chemical reaction that occurred between Japan and the West at this transitional point in history, and discover new aspects of Meiji art.

近代日本の視覚開化 明治	2023/4/14 - 5/31
コレクション展 第1期	2023/3/21 - 5/31

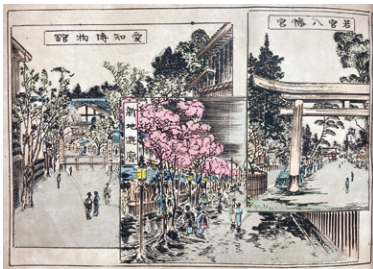
6/30 [金] - 8/27 [日]

幻の愛知県博物館

明治初頭にたびたび博覧会場として使われた名古屋・総見寺の境内に、1878(明治11)年に誕生した博物館は、5年後に「愛知県博物館」と改称し、県立の博物館となりました。その後も商品陳列館などと名を変えながら活動した同館は、現在私たちが博物館と聞いてイメージする姿とはずいぶん異なり、美術工芸、歴史、衛生、教育、農林水産、工業、鉱業など幅広い分野の作品や商品、資料を収集・陳列・販売し、動物園や温室まで備えた一大総合博物館でした。本展は、戦後日本の各地に博物館や美術館が建設されるなかでいつの間にか忘れられてしまった、殖産興業に比重を置く総合的な産業技術博物館としての、ありえたかもしれない「愛知県博物館」について考察するものです。

Fri., June 30 to Sun., Aug. 27

The Aichi Prefectural Museum  
That Might Have Been



浅井広国  
「尾張名所独案内」より「愛知博物館」  
1893(明治26)年 愛知県図書館  
Asai Hirokuni, "Aichi Prefectural Museum"  
from *The Guide to the Main Sights of Owari*,  
1893 (Meiji 26), Aichi Prefectural Library

In 1878, a museum was opened within the precincts of Nagoya's Soken-ji Temple, which had often served as an exposition site in the early Meiji Period (1868–1912). Five years later, it came to be managed by the prefectural government and was fittingly dubbed the Aichi Prefectural Museum. The museum underwent a series of changes in name, such as the Commercial Museum, and differed markedly from the typical image of a museum today. It was a large-scale general museum housed, exhibited, and also sold items and goods from a wide range of fields, including art and crafts, history, public hygiene, education, agriculture, forestry, fisheries, industry, and mining. The facility also housed a zoo and a greenhouse. Although museums were being built throughout the country after World War II, the idea of such a facility, conceived as a general museum of industry and technology with an emphasis on promoting new industry, was inexplicably forgotten. In this exhibition, we consider the Aichi Prefectural Museum that might have been.

幻の愛知県博物館	6/30 - 8/27
コレクション展 第2期	6/30 - 9/17

10/6 [金] - 11/27 [月]

安井仲治展

日本の写真史の中でも傑出した存在として知られる安井仲治(1903-1942)。短い活動期間にもかかわらず、安井は1930年代までに花開いた様々な写真表現のスタイルを吟味し、多様な対象にカメラを向け、現実の断片の中から強烈な象徴性をつかみ出しました。その表現により、彼は当時の写真界に大きな足跡を残したうえ、戦後の多くの作家に影響を与えています。本展は、戦災を免れたヴィンテージプリントとネガの調査をもとに、彼の撮影活動の実態のさらなる解明を試みます。複数のネガの合成やトリミングなど、印画の段階で施された創意工夫を明らかにし、安井の写真家としての活動をより実証的に描き出す機会とします。

Fri., Oct. 6 to Mon., Nov. 27

The Photography of Yasui Nakaji



安井仲治 (凝視)  
1931(昭和6)年/2010(平成22)年  
ゼラチンシルバープリント  
兵庫県立美術館  
Yasui Nakaji, (Gaze),  
1931 (Showa 6) / 2010 (Heisei 22),  
gelatin silver print,  
Hyogo Prefectural Museum of Art

Yasui Nakaji (1903–1942) was a preeminent figure in the history of Japanese photography. Despite his brief career, Yasui explored a variety of expressive styles, which flourished until the 1930s. He trained his camera on a wide range of subjects on camera, capturing symbolic images from fragments of reality. The major mark Yasui left on photography of the day exerted an influence on countless artists after the war. This exhibition, based on a survey of the artist's vintage prints and negatives that survived the ravages of war, attempts to further illuminate the true nature of Yasui's photographic practice. By shedding light on his ingenious approaches, such as creating composites out of multiple negatives and trimming in the printing process, the exhibition provides an empirical analysis of Yasui's work as a photographer.

安井仲治展	10/6 - 11/27
コレクション展 第3期	10/6 - 11/27

2024/1/16 [火] - 4/14 [日]

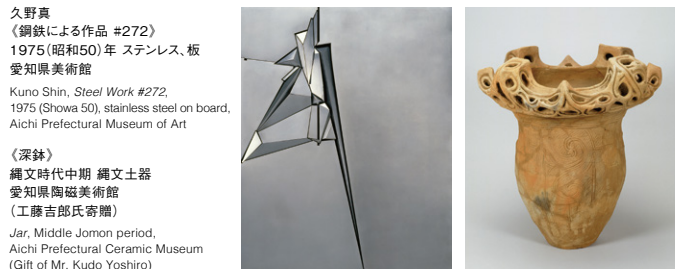
コレクションズ・ラリー

愛知県美術館・愛知県陶磁美術館 共同企画

1978年に開館した愛知県陶磁美術館(旧名は愛知県陶磁資料館)と、1992年に開館した愛知県美術館(前身の愛知県文化会館美術館は1955年開館)。数十年間の収集活動の結果、現在この二つの美術館にはそれぞれ8,000件以上の作品が収蔵されています。本展では両館の学芸員がアイデアを出し合って、縄文から現代までのコレクションの中から4つのテーマに沿って作品をご紹介します。これまでも、年1回県内で開催する移動美術館などで両館の作品が並ぶ機会はありませんでしたが、愛知県美術館の展示室を使って大規模に展開するのは初めての試みとなります。美術や陶芸といったジャンルを越えて共鳴しあう作品にどうぞご期待ください。

Tue., Jan. 16 to Sun., April 14, 2024

When Two Collections Meet  
Co-curated by the Aichi Prefectural Museum of Art  
and the Aichi Prefectural Ceramic Museum



久野真  
(銅鉄による作品 #272)  
1975(昭和50)年 ステンレス、板  
愛知県美術館  
Kuno Shin, *Steel Work #272*,  
1975 (Showa 50), stainless steel on board,  
Aichi Prefectural Museum of Art

〈深鉢〉  
縄文時代中期 縄文土器  
愛知県陶磁美術館  
(工藤吉郎氏寄贈)  
Jar, Middle Jomon period,  
Aichi Prefectural Ceramic Museum  
(Gift of Mr. Kudo Yoshiro)

While the Aichi Prefectural Ceramic Museum opened in 1978, the Aichi Prefectural Museum of Art opened in 1992, though its predecessor, the Aichi Art Gallery, got its start in 1955. As a result of several decades of collecting, the two museums now house a total of over 8,000 items each. For this exhibition, curators from both museums exchange ideas in an effort to introduce a group of works based on four themes drawn from the collections, which extend from the ancient Jomon era to the present day. In the past, viewers had a chance to see some of the museums' works in an Outreach Exhibition program that was presented in the prefecture once a year, but this event marks the first time that they are being presented on such a large scale in the galleries at the Aichi Prefectural Museum of Art. Viewers will enjoy savoring the unique resonance of the works, which transcend the genres of fine art and ceramics.

コレクションズ・ラリー	2024/1/16 - 4/14
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主な特集テーマ

第1期 2023/3/21 [火] - 5/31 [水]  
こだまする芸術 \*第2期まで  
反響、共鳴、リフレイン、模倣などをキーワードに、当館が所蔵する名品を紹介します。

藤井さんちの手作りで面白い暮らし 藤井達吉と家庭手芸  
工芸家・藤井達吉の活動を、姉妹や姪と共に広めた家庭手芸という視点から紹介します。

木村定三コレクション 仏教美術—絵画を主として  
仏画やお経に法具などを合わせご紹介。毛髪で梵字を刺繍した珍しい曼荼羅が、もと一対だったと推定される神奈川県立歴史博物館の曼荼羅と初再会します。

第2期 6/30 [金] - 9/17 [日]  
記号のからくり  
絵画や彫刻の作品は、たいていの場合なにか別のものを指し示す記号として機能しています。作品を記号としてとらえたときの多様性を考えます。

第3期 10/6 [金] - 11/27 [月]  
「名品」はどこから来たのか?  
当館のコレクションの核のひとつである20世紀西洋美術の作品を、当館に収蔵されるまでにどのような所蔵者の手を経てきたかに焦点を当てつつ紹介します。

Part 1 Tue., March 21 to Wed., May 31, 2023  
Echoing Art (continues until the second period)  
This exhibition, featuring works from the museum collection, focuses on keywords such as echo, resound, refrain, and imitate.

The Fujii Family's Handmade and Tasteful Lifestyle:  
Fujii Tatsukichi and Household Handicrafts  
This exhibition introduces Fujii Tatsukichi's activities from the perspective of household handicrafts that have been popularized by Fujii, his sisters, and his niece.

The Kimura Teizo Collection:  
Buddhist Art Paintings and Other Works  
Along with Buddhist paintings and sutras, this exhibition presents ritual implements and other items. Among the highlights is a rare mandala with Sanskrit characters embroidered out of human hair that is being reunited here for the first time with a similar work from the Kanagawa Prefectural Museum of Cultural History. The two are thought to have originally been a pair.

Part 2 Fri., June 30 to Sun., Sept. 17  
Sign Mechanisms  
Paintings and sculptures often function as signs, representing something other than what they are. Here, we consider how a diverse range of works make use of these signs.

Part 3 Fri., Oct. 6 to Mon., Nov. 27  
Where Did These Works Come From?  
This exhibition focuses on works of 20th-century Western art, one of the museum's main areas of collection, and the collectors who owned them before they came to be housed in the museum.

日付の文字色にて、それぞれの会期を表しています。	3 MARCH	SUN MON TUE WED THU FRI SAT	1 2 3 4
■岡本太郎 ■コレクション展のみ ■明治 ■幻の愛知県博物館 ■安井仲治 ■コレクションズ・ラリー	2023		5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
●=休館日 □=夜間開館日 Closed Open till 20:00	4 APRIL	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	6 JUNE	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	8 AUGUST	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
	10 OCTOBER	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
	12 DECEMBER	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
	2 FEBRUARY	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29
	3 MARCH	SUN MON TUE WED THU FRI SAT	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31